

**FILMS**
**RADIO**
**VIDEO**
**MUSIC**
**STAGE**

# VARIETY

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## DISK INDUSTRY'S TUG O' WAR

### Frick Rules Out Theatre TV On '49 World Series

Proposal for a group of theatres to buy television rights to the upcoming World Series, to transmit via large-screen video, is about a year premature, according to baseball and theatre execs. National League prez Ford Frick told VARIETY that, while disposition of rights to the series have not yet been made, there is little likelihood they will be assigned to theatres.

Circuit operators, who have become highly interested in theatre TV following the smash grosses hung up by the two New York houses that carried the Charles-Walcott fight two weeks ago, also played down the proposal as being too early. They pointed out that too few theatres now have equipment to be able to bid for series rights. There is no chance, they added, that either Paramount or RCA, manufacturers of the two systems now in use, will be able to turn out and sell enough equipment before the series starts to make the idea feasible.

Tele rights to the previous series have gone for \$60,000-\$100,000. Theatre execs estimate two large houses, if they played to capacity throughout a four-game series, could match that figure at a \$2 top. But, they point out, they cannot be certain of doing SRO biz and, moreover, they believe they would have to offer considerably more than that to wrap up TV exclusively and deny it to home reception.

With 20th-Fox planning to initiate theatre tele in 22 Fox-West Coast houses in the fall and with other circuits, particularly in N.Y., talking large-screen video now, the theatremen figure they might be able to grab the rights for the 1950 series. But this year, they claim, there is no chance.

### Truman's 'Waltz' Now Mo's Official Song

St. Louis, July 5.

The finishing touch to making "The Missouri Waltz," President Truman's fave ditty and his winning campaign tune, the official state song was put on a bill passed by both houses of the state legislature when Gov. Forrest Smith johnhancocked the document. The house was the last to take a whack at the measure, and adopted it by an 87 to 20 vote.

The bill designates as the official song "The Missouri Waltz" as arranged by Frederick Knight Logan from a melody by John Valentine Eppel, with lyrics by J. R. Shannon. Representative Floyd L. Snyder (D) from Independence, the President's home diggings, was sponsor of the bill. Efforts to make "Waltz" the official state ditty failed in two previous Legislature sessions.

### Ill., Wis. OK TV in Autos, But Nix Front-Seaters

Chicago, July 5.

Two midwest states have okayed television receivers for autos, but at the same time, specified that only rear seat occupants can take in the show. Legislatures of Wisconsin and Illinois have passed bills making it illegal to install sets in cars where the driver could see them.

Gov. Oscar Rennebohm of Wisconsin has already signed the measure, while Illinois is waiting on Gov. Adlai Stevenson's signature.

### Bebop No Felony In Legal Opinion

Kansas City, July 5.

Be-bop is an unrestricted musical commodity here, according to Frank C. Rayburn, municipal judge, who ruled for 28 defendants in a disturbance-of-the-peace action in court last Wednesday (29). The 28, most of them musicians, including Oscar Pettiford of the Woody Herman orch., had been rounded up by police who stopped a bop session in a southside dancehall a half an hour before sunrise Monday morning.

Police, including Lt. Doral Denison of the youth bureau, raided the hall when it was claimed bop could be heard two blocks from the room. About 100 persons were in the dancehall, but all but the 28 escaped through a rear door before police could get it covered. The bop sessions have been almost a weekly feature of pop orch members here for several years, and frequently are joined by side men of travelling bands. Last week's version was a sort of salute to the Woody Herman orch., which had played the Pla-Mor Ballroom Saturday (25), according to Paul Ohlweiser, a sax sideman.

### Gallic 'Bobby-Soxer'?

David O. Selznick, currently in Europe, has an idea for making in France a sequel to "Bachelor and the Bobby-Soxer," which he produced jointly with RKO and which scored strongly at the boxoffice in 1947. Selznick registered with the Johnston office last week the label, "The Frenchman and the Bobby-Soxer."

Inquiry at DOS' New York headquarters disclosed the possibility that he'll take Shirley Temple to Paris for filming of the pic. She is under contract to him. Cary Grant, who co-starred with her in the original, will possibly be replaced by Louis Jourdan, who is also a DOS courtdance.

### Princess Rita

Vancouver, July 5.

A sign of the times noted on local theatre marquee:

"Princess Rita in 'The Loves of Carmen'."

### RECORD BIZ PRICE AND RPM HAPPY

By BERNIE WOODS

The entry of RCA-Victor into the low-priced record field, along with Columbia and Decca, places the disk industry in a position unparalleled in its history.

The business already is in a state of confusion due to Columbia's 33 1/3 Long-Playing disks and Victor's 45 rpm platters. And the introduction by the three major firms of 49c labels carrying hit songs by non-name artists, in competition with their own 79c (63c for Columbia) disks featuring the same hit songs but performed by expensive name artists, creates a unique situation.

Recording executives, who for years have been trained to know the vagaries of the disk market, have no answers on the future. Not knowing what course the industry will take, they have their fingers crossed, hoping that current conditions will successfully weather the shakeup now occurring and which was bound to come to some extent after the war's boom years.

Actually, in bringing out 49c sides, Victor and Columbia are backtracking on their own histories. Before the war these two

(Continued on page 55)

### MORE 'N' MORE B'WAY LEGITS ABROAD

Translations, adaptations and duplications of recent Broadway productions are supplying a major portion of theatrical entertainment abroad. With the exception of Russia and her satellites, the overseas market for American plays is perhaps at its highest peak with both musical and straight presentations getting terrific global reception. Though Broadway has reached its lowest ebb in both the number of new plays and amount of available theatres, it is nevertheless proving to be a dominant factor in theatre production throughout the world.

Topping the list of plays getting the foreign treatment is "A Streetcar Named Desire" and "Born Yesterday." Both are still running on Broadway. "Streetcar" has been put on in Holland, Belgium, Mexico

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### 'Popcorn' Tunes

Songwriters and publishers have a new name for tunes that fit into hillbilly and other categories and at the same time are possible pop plugs.

They're being called "popcorn" tunes.

### Kitty Carlisle Does 1st Grand Opera, 'Carmen'

Salt Lake City, July 5.

Kitty Carlisle (Mrs. Moss Hart) finally reaches her goal of grand opera when she sings in "Carmen" with the Salt Lake City Symphony Opera Co. here July 15.

Singer, who has appeared in Broadway musicals, films and niteries, and in recent seasons did straight legit roles in strawhats, had her first taste of serious opera as lead in Benjamin Britten's music-drama, "Rape of Lucretia," on Broadway (at the Ziegfeld) last winter. The "Carmen" assignment, however, is the first grand opera stint.

### Borscht Belt's Longhair Yen

Kiamasha Lake, N. Y., July 5.

Catskill vagabonders will sup culture with their borscht as part of the new policy of the Concord hotel here to stage weekly symphonic concerts starting Thursday (7). The premiere will feature Thomas Heyward, tenor, and Clara Mae Turner, contralto, both of the Metropolitan Opera, and a 40-piece orch composed of musicians from the N. Y. Philharmonic, Dallas, Minneapolis, Philadelphia and Pittsburgh symphonies.

Alternate programs will offer condensations of operas, including "La Traviata," "Carmen," "Faust" and "Rigoletto," with prominent soloists such as Norman Scott, NBC basso, Gagliardi, tenor who recently arrived from Italy's La Scala, and Norman Young, of New York's City Centre opera company. Arthur Winarick, Concord prexy, and Sholem Secunda, musical director, have inked several guest conductors, including Josef Stopak, of ABC's "Let's Go to the Met."

Concerts will be staged in the hotel's airconditioned Cordillon Room, which seats 1,500. Eventually, however, Winarick plans to establish a "Tanglewood in the Catskills."

### UNESCO on Copyright

Paris, July 5.

Copyright convention of the United Nations Educational, Scientific and Cultural Organization, which has opened in Paris, will aim at the standardization of copyright legislation in 48 countries.

American delegates include Luther Evan, Congressional librarian and John Shulman, N. Y. lawyer identified with the music business.

### Gorgeous George's Pic

Hollywood, July 5.

Male glamour gets a break in Republic's "Pardon My Toehold," with the signing of Gorgeous George, the marcelled marvel of the mauling mat.

The gorgeous one will play himself with his full regalia of goldlocks in the wrestling murder mystery.

### Jolson Scoffs At 250G For 6 Teevee Shots

Hollywood, July 5.

Milton Berle may be the hottest thing in television, but the front burner has been turned up higher for Al Jolson. For the mere signing of his name on a piece of parchment he could have been \$250,000 (less taxes) richer—not that he needs it. One of the network heads—Jolie isn't saying whether it was Bill Paley or Niles Trammell—offered him that hunk of stuff for six TV programs.

But there was a catch to it, and Jolie is not one to bypass the fine print in a contract. The quarter million was his for the six shows, but in the meantime should the network strike a deal with a sponsor he would have to sign again for 39, and the coin angle would be worked out, but not on the basis of \$40,000 a show.

Jolson insists the offer was made in good faith, but he's staying out of tele for a while. He doesn't like the quality of kinescoping and he won't go east to do the shows live. Tele, he holds, isn't ready for talent of his calibre, and Hollywood hears he will be hotter than ever after his soon-to-be-released picture, "Jolson Sings Again," hits the country's screens.

If the right kind of a radio deal comes along he'll be back in the fall. But he's in no hurry to get back to the kilocycles. The bidding will be higher after his picture comes out and the record albums start selling over the counters. Then it will be a matter of "You know me, Al; let's sign right now."

### Drew Pearson Changes His Hat (New Sponsor)

Drew Pearson and Lee Hats are parting company after a three and a half year association. When Pearson returns to the air in the fall he'll have a new sponsor. This time it's Adam Hats.

It was simply a case of budget. William H. Weintraub, agency on the Lee Hat account, recommending the cutback in view of the \$6,000 a week Pearson talent tab for his 15-minute Sunday evening (6-6:15) ABC commentary.

At the same time, however, Weintraub kept Pearson "in the house," maneuvering the switch-over to Adams, also a Weintraub account. Under terms of his new deal Pearson will get \$6,500 a week. He remains in the same ABC time slot.

### Gov. Hoffman's Musical

Harold H. Hoffman, ex-Governor of New Jersey and president of the Circus Saints & Sinners, has written a book musical titled "Saints and Sinners" with Howard A. Shiebler. Score has yet to be set. The Shuberts plan to produce it.

## 20th and Par Coming Back Into The B'way Legit Angeling Field

Despite Hollywood's accent on economy, film money will again be available for angeling Broadway legit productions during the coming season. Both 20th-Fox and Paramount acknowledged last week that they have funds ready for investment in play production. Both emphasized, however, that they are interested only in putting coin into legiters with distinct picture possibilities.

Twentieth put money in two Broadway shows during the past season, "South Pacific" and "Detective Story." Paramount made no investments. Both companies had been very important angels until the Hollywood economy axe fell. 20th, for instance, having put up virtually all the dough for "Annie Get Your Gun."

Joseph H. Moskowitz, 20th's eastern studio rep, explained his company's current policy, which was echoed by John Byram, Par's play department head. "We're not interested in any legit investments merely for the sake of making money. Our business is producing pictures, not plays," Moskowitz declared. "What we are interested in are investments in plays that fulfill certain other demands, such as that they be suitable for films. There are many factors involved in our investments aside from direct return on our money, although we like them to be profitable, of course."

Fox is well on the black side in its record of investments in legiters, partially through a standing arrangement with Richard Rodgers and Oscar Hammerstein 2d by which the studio takes a piece of each of their productions. Par, likewise, has a favorable record. Other studios, principally Metro, which is now out of legit financing, have taken some bad beatings.

Investment in a play gives a company no advantages in bidding for it or in price, except that the studios figure that if they buy a successful legit in which they have an investment they have saved on the cost of screen rights an amount equal to their earnings out of the play. That's the principal reason for angeling.

Although Fox put up \$300,000 to finance "Annie," it let Metro take the screen rights. M-G bid up to \$650,000 and 20th thought it could make more coin on that sum than by producing the picture, which would end up as a very high budget, since Fox would have had to meet Metro's bid. Company got a net of about \$115,000 of the Metro money, 60% of the total going to the authors and 20% to the producer, leaving 20% for the angel after agent's fees.

Moskowitz's boss, 20th production chief Darryl F. Zanuck, said in an interview in New York last week that price tags on screen rights to legiters had gotten so high he didn't think the company would do much buying of them—unless it wanted them particularly. Hollywood has purchased little from Broadway in the past three years not so much because of economy, Zanuck said, as that the plays have been so poor. The season just closed, he declared, marked a "renaissance in quality for Broadway."

### Stolz's Vienna to N. Y.

Vienna, July 5.

Composer-conductor Robert Stolz planes to New York July 10 to baton the N. Y. Philharmonic orchestra at Lewisohn Stadium July 16.

While here Stolz recorded some musical shorts.

### Pinza's Straight 5G A Week for First 52 Weeks of His M-G Pact

Hollywood, July 5.

Ezio Pinza's Metro deal calls for a straight \$5,000 a week for 52 weeks during his first year, meaning a \$260,000 gross for which he's supposed to make two pictures within that period, or three pictures within two years. It scales down to around \$130,000 per picture, if options are elected so that he makes his five pix within three years.

In addition he retains radio, recording and concert rights, plus the privilege of one outside picture per annum after the initial 52-week contract. He reports at Metro next June when he departs "South Pacific."

### Pinza's Party Offers

Paul Small, who agented Ezio Pinza's Metro contract, claims he has seen a new wrinkle in "bookings." He gets strange requests from socialites to "book" Pinza at soirees—"just come as a guest but if there's any fee attached, just let us know." Small handles these by stating Pinza's social engagements are personal with him, carry no fee, and he would probably resent offers to attend non-theatrical gatherings for payment.

### PAR'S % CUT ON MUSICAL VERSIONS OF 2 OLDIES

Paramount will own pieces of two legiters next season in return for turning back screen rights to the producers. They are the musical version of "Gentlemen Prefer Blondes" and "The Pursuit of Happiness," both of which Par has already pictureitized.

In a similar situation, Samuel Goldwyn owns film rights to "The Little Foxes," which will be produced in musicalized form. He is not giving up these rights, however, and anyone who desires to put the new version in celluloid will have to deal with him first.

The two Par arrangements for "Blondes" and "Happiness" are similar. In each case the studio waives its ownership of screen rights in return for between 10% and 15% of the Broadway productions. Latter is made much more valuable by the waiver since it opens the way to a new film deal without complications. Paramount, however, does retain first refusal rights.

"Blondes" being produced on Broadway by Herman Levin and Oliver Smith, was made by Paramount in 1928 from the dramatization of the Anita Loos book. "Happiness," which will be a Theatre Guild production, was turned out by Par in 1934.



### 369th WEEK!

3,762 Performances

All-time long run record in the legitimate theatre.

### KEN MURRAY'S

"BLACKOUTS OF 1949"

El Capitan Theatre, Hollywood, Cal.

And now in world-wide release

"BILL AND COO"

Ken Murray's

Academy Award Film

## Rank's \$300,000 Package of 70 Brit. Pix for TV

J. Arthur Rank, British film magnate, hopes to get \$300,000 for the television rights to a package of 70 British pix which United World Films, Universal's TV and 16m subsid, is currently hawking in the American market. For two-to-three years tele rights to these pix, UWF is seeking an average \$5,000 per pic. While it is not generally regarded as a particularly high price, market has been recently shying away from feature picture purchases.

Before any deal is made, UWF must consult with Rank on its terms. Hence, company's maneuvers have mainly been exploratory in nature. Most of the pix offered have never played theatres in the U. S., although a few had first-run tele engagements.

That is the particular feature of the package's makeup which is intended to avoid squawks by exhibs resenting cufio exhibition of films on TV. UWF was offered \$5,000 for one showing of "Brief Encounter" over the Ford Theatre when the motor company recently sought a replacement for a tele presentation of "Edward, My Son." Latter show was suddenly pulled when Metro protested televising the same subject-matter as its pic.

Offer of \$5,000 was nixed by UWF because "Encounter" had wide circulation among theatres.

### NO BIZ LIKE SNOW BIZ AND NO BITE LIKE THIS

Oslo, June 26.

Unfreezing of 1947 figures indicate that there's no business like—snow business. Norwegians in the Arctic Circle attended pictures nearly five times as often as those in the south. Average northern attendance was 43 times during the year, to nine times in the south.

Total biz ran over \$10,000,000. Government took 40% of this in taxes, meaning Hollywood alone on 288 pix paid \$2,280,000. Far behind were the British with 55 pix, a step ahead of the Swedes with 53. French showed 36, Russians 14 and Danes 12. Norway, presumably figuring there was more money in taxation than production, only released three pictures to its own people.

### Kaye's 2-Way Preem

Gleneagles, June 28.

Danny Kaye, who is set to sail for the U. S. July 7, made history in Britain here tonight (28) when his voice came through from his hotel suite in Liverpool, speaking to the 400 guests of Warner Bros., cinema exhibs meeting in summer conference at this luxury Scottish hotel.

It was first two-way phonecast in the United Kingdom. Loudspeakers in the dining-room relayed Kaye's greetings to the exhibs. Sir Alexander King replied and asked for "Candy Kisses." Comic sang this and Scots songs, with everyone joining in.

## Tele's Competition to Motion Pic Houses Limned by Big L.A. Survey

Hollywood, July 5.

### One Way to Get a Pass

London, June 28.

During the screening of "The Blind Goddess" at the Palace theatre at Gorbals, in Glasgow, a 22-year-old woman gave birth to a boy.

The manager announced immediately following the birth that the infant film fan would have a life pass to the cinema.

### Ilka Chase at \$15,000

### Ballyed Levers (Ayer)

### Tour for Cosmetic Line

Show business formats for commercial merchandizing, a technique used by New York fashion designers in Madison Square Garden in 1947, are spreading into the cosmetic industry as promotional medium. Lever Bros., producers of the Harriet Hubbard Ayer cosmetic line, recently scored click sales results via a four-and-a-half week cross-country roadshow of a product-plugging revue titled "Golden Chance To Be Loved." Show paid off with solid orders from leading department stores in the key cities.

Produced by Helen Melba (wife of the Hotel Pierre, N. Y., entertainment director Stanley Melba), show was made up centrally of nine Parisian models with Ilka Chase as femme, Todd Manners as the juve lead and Rogers Tuttle, of NBC, vocalist. Miss Chase got \$15,000 for her stint. Nine models, who planned back home Saturday (2), repped the nine leading couturier salons in Paris. Total company of 35, including four stagehands, toured the U. S. in two Pan-American Convairs, each titled "Golden Chance" as part of the showmanship hookup.

Ballyhood through radio and television tieups, the troupe played in Cleveland, tied in with Higbee's department store; Minneapolis, for Dayton's; San Francisco, for the White House; Los Angeles, for Bullock's and also at Loew's State theatre; Philadelphia, for Strawbridge Clothier; St. Louis, for Famous Barr, Chicago, for Carson-Pirie-Scott and at the Palmer House; and Boston, for Filene's in the Copley-Plaza hotel. After the Cleveland date, Higbee's put in three new counters for the Ayer products.

At each stopover, the revue added seven lighting and scenic hands from local unions in addition to musicians. Bill Richards, lighting director for Hildegarde, supervised the lighting. Eddie Steinberg directed the revue which was supervised by J. B. Hurd, vicepresy of Federal Advertising agency which handles the Ayer account for Lever Bros.

### 15 Years Ago

Fanny Brice and Willie and Eugene Howard made arrangements with the Shuberts to pan for gold in the sticks, encouraged by the sensational biz done by Katharine Cornell in her repertory.

Temperament of foreign actors was still throwing a wrench into Fox production plans. Charles Boyer, the French import, refused to do a pic "beneath his dignity," and so his contract was torn up, as were those of Lillian Harvey and Paul Martin, for the same reason.

Will Rogers, in "Ah, Wilderness," did a smash \$190,000 for nine weeks divided between San Francisco and Los Angeles.

### 25 YEARS AGO

Will Hays was cleaning up film titles. Advertising matter was also getting a good going-over.

Frank Tinney, in a speech, assured the women present at a Lights Club dinner that they were "perfectly safe." This was a jocular reference to the Imogene Wilson assault case.

A door-to-door survey of television set owners in the Los Angeles area, slated to be released for publication Thursday (7), reportedly will show that 66.2% of the owners attend motion pictures less frequently than before they had video receivers in their homes. This compares with a 30% drop in attendance by eastern owners recently revealed in Audience Research Institute surveys.

Canvass was made under supervision of Hal Evry, professor of advertising at Woodbury College, and Foote, Cone & Belding agency. It started May 10 and finished June 26. Evry sent 500 of the college's advertising students out on the survey. They interviewed 1,800 set owners personally. This is believed to be the largest number ever quizzed on a tele poll in this manner, and cost of the survey, including salaries, would have been in excess of \$10,000 if paid pollsters had been used.

### 'Make Better Pix'

All of the statistics gathered by the students, described by Evry as "better than paid pollsters because they are unbiased," could not be learned. However, it was ascertained that one of the questions about getting tele viewers back into theatres, reportedly contributed to the list by Society of Independent Motion Picture Producers' Marvin Faris, received this majority answer:

"Make better pictures." The question was, "You say your movie attendance has dropped since installation of your TV set. What can they do to win back your steady patronage?" Highest percentage of answers, next to the plea for better pictures, was "Nothing." Third was "Lower prices."

This percentage was diametrically opposed to that in answer to the question, "If you could see church services at home over television would you go to church?" Answers were: "Same as now," 85%; "more," 8%; "less," 3%. They'll go out to church services, in other words, but they won't go to films.

A total of 26 questions was asked, among them being, "Would you be willing to pay a certain fee to see a specific current film over your television set?" The eyes beat the nays on this one indicating that viewers would go for "Phonovision," method by which they drop coins into their tele phones for the privilege of seeing new Hollywood product.

### Family Budget Unbalanced

Pollsters also found that viewers are spending more money since they've had sets installed, indicating that set makers are off on the wrong foot in advertising that customers will save coin because they'll stay at home more. They're shelling out more dough, quizzes advised, because they have to order extra food and refreshments for friends and neighbors invited over to gander a tele show. They are also paying more for electricity bills because sets are turned on so much.

Owners interviewed were broken down into three categories: those who have just recently had sets installed, those who've had them six months or so and those who've had them a year or more. Survey, it's understood, will show that drop in viewing on part of the latter because users have grown used to the novelty or are bored with what video has to offer will only be about 6%.

Comprehensiveness of the canvass is indicated in questions covering makes of sets owned, receiving difficulties, viewing hours, stations viewed, number of viewers in each home, favorite programs, impressions of daytime programming and commercials, effects on radio listening and changes wrought on family habits.

Next survey to be taken by Woodbury College will be started in September. Added to the list of questions will be, "Since getting your television set do you find that you are reading your favorite movie column more, less or the same?" Question is based on added because pollsters found in the last survey of 1,800 set owners that a large number of viewers read film gossip columns less and radio-tele pillar more.

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## Any Picture Costing Less Than \$1,000,000 Is a 'B'—Henry Ginsberg

Warning against Hollywood becoming "cost conscious to the point of forgetting the entertainment needs of a picture" is sounded by Henry Ginsberg, Paramount's veepee in charge of production. Talking about his own company, Ginsberg said: "We have advanced in our handling of the cost problem, but our advance must not affect the quality of production."

No Paramount film in the past couple of years has hit under \$1,000,000, Ginsberg said. "When you get under that figure," he added, "you are making B pictures." This principle applies except for a scattered few which proved to be of a better quality.

On the other hand, Ginsberg believes there has been too much talk of costs outside the picture business. "The public is not interested in costs," only entertainment. "That sort of coverage makes this industry look ill, and we're not really ill at all."

Par's studio chief tags the entry of National Exhibitors Film Co., exhibit unit which will bankroll indie production, as "very healthy and stimulating." The top circuit ops behind the new company "will get an understanding of our problems," Ginsberg said. He is all for competition in Hollywood and believes that indie film-making has stimulated new and fresh talent. Hence, any additional coin to (Continued on page 23)

## Majors Carry Goodwill Drive to Coast-as P.R. Execs Meet Exhibs, Prods.

Major companies will carry to the Coast next week their campaign for building better intra-industry and public relations for films. They will hold two meetings there in the series which started in the east a month ago and which will wind up with a general industry conference in August, probably at Colorado Springs.

First of the Coast sessions will be held in San Francisco next Tuesday (12) with the Pacific Coast Conference of Independent Theatre Owners. Following day, the touring good-willers of the industry will hustle down to Hollywood for sessions with the Motion Picture Industry Council.

Jaunt is being headed by RKO prexy Ned E. Depinet in his role of chairman of the exhibit or/and community relations committees of the board of the Motion Picture Assn. of America. He'll be accompanied by Eric Johnston, president (Continued on page 23)

## HUGHES TO BRIEF RKO BD. ON HIS COMMAND

Hollywood, July 5. Howard Hughes, controlling stockholder of RKO, is going to make a report of his stewardship of the company at a board meeting slated here Thursday (7). Hughes will tell the directors, some of whom are his designees and others that of outside interests, the results on the first five "A" films completed since he took command of the studio.

Hurried meeting was called late last week. Ned E. Depinet, RKO prez, accompanied by directors L. Lawrence Green and George H. Shaw plane tomorrow (Tues.) from New York. J. Miller Walker entrained over the weekend while Fred L. Ehrman comes in from San Francisco.

Developments in the final separation of the production-distribution unit from the circuit will also be gabbed and future steps mapped. Impending sale of Hughes' theatre stock holdings may come up for discussion also.

Understood Hughes does not intend to enter any further negotiations to sell his interest in the circuit until a survey of the theatres is made and he gets an accurate appraisal of their worth.

## Fans B.R. 'Cleveland'

Hollywood, July 5. Republic's baseball picture, temporarily titled "The Cleveland Story," is getting financial as well as moral support from the fans in the Ohio metropolis. Twenty per cent of the budget was subscribed by Indian rooters, including Congressman Bolton of Ohio.

Herbert Kline, producer, and Walter Colmes, director, would like the picture a week ahead of schedule at a cost of approximately \$700,000.

## Swedish Pulp To Help Unfreeze Films' \$2,000,000

Deal is understood being negotiated by which American film companies may unfreeze \$2,000,000 of earnings they now have tied up in Sweden. Money would be used to buy Swedish paper, which would be shipped to this country for sale, the Americans keeping the dollar return.

John G. McCarthy, managing director of the international division of the Motion Picture Assn. of America, left New York last week on a five-week tour which will take him to Stockholm for conversations on the paper deal. He'll also visit other Scandinavian countries in an effort to effect agreements that will shake coin loose.

Swedish arrangement is understood somewhat similar to the deal by which the American companies recently got about \$250,000 out of Finland by investing their frozen money in bibles. These were shipped to this country, where the Finnish printer had already arranged for their sales, and the coin was turned over to the MPAA by an American bank when the bibles were received by the wholesaler.

## Film Cos. for 2d Time Resist Agent's Pressure Bidding on a Property

Major companies, for the second time in two months, again gave the cold shoulder last week to efforts by an agent to force them to bid against each other for a story property. Latest attempt was by 107'er Ann Watkins in trying to sell "King of Fasselra," a forthcoming book by David Divine, in which some companies have expressed interest.

Story eds in New York last week received from the Watkins' office a wire reading: "David Divine's 'King of Fasselra' is available for competitive bidding until four o'clock tomorrow afternoon (Wednesday), with each participant informed of the others' offer. If unsold by four o'clock will accept the first bid in excess of \$30,000."

As happened recently when the Liebbling-Wood agency sent out a similar communique in trying to sell Tennessee Williams' hit legit (Continued on page 20)

## 'ACADEMY QUIZ' SHOW TO B.R. OSCAR DERBY

Hollywood, July 5. Oscar Derby will return to Hollywood Blvd. next year, probably to the Chinese theatre, where the presentations were made in 1946. Board of governors declined to name the particular theatre, but the Chinese fills the bill for size and location.

American Broadcasting Co. was authorized to round up a sponsor for the proposed "Academy Quiz" air show, with proceeds helping to defray the Academy's expenses.

## BIZ SHAKES OFF SPRING SLUMP

Theatre business throughout the country is bouncing back from a wobbly showing which circuits and indies suffered during a string of weeks immediately after Easter Sunday, check up by VARIETY discloses. Most circuits report that grosses have now rallied to the point where biz is trailing that of last year by 5%-7%. If the current recovery holds, U. S. flickeries will end the year with grosses behind 1948 by about that margin.

Playing the heavy in the drop in trade has been the weather, principally. Theatre men, however, are not overlooking a variety of other factors, all of which are believed to be playing their part. Among these are picture quality, general economic conditions and competition from other forms of amusement.

Whether films are not as strong in quality as they were last year appears moot point. There's been criticism from that stand not only from newspaper and mag reviewers, but from a good many exhibs. Important circuit operators canvassed by VARIETY, however, say that they are convinced (Continued on page 23)

## Sears West to Huddle Anew With Pickford, Chaplin on UA Future

Grad Sears, United Artists prez, is planning to head for the Coast late this week to continue talks with owners Mary Pickford and Charles Chaplin on problems besetting the company. Sears, in New York during the past week, has had powwows with several bankers and may have further such huddles before he leaves for the Coast.

In his confabs with the financial institutions, it is understood, Sears was entirely exploratory. He asked for nothing specifically, nor did he offer anything. Belief is that the UA topper's aim is merely to gather material for reporting back to the owners on the attitude of the banks toward the company.

There was general skepticism among the financial men of reports that Chaplin and Miss Pickford had offered to furnish between \$350,000 and \$500,000 each out of personal funds backing indie producers desiring to release through UA. Understanding was that Sears was to sound out the banks on advancing first money if the owners put up (Continued on page 20)

## National Boxoffice Survey Holiday, New Pix Stave Off Heat—'Neptune,' 'Jones,' 'Big Steal,' 'Fountainhead' Lead

That nationwide heat wave continues the big factor at the nation's boxoffices this session. Coupled with the Independence Day weekend, which gave most of the key city patrons a chance to escape the soaring thermometers, it tumbled film grosses generally, although a number of new pictures opening in the keys covered by VARIETY helped to salvage the biz.

First place honors for the week are split about evenly between "Sorrowful Jones" (Par) and "Neptune's Daughter" (M-G), with "Daughter" holding a slight edge since the Bob Hope opus is now in its second week in most spots. The Metro musical is pacing the field in practically every city, pulling sock \$19,000 in Pittsburgh, terrific \$9,200 in Portland, fine \$19,000 in Baltimore, fine \$33,000 in Boston, sock \$28,000 in Washington and doing equally well elsewhere, even hitting fancy \$60,000 for a second Chicago week.

"Jones," last session's strongest entry, continued just as strong second round in most keys and proved its staying power with a fine \$64,000 for its fifth N. Y. round. On the strength of number of openings, "Fountainhead" (WB) and "Big Steal" (RKO) take

## Mayer Huddling Schenck on Metro's Return to One Pic Per Week Policy

### Polio Ups Ozone B.O.

Dallas, July 5.

Public alarm at the polio epidemic has resulted in a big drop in attendance at regular indoor theatres, while drive-ins have registered almost 50% upturn.

In San Marcos, the two drive-ins there remained open while all the indoor houses were closed. At Austin, a 25% decrease was noted in attendance at the regular theatres while ozoneers increased about 50%. Similar change was reported at Lubbock.

## Small's EL Buy Fades as Young Balks at Deal

Deal for Edward Small to take over control of Eagle Lion, which appeared all but inked last week, looks dubious now. EL's controlling stockholder, Robert R. Young, made a last-minute balk which has thrown the negotiators off and may likely mean the end of deal.

Boston banker Serge Semenenko, who has been trying to put the Small-Young setup together, will continue efforts this week to get the EL owner to accept the new arrangement, but according to Young's advisers there is not a lot of chance of success.

Small arrives in New York from the Coast today (Wednesday) and if Semenenko can get him and Young together for face-to-face talks there may be some favorable results. However, Small did not (Continued on page 6)

## Hayes Goetz Will Work With Metro in London

Hayes Goetz heads for London in September to join his father, Ben Goetz, Metro production chief in Great Britain. Young Goetz was assistant to M-G producer Arthur Hornblow, Jr., in Hollywood, but now will work with Metro in England.

Accompanying Goetz is his bride, the former Martha Stephenson Kemp Mature McKelway, whom he married two weeks ago.

One of the prime purposes of Louis B. Mayer's appearance at the Metro h.o. next week is to map a production-distribution formula which would return the company to a pre-war output of 48-52 pictures yearly. William F. Rodgers, M-G's distribution v.p., is cutting short his current visit to the studio to join the talks with Nicholas M. Schenck, company prez.

Mayer is due in Monday (11) with his wife and Howard Strickling, studio publicity head. Rodgers follows the studio chief Wednesday (13). Dore Schary, production topper, already discussed the question while in N. Y. several weeks back.

The plan calls for a gradual and as painless-as-possible restoration of a far faster filmmaking and releasing pace. By 1951, it is said, company brass hope to quicken the output to the point where Metro is sending out one feature weekly to its exchanges.

If Metro succeeds in reaching the one-per-week tempo, it will have the largest output of any of the Big Five. Only other major (Continued on page 27)

## Schary Toasts Mayer, Latter Recips—All At L. B.'s Birthday Party

Hollywood, July 5. Louis B. Mayer was feted at a birthday party by Dore Schary, William F. Rodgers, Metro producers, directors and department heads at the studio commissary Saturday (2). Schary, in toasting Mayer, said: "His efforts in moulding M-G-M into a position of leadership are the greatest single achievement in the history of business."

Referring to Schary as "the man guiding the ship of Metro," Mayer said: "Watch Dore Schary. You're going to see great pictures come out of M-G-M." He said the selection of Schary as production head was meeting all his expectations.

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(Complete Boxoffice Reports on Page 12-13)

# U. S. UNLIKELY TO UP THAT \$17,000,000; DEVALUATION WOULDN'T MATTER MUCH

Hopes of American companies for an increase in the \$17,000,000 yearly they are now permitted to take out of Britain are rapidly being dashed by the present critical slide in England's general economic situation. With the Anglo-U. S. agreement of March, 1948, coming up for renegotiation within six months, Yank filmites are beginning to fear that they'll have trouble holding their own on the \$17,000,000 rather than obtaining an improvement.

In connection with the reverse trend in British recovery, there have also been renewed indications in the past week that England may devalue the pound. Plan is to trim its value by about one-fourth, probably early next year. That means that a pound note would be worth \$3 instead of the present \$4.

American industry views that with no alarm regarding remittances or frozen balances in London. Under the terms of the Anglo-U. S. agreement, the amount of coin allowed for export is \$17,000,000—specifically expressed in dollars and not as £4,250,000. So the pound's value in dollars makes no difference to the Americans.

As a matter of fact, when the agreement was being negotiated with British Board of Trade prez Harold Wilson by Eric Johnston, Motion Picture Assn. of America proxy, and James A. Mulvey, reping the Society of Independent Motion Picture Producers, the English tried to have the amount expressed in pounds. The Yanks, (Continued on page 23)

## Bob Hope's Heap Big B.O.

Hottest boxoffice bet currently in the Paramount stable is Bob Hope. For the first time in his long association with the major, the film and radio comic looks to be the top grossing star at Paramount for the year, edging out Bing Crosby who has heretofore been Par's bellwether. Two of Hope's pix, "The Paleface" and "Sorrowful Jones," will pass the \$4,000,000 domestic mark during the year.

Only previous film in which Hope was starred sans Crosby to beat \$3,000,000 is "Monsieur Beaucaire." "Paleface" has already done \$4,250,000 domestically and is still paying off. It and "Jones" are seen as Par's two top grossers.

## U Quits 'Unfair' British 'B' Pool

Universal has served notice on the Motion Picture Assn. of America that it is withdrawing from the British "B" pool. The long-threatened crackdown by U came after the company had filed a series of protests against special deals which took other distibs outside the bounds of the pool. Official move by U dumps the question in the laps of company prexies for further huddles in the coming weeks.

Simply put, the pool was created to hold all earnings of British pix in the U. S. It was intended for division among the companies as bonus coin to the \$17,000,000 permitted in remittances yearly from England under the Anglo-American pact.

Withdrawal by U removes the last \$1,000,000 or so from the pool which the company accumulated in earnings of J. Arthur Rank's British pix, with its main revenues coming from "Hamlet." Notice of U's defection is retroactive, in that it applies to earnings of the past 12 months, constituting the first year's life of the Anglo-American pact.

U's action had been predicted for a number of months. Company, it is said, was loath to take the move, since it had waived special recoupment rights with Rank under its reciprocal distribution ties when the pact was first made. However, U finally plunked for action after a series of special deals by other distibs, including Eagle Lion, David O. Selznick and Samuel Goldwyn removed other British films' earnings from the pool.

Abandonment of the "B" pool is now considered inevitable unless a new code can be worked which would plug all loopholes. John G. McCarthy, managing director of the international wing of the MPAA, is now in Britain seeking a change in the rules.

Actually, the pool was never intended to hold money. It was to be constituted by a system of reports on earnings by Yank distibs in the U. S. on British films, with the figures toted by bookkeeping alone. At the end of the year, transfers of these sums were to be made from England to the companies on a pro rata basis. Not one cent has been paid from the pool, and nothing further is expected from it.

## Berg-Allenberg Fold N.Y. Office; Lantz on His Own

Berg-Allenberg agency is closing its New York office, Robert Lantz, who established the eastern branch of the Coast 107ery a little more than a year ago and has headed it since then, plans to open his own agency in New York. He may also act for some of the B-A agency's personnel. Lantz formerly represented Universal in story and talent scouting in Europe.

Phil Berg and Bert Allenberg recently dissolved their partnership, with the latter continuing to operate the agency on his own. Berg quit because of illness.

## Gold and Dollar Crisis Stir New Jitters in London

London, July 5. New wave of jitters is enveloping the British motion picture industry as result of the gold and dollar crisis. Latest alarm is occasioned by the widespread rumors that motion pictures are in the top category for slicing in the event of new import restrictions being imposed.

All the evidence, however, indicates that, if action is necessary to stem the tide, there will not be new import restrictions, but that the situation will be met by a government-to-government arrangement without recourse to the disastrous ad valorem duty imposed to meet a similar situation in 1947.

Official circles in and around Whitehall are necessarily adopting a cautious attitude and are reluctant to admit that the government will have to take drastic action to check the drain on gold and dollar reserves. It is considered likely that if further measures have to be imposed to protect the financial stability of the Exchequer that, so far as films are concerned, there will be an extension of the freeze arrangement permitted under the Wilson-Johnston agreement, rather than the imposition of new taxation.

In some Parliamentary quarters the present situation is being likened to the monetary crisis of 1931 which led to the creation of a National Coalition Government. In-the-know experts consider that such a development is possible again in 1949 and suggest that the next two months will be the deciding factors. No attempt is being made to belittle the gravity of the situation and leading industryites are watching developments with a cautious eye, but are reluctant to speculate on the outcome.

Trend of events after the current Paris financial talks, and particularly in regard to the Colonial Ministers' conference skedded a week hence, may have an important bearing on the Anglo-American film negotiations due to be resumed in London some time next month.

## Exhib Beef Vs. High Brit. Pix Quota Continues; 2,000 Bids for Relief

London, July 5. Exhibitor revolt against the high British quota is being continued for the second year and more than 2,000 applications have been sent to the Board of Trade for exemption or relief.

In the first year of the Act, 2,655 theatre owners made application for relief and on first analysis 305 were accorded complete quota exemption and 1,300 had some measure of relief from a 10% to a 42½% quota. None of the circuits is eligible for relief.

Procedure of individual examination of each application will again be followed by the Films Council before making decisions. No guarantee is given that theatres which secured relief in the first year will again be successful in the second year or, conversely, that those whose applications were rejected will meet a similar fate on this occasion. In any event the degree of relief will require some form of amendment in view of the slight easement of the quota from 45% to 40% as of next October.

## Schine's Boy Joining Biz

Gloversville, N. Y., July 5. G. David Schine, son of the J. Myer Schines, who received his B.A. at Harvard June 23, is taking the short business course at Harvard preparatory to entering business as his father's assistant in the fall. Senior Schine heads the Schine Theatrical Enterprises and hotel interests.

## Pixers Plan to Prod State Dept.

The Motion Picture Assn. of America and the Society of Independent Motion Picture Producers have had no word as yet from the State Dept. on the squawk they jointly fled June 14 against the British 45% quota. With three weeks having gone by since oral arguments and memoranda were presented to Under Secretary of State James E. Webb, it is expected that the MPAA and SIMPP may start a little prodding for action this week or next.

Ellis G. Arnall, prez of SIMPP, who has been on the Coast and at his home in the south, is due back at his New York headquarters this week. He is understood planning a trip to Washington within the next few days to sound out the situation. Other pressure on the State Dept. may be invoked by Joyce O'Hara, exec assistant to MPAA chief Eric Johnston via the California delegation in Congress, which has been highly sympathetic.

## Was a Time When Stoky and Disney Didn't Sell, Now It's Boffola B.O.

The day when the mental age level of the average American filmgoer was more or less facetiously tabbed at 12 years is evidently over. Darryl F. Zanuck gave short shrift to the once-popular cliché in New York last week and Life mag's round tablers buried it a few weeks earlier, indicating the Hollywood viewpoint that film audiences are maturing and that it will take a new and better-developed type of product to reach them.

Perhaps even more indicative, however, than the words of the production execs that filmgoers are growing up in their tastes is a backward glance at the pictures which have been doing business in the past few years—"Hamlet," "Gentleman's Agreement," "Snake Pit," "Johnny Belinda," "Red Shoes," "Best Years of Our Lives" and a flock of others.

Best specific example, however, of the new attitude of American filmgoers is undoubtedly Walt Disney's "Fantasia." A picture which when released nine years ago fared so badly it had trouble getting bookings on any level, the classic combination of highbrow symphony music and sophisticated use of the artist's color and form is suddenly getting a call from exhibs and sweeping to new high gross figures. Towns like Ashland, Eau Claire and Wausau, Wis.; Fargo, N. D. (Continued on page 6)

## 20% Tax Cut Gets Support in Senate

Washington, July 5. While the stunning \$1,800,000,000 deficit for the fiscal year ending June 30 appears to preclude any tax slash in the near future, cutback of the 20% admissions tax did get a boost in both the House and Senate last Thursday (30).

The Senate Finance Committee, by a 7-to-6 margin, voted to drop the excises to the 1942 levels. This would lower the general admissions tax from 20% to 10% and the nitery levy from 20% to 5%. The committee made its proposal a rider on a House-passed bill concerning industrial alcohol permits.

In the House, minority leader Joseph W. Martin, Jr., struck another blow for his bill to reduce all excises to prewar levels. This bill has been bottled up in the Ways and Means Committee. Martin filed a discharge petition with the Clerk of the House. If 218 members should sign it, the bill would be forced out of committee and on to the floor for a vote.

## Writers Win Piracy Suit on RKO Film

Los Angeles, July 5. Samuel R. Golding and Robert Faulkner, playwrights, won a Supreme Court affirmation of their \$25,000 judgment against RKO in a suit charging plagiarism.

Writers contended that sections of their play were lifted to make a screenplay, "The Ghost Ship," produced four years ago by Val Lewton with Richard Dix as star.

## N. Y. to Europe

Margaret Arlen  
Meade Brunet  
Eddie Cantor  
Mimi Chandler  
Peggy Cummins  
Frank De Vol  
Michael Downey  
Scott R. Dunlap  
Frank M. Folsom  
Ben Gaines  
Stanley Garfunkel  
Dan Golenpaul  
Nate Gross  
Harry Kalcheim  
Ed Lachman  
Sidney A. Myers  
William S. Paley  
Gigi Perreau  
Arnold M. Picker  
Minerva Pious  
Gregory Ratoff  
William Satori  
Jack Smith

## Europe to N. Y.

Mme. Alexandra Danilova  
Mrs. Meyer Davis  
Errol Flynn  
Stanton Griffis  
Eugen Sharin  
Lamar Trotti

## N. Y. TO B'KLYN

Henry Morgan

## Pressburger-Powell Back to England After Coast Meet With Goldwyn

Unusual success in the U. S. on their film, "The Red Shoes," is seen by British producers Emeric Pressburger and Michael Powell as "evidence that that old saw is untrue about American audiences averaging a 12-year mental age level." Pair admitted, however, that they were as surprised as anyone at the top business being registered by the J. Arthur Rank film under Eagle Lion distribution.

Pic did only moderately well in England. Pressburger attributed the good grosses here to the method of distribution, which has been to play the film off very slowly, allowing word-of-mouth to get around and build it up. It has been playing roadshow engagements.

There is no such method of play-off in England, Pressburger said, pix just going out into the circuits for a week's run at each house and then out, similarly to the distribution of an ordinary American film. "Shoes" is now in its 37th week at the Bijou, N. Y., and has had long runs in many American cities.

P&P left New York for London last Friday (1) after several weeks in the U. S. They came over principally to take to Samuel Goldwyn in Hollywood a print of "The Return of the Pimpnel." Goldwyn financed the pic out of blocked pounds in a deal with Sir Alexander Korda, under whose banner P&P operate. Goldwyn owns Western Hemisphere rights.

Asked how Goldwyn liked the film, Powell declared: "He seemed to be taken somewhat aback at the fact that people in France spoke French."

Powell said film was partially shot in France and when it was natural the French spoke in their native language, as they did in "Red Shoes." Goldwyn may dub these portions into English, Powell said.

Next on the P&P sked is "Gone to Earth" which is being made on a similar deal between Korda and David O. Selznick. Jennifer Jones will be starred in the film, which has an 80-day shooting schedule and will cost about £350,000 (\$1,400,000).

## PAR'S GRID YARN

Hollywood, July 5. "Ex-Hero," story of a former college athlete by William Saroyan and George Auerbach, will be made by Paramount.

Jules Schermer, recently signed by Par, will produce.



# 154 FILMS FOR 1949-50 RELEASE

## Once Frozen Film Currency Is Spent Abroad It's Like U. S. \$—Zanuck

Twentieth-Fox production veepee Darryl F. Zanuck declared last week that, insofar as the film industry is concerned, there is actually no such thing as frozen currency. Once any iced money is spent, he explained, it is transferred immediately into its dollar equivalent by the U. S. Government for corporate tax purposes. Hence, he averred, American companies must try just as hard to turn out profitable pix abroad as they make at home.

Speaking at a press conference at the 21 Club, N. Y., Thursday (30) prior to flying to Europe, Zanuck held little hope for any further reductions in domestic distribution costs. As a result, he said, there is little likelihood for 20th to reduce the average budget on its films lower than last year's \$1,709,000 and still maintain their quality. Company plans to lens 24-26 films in 1950, about the same as this year and, he said, they'll be released almost as fast as they're finished. Zanuck declared he would not try to build 20th's studio backlog higher than its present 15, explaining "I don't like to hold them back once they're completed."

Production exec took exception to the statements of Joseph L. Mankiewicz in last week's Life mag roundtable on the film industry to the effect that exhibitors are the villains holding back industry progress. "Exhibitors have not been as aggressive as they might have been to push our product or whet the appetite of the public for the kind of pictures we would like to make," he said. In addition, he expressed the wish that exhibs would ask some time. "What's in a picture." Instead of "Who's in it?" But, he said, any pressure put on the studios by exhibs only reflects the public's tastes, so they cannot (Continued on page 53)

## Fear of Overbidding Estops M-G Indicating Any 'Minimum' Terms

In an exchange of correspondence, William F. Rodgers, Metro's distribution v.p., has rejected a plea by Trueman T. Rembusch, prez of Associated Theatre Owners of Indiana, to set forth minimum terms in competitively selling product. Rodgers nixed the Rembusch pitch because past experiences demonstrated that a statement of minnie terms "sometimes led exhibitors, in their eagerness to acquire pictures, to bid much more than the minimum suggested by us," the Rodgers letter said.

Rembusch remains unsatisfied, and in a declaration to his membership, declares: "Our concern is that the practice of omitting any minimum acceptable terms is a system that depends upon personalities for honest administration and without honest intent it has within it the elements to make it a device for merely driving up film rentals. Neither do we share to the same extent Mr. Rodgers' alarm about the consequences of including minimum acceptable terms."

The Rodgers' note flatly states "that bidding is not employed by us in any situation for the sole purpose of obtaining greater film rentals." "As a matter of fact," it adds, "competitive bidding is used by us only in competitive situations where, after careful analysis of all the circumstances, we believe that method of licensing our product fairest and most equitable for all parties concerned."

In the debate, Rembusch counters with the proposal: "As long as a bid will not be accepted until fair terms are offered, why necessitate going back and forth at all, and why not tell the exhibitor in the first place what terms are considered as minimum fair rental?"

Allied official made it clear that he does not question Metro's fairness in carrying on its extensive bid sales method.

### Zanuck on Maltz

Heavy clamor from the public was the chief reason for 20th-Fox shelving Albert Maltz's "The Journey of Simon McKeever," 20th production veepee Darryl F. Zanuck averred last week. In the first official explanation of why the story was yanked from the production schedule, Zanuck said he had been besieged with mail objecting to 20th's lensing a yarn penned by one of the "Unfriendly 10" in the un-American Activities Committee's Hollywood probe. In addition, he said, "our board of directors thought it would be a bad idea to make the picture at this time."

Studio may keep the story on the shelf, Zanuck intimated. He said he had received bad reports on a dramatization of "McKeever" staged at Carnegie Hall, N. Y., June 21 by the National Council of Arts, Sciences and Professions. "If it isn't possible to make a picture better than that dramatization," he said, "we may never do it."

## Zanuck to Review 20th's Extensive European Prods.

Twentieth-Fox prez Spyros P. Skouras and production veepee Darryl F. Zanuck are slated for a get-together in Paris this week on 20th's ambitious roster of European productions and will huddle several weeks later in Rome. With Skouras having been abroad for four weeks, Zanuck flew over Friday (1) with his family on a business-vacation junket.

After confabbing with Skouras, Zanuck plans flying to Berlin for a session with director George Seaton and producer William Perleberg on "Quartered City," story of the airlift. He'll then spend several weeks on the Riviera before flying to London for talks with director Jules Dassin and producer Sam Engel on "Night and the City," which is to be lensed entirely in England. Next stop is Paris again to confer with Casey Robinson and Otto Lang on scripting of Ernest Hemingway's "Big Fall," which is to co-star John Garfield and Micheline Presle.

Zanuck plans then to return to London to aid producer Louis D. Lighton and director Henry Hathaway on editing of "Black Rose" which, because it was made under the British quota, must be entirely scored and edited in England. Since "Prince of Foxes," which stars Tyrone Power, will not be ready for release until Thanksgiving Zanuck said "Rose," also stars. (Continued on page 23)

## Mooney Off on Talent Hunt as Coin Scarce

Hollywood, July 5. Martin Mooney is passing up immediate production of his independent pictures to await more favorable financing terms from the bankers. His four-picture release deal with United Artists and his two-picture arrangement with Film Classics have been pushed back on the schedule while he makes a road tour in quest of new talent.

With his business partner, Sam Bernard, Mooney will investigate the sticks with the idea of rounding up thespis, still unknown to Hollywood, for his 1950 production program.

## ONLY M-G PLANS TO UP DISTRIB

Exhibitors, some of whom are already hard up for product, may find themselves scraping the bottom of the product barrels by this time next year. Despite an apparent step-up in production activities at the major studios and the faster playoffs of most features, the Big 5 sales chiefs are currently planning no equivalent step-up in the number of releases for the 1949-50 season. Present estimates, which may of course be revised to meet changing conditions, indicate a total of 154 features from the majors during the year, as compared with 158 for the previous season. These figures are distinct from actual production.

All studios will be in a good position to step up releases, however, if it is found more pictures are necessary for the market. Survey conducted by VARIETY last week in Hollywood disclosed between 25 and 40 more pic are to be turned out in the 1949-50 season than during the preceding year. In addition, the current backlog of all studios comprises 199 pictures.

Majors reportedly want to limit their releases to build declining backlogs and also to gamble on the possibility of the boxoffice curve shifting upwards in the near future. If that happens, pictures turned out under present high production costs would have a better chance of earning a profit. In addition, the elimination of B product on the part of most of the majors has tended to hold down releases. But the major sales chiefs have consistently maintained they will gauge their distrib roster on market conditions. Hence, if the length of playing time continues to shrink, it is expected the companies will boost the number of releases accordingly.

Divorcement under the anti-trust decree may also enter into the picture. While none of the sales managers would concede this possibility, they intimated the obvious need of selling to many new accounts might make it necessary for them to step up the number of releases. As of now, of course, that possibility would extend only to Paramount and RKO, only two who have thus far settled with the Government. Whether Metro, 20th- (Continued on page 53)

## METRO JOINS PAR IN THAT CIRCUS CYCLE

Hollywood, July 5. Show business continues to go round and round. With Cecil B. DeMille building a big top for "The Greatest Show on Earth," Metro is about to toss off a circus story, "The Boy in the Air," authored by John McPartland and dealing with the human problems of acrobats and clowns, who have domestic difficulties like the heyrubers who gape at them.

Metro is reported building up a high budget production with its own contracted stars and a flock of experienced circus players who will tell you that the Ringling show is not the greatest show on earth. McPartland is now traveling with a tent show to round up screenplay material.

DeMille will take off late this month with the Ringling show to get background on circus life. Pic will be his next production for Par.

## Janet Leigh's Metro Loanout for 2 at RKO

Hollywood, July 5. Janet Leigh was borrowed from Metro by Howard Hughes on a two-picture deal to play femme leads in "Christmas Gift" and "Jet Pilot."

"Gift" starts July 11 with Don Hartman as producer-director and Robert Mitchum and Wendell Corey as top males. "Pilot" will be produced by Robert Sparks and directed by Robert Stevenson.

## New Exhib Org Plans to Finance Top Echelon Producers for Series of Pix

### Key to NEFC's Aims

Indicating the belief among its sponsors that the National Exhibitors Film Co. will ultimately expand its role past that of pure financing, circuit ops attending the Waldorf-Astoria meet which birthed the unit voted down a proposal to call the outfit National Exhibitors Finance Co. At the same time, advice of Robert L. Wright, former Dept. of Justice attorney who is consultant to the company, was to the effect that NEFC confine itself now to financing only.

Wright told NEFC sponsors that he believes a distribution setup would be legal if there were no commitments by stockholders to play NEFC pix in their theatres. However, he advised against any such consideration at the present time.

## Joe Unger Joins Budd Rogers In Prods. Rep Org

Joe Unger, sales manager of United Artists until about a year ago and before that assistant general sales manager of Paramount for 18 years, has joined Budd Rogers in forming a new organization to represent indie producers in New York. It will be labeled Rogers & Unger Associates.

Rogers has been in the business of repping indies for 15 years. He is also a member of the board of Universal and is exec v.p. of Realart, a reissue outfit. He previously represented John Maxwell's Associated British Picture Corp. in America.

New firm will continue repping Rogers' clients, who include Charles R. Rogers, Seymour Benenzal, who is preparing a remake of "M" for release via United Artists; Harry Joe Brown and Randolph Scott, who are releasing a series through Columbia; Al Rogell, who is releasing "Song of India" through Columbia, and Walter Lantz, whose cartoons are distributed by UA.

Unger will head for the Coast shortly to try to line up additional producers. He'll offer assistance in getting financing and also in arranging production abroad to utilize frozen funds.

## Pickman as Youngstein Aide; Nathanson Upped

With the naming of Mort Nathanson this week as eastern publicity manager for Paramount, company flackery's final form under the new leadership of Max Youngstein, ad-pub chief, has jelled. Chief aide to Youngstein is Jerry Pickman, who preceded Youngstein from Eagle Lion. Pickman is acting unofficially as assistant ad-pub director. It is believed he will be formally tapped for the post later.

Nathanson took over yesterday (Tues.) in the spot vacated last week by the resignation of Ben Washer. New pub head came to Par in June, 1947, when the company acquired Liberty Films where he served as eastern ad-pub manager. Prior to that, Nathanson held a similar spot with Samuel Goldwyn.

Other two department notches are held down by Sid Blumenstock as ad chief and Sid Mesibov as head of exploitation. Blumenstock, formerly ass't exploitation manager at 20th-Fox, replaced Stanley Shuford, while Mesibov stepped up when William Danziger recently resigned.

The new National Exhibitors Film Co., formed last week by circuit ops to bankroll indie production, is looking to tie up distributors and producers on longterm, multiple-pix deals. The outfit's directorate sees the possibility of winning favorable terms if it can guarantee a distrib, hungry for product, that it will deliver a package of five or six pix.

Under present thinking of the company's prime movers, better deals can also be won from indie producers if the unit assures them of a flow of credit for more than one isolated film. In seeking producers to plant financing from what is hoped to be a \$10,000,000 war chest, NEFC will be on the lookout for established names of magnitude.

Actually, the choice of producers and distributors will be up to a small, rotating exhib committee, it is said. For the purposes of efficiency, this group will probably not exceed a half-dozen members. It is proposed that the personnel be switched every three-to-six months so that all members of NEFC ultimately get a crack at those important chores.

In choosing story, cast and budget, the rotating committee will be aided by the broadest possible surveys made among stockholders of the company. These periodical checkups are planned to get the month-by-month performance, boxoffice-wise, of various genre of pix. Pulling power of stars and featured players will also be plumbed.

Longterm tieups with distributors and producers are being mapped but, at the outset, NEFC will go slowly and feel its way. Hence, only one or two pix will be bankrolled at the outset. These films will be allowed to play off, at least (Continued on page 27)

## 'Belvedere' Pushing 'Snake Pit' \$4,250,000 In 20th's '49er Race

"Mr. Belvedere" is pushing "The Snake Pit" for the honor spot of being 20th Century-Fox's high-grosser of 1949. "Pit," which will end up with an estimated final dole of \$4,250,000, was undisputed as the year's leader until "Belvedere" came along. It looks like a close race now.

"Belvedere" is doing approximately \$750,000 better than the first in the series of Clifton Webb starrers, "Sitting Pretty," although it is admitted by 20th execs to be inferior to its predecessor as a picture. A third one is now being readied.

With Webb in a new comedy characterization, "Sitting Pretty" started off slowly. It was not until w-o-f got around that biz started. "Belvedere," of course, did not suffer this teeoff handicap.

## Pressure Causes Sy'cuse Cancellation of 'Birth'

Syracuse, July 6. Responding to a request from Mayor Frank J. Costello, owner Jack Zurich of Midtown theatre cancelled booking of "Birth of a Nation" this week. Oldie film's scenes of South following Civil War were opposed by local American Labor Party and the National Association for the Advancement of Colored People, who exerted pressure on City Hall.

Midtown is Syracuse's new foreign language film house.

### Berle's Femme Lead

Hollywood, July 5. Milton Berle's femme lead in "Always Leave Them Laughing" at Warners will be Ruth Roman, currently featured in "Beyond the Forest" on the same lot.

Berle starrer starts July 15, with Roy Del Ruth directing and Jerry Wald producing.



# 'Stratton Story' Cops June Stakes; 'Barkleys' 2d, 'Spring' 3d, 'Jones' 4th

Starting out well in May, "Stratton Story" (M-G) gained momentum in the first two weeks of June to come roaring down the stretch and cop the June boxoffice sweepstakes, according to reports of VARIETY correspondents in 22 representative key cities. The James Stewart baseball opus was a strong weekly champ twice, and only once dropped below sixth place during the month. It was business leader in many key spots and did uniformly excellent to smash trade.

"Barkleys of Broadway" (M-G) displayed steady strength, being second-place winner in June. Third best was another baseball story, "Happens Every Spring" (20th).

Fourth position goes to "Sorrowful Jones" (Par), largely on the terrific showings in final week of month, when the Bob Hope comedy was in first slot. "Home of Brave" (UA) came in fifth while "Edward, My Son" (M-G) wound up sixth. "The Champion," another from the United Artists stables, took seventh spot. "Streets of Laredo" (Par), which finished eighth, was the sole survivor of the current trend away from big westerns.

Best runnerup films, in order of showing, were "Belvedere to College" (20th), "Colorado Territory" (WB), "Younger Bros." (WB), "Blonde From Bashful Bend" (20th), "Tulsa" (EL), "Red Menace" (Rep) and "We Were Strangers" (Col).

Of the new crop of pictures, "Look for Silver Lining" (WB) looks to have the greatest potentialities although "Neptune's Daughter" (M-G) was making progress as the month ended. "Fountainhead" (WB) was okay in one key and good in another in final week of June. "Calamity Jane" (U), like "Ma and Pa Kettle" (U) previously, hinted it might prove a healthy moneymaker for Universal. "The Window" (RKO) thus far has proved an in-and-out proposition, doing nicely where strongly plugged and lukewarm elsewhere.

The month saw a whole string of reissue combos being released with varying results. Standout was "Gunga Din"-Lost Patrol" combo from RKO, not only on the number of playdates but also on big-to-sock showings. In a few localities these two oldies were making some of the new product almost also-ran material. The two Rita Hayworth epics, "Cover Girl"-Never Lovelier" (Col), did hotcha trade in some cities. The Walt Disney package of "Dumbo" and "Saludos Amigos" also did surprisingly well. "Wizard of Oz" (M-G) shaped up nicely on a few dates.

"Ball Game" (M-G), seventh best in May, also chalked up some nice biz last month. Same is true of "City Across River" (U), which was 10th in May. "The Big Cat" (EL) was not so big during the month. "Johnny Allegro" (Col) was uneventful while "Night Unto Night" (WB) proved very dim despite some key dates it played.

"The Fan" (20th) came through with several favorable weeks during the month. "Africa Screams" (UA), most patrons decided, was not much of a laughing matter.

## WB GOING INTO COMM'L BY-PRODUCTS FIELD

Stepping into the lucrative sideline of licensing cartoon and cowboy characters to juve clothing manufacturers, Warner Bros. has opened a new office in New York for that purpose under Ben Wirth, prexy of the WB Service Corp. Wirth's by-product licensing line will comprise the cartoon characters from Warners' "Bugs Bunny," "Looney Tunes" and "Merrie Melodies" productions.

Coin take from the clothing outfits, under a royalty agreement, averages about 5% of the manufacturers gross from garments using the licensed characters. Walt Disney Productions was the initial film company to exploit these commercial tieups, but later cowboy stars like Gene Autry and Roy Rogers entered the field with separate corporate setups to handle such deals.

## June's Big Eight

"Stratton Story" (M-G).  
"Barkleys of Broadway" (M-G).  
"Happens Every Spring" (20th).  
"Sorrowful Jones" (Par).  
"Home of Brave" (UA).  
"Edward, My Son" (M-G).  
"The Champion" (UA).  
"Streets of Laredo" (Par).

## 'Col. Blimp' Test On U.S. Rights To Censor Imports

Washington, July 5. Seeking to bar a precedent giving the Federal Trade Commission censorship rights over films, United Artists will fight against a recommended "cease and desist" order on "The Life and Death of Colonel Blimp" before an FTC trial commission tomorrow (Thurs.). Ed Raftery, of O'Brien, Driscoll, Raftery & Lawler, will present UA's brief against findings handed down by an FTC trial examiner a couple of months ago.

Trial examiner found that UA had made "substantial and material" changes in the British film through cutting and had failed to advertise that fact to the public. Instead, it was alleged that UA used excerpts from critical notices based on the uncut version. Trial examiner recommended that UA be barred from distributing the film without the imposition of any fines. Raftery will argue that the cuts were not substantial and were made without injuring the public interest. FTC attorneys will also take exception to the examiner's decision.

Although "Colonel Blimp" is a dead issue since UA has long since withdrawn the pic from release, Raftery contends that case's outcome will affect the industry's right to edit foreign films. If FTC approves the examiner's findings, Raftery said, the Government agency could henceforth act as "a censoring and supervising" body over a distrib's judgment on trimming a pic for the U. S. market.

## MONOGRAM SHUTTERING FOR MONTH OF REPAIRS

Hollywood, July 5. Monogram has shuttered its studio until Aug. 1, to make extensive repairs on its electric lighting system, as requested by city authorities. While the lot is closed, three westerns will be made on the company's ranch.

First picture to start in August will be Hal E. Chester's "The Whip," for Allied Artists. Other films lined up for early production are "The Police Story," "The Land of the Sky Blue Waters," "10 McTaggart Street" and a Rod Cameron starrer, still untitled.

## 2-Week Closing For Schenectady Indies

Schenectady, July 5. Mass closing of independent, subsequent-run theatres in Schenectady for two weeks became effective Friday (1). Houses whose managements decided it would be more profitable to shutter for the fortnight were the American, Cameo, Colony, Crane, Lincoln and Rival.

The Palace, which Isadore Bernstein recently took over after it had been closed two weeks, is the lone independent carrying on. Five Fabian theatres are staying open.

## Duff for Reagan

Hollywood, July 5. Universal-International signed Stephen McNally and switched its lineup for "Fugitive from Terror" as a result of Ronald Reagan's broken leg.

Howard Duff, originally slated as the heavy, will play the Reagan role, while McNally moves into the spot vacated by Duff. Ida Lupino remains as femme lead.

## Small-EL

Continued from page 3

originally seek the deal and will not initiate any discussions. He's not so anxious that he'd go much out of his way. He is coming east as much as anything on United Artists' plans for distribution of his "Black Magic," which goes into release Aug. 19.

Semenenko, whose First National Bank of Boston controls a loan of about \$10,500,000 to EL, is the focal point in trying to push the Small arrangement through, since he figures it would be most favorable for all concerned and strengthen the bank's stake. He is actually in a position, it is believed, to force Young into the deal, but prefers to operate through argument and cajoling.

He was burned up at Young's turnaround, as were other negotiators, inasmuch as Young had his personal rep on the scene during all the talks in Hollywood when the deal was set up during June. Young's man, Robert Purcell, chairman of the board of Pathe Industries, EL's parent company, presumably has in touch with Young all through the sessions, and when he gave his acquiescence it was thought that indicated Young's okay.

Later, however, when Semenenko presented the deal to him last week, refused to give it the nod. He did not actually say no, but at once went into his own plans for getting the EL studio back into full-scale production and building the company. This would take considerable coin—the source of which was not indicated. It is doubtful that Semenenko would come through with any more.

## 'Quo Vadis' Spectacle Now Set by Metro For Shooting Next Spring

Hollywood, July 5.

Filming of Metro's huge spectacle, "Quo Vadis," will start in Italy next spring, some time between March 1 and May 1, depending on weather and other conditions over there at the time. Decision to go ahead with the \$4,000,000 production was made after a series of conferences by Louis B. Mayer, Dore Schary and William Rodgers, following favorable reports from E. J. Mannix, who recently surveyed the situation in Rome.

Henry Henigson, manager of the "Quo Vadis" unit, has been in Italy for three months rounding up an organization for the big project. Leaving for Rome this week is Mac D'Agostine, as Henigson's first assistant, accompanied by Herschel McCoy, wardrobe chief, who spent several months over there buying materials for a vast number of costumes. He made a quick hop to Hollywood to consult costume designs with the cast toppers, Gregory Peck and Elizabeth Taylor.

Picture will require about 6,000 costumes, including Roman armor of a type used at the time of the Caesars. Estimated cost of the wardrobe, with all its cloth, metal and armament, is about \$1,000,000. McCoy's assistant, Courtney Haslam, remained in Rome to supervise work on the costumes.

Meanwhile sets are being erected in Italy under supervision of William Horning, art director, and Hugh Hunt, set director, while George Emerson is rounding up a troupe of wild animals to turn loose on the Christian martyrs in the amphitheatre sequences.

## GA. APPEALS COURT TO REVIEW 'NUDE' PIC

Atlanta, July 5.

Members of Georgia Court of Appeals will witness a private showing of "The Valley of the Nude" Friday (8). B. E. Gore, manager of Hangar theatre, Hapeville, small municipality adjoining Atlanta, is under a jail sentence in Fulton Superior Court on a charge of exhibiting obscene pictures. The case is now in the Court of Appeals.

A. L. Henson, attorney for Gore, said he wants to prove to the high court that the picture is not obscene. Assistant Solicitor Hall contended the film is a "bawdy, nasty, nauseous movie."

# NLRB Says Industry-Wide Bargaining Should Be Followed in Hollywood

Washington, July 5.

## Flacks Go Before NLRB On Studio Bargaining

Hollywood, July 5.

NLRB hearing to determine which publicists are eligible to vote in a bargaining election is being held here in the continuing battle between members of the Screen Publicists Guild and pro-IA flacks. Latter group wants election confined to nine majors. SPG contends that publicity work is all the same, whether for indies or majors, and wants an industry-wide vote.

Hearing was held for two days during past week and will be resumed again Friday (8).

## MPEA Rep Meets With Soviets On Yankee Pic Deal

Washington, July 5.

The deal which Eric Johnston made with the Russians last summer to purchase American films suddenly came alive last Friday (1) with the announcement that the Soviet had granted a Russian visa to Louis Kanturek, Eastern European supervisor of Motion Picture Export Assn.

Kanturek will go to Moscow within the next two weeks carrying 16m prints of 24 films which the Russians have asked to see. These were chosen from a list of 100 titles submitted months ago to the Soviet Ministry of Cinematography. In addition, a second list of 100 titles has been sent to Moscow.

The visa, it was disclosed here, followed a letter by Johnston asking the Russians to shake a leg on the deal. Russia is to pay in dollars in New York for any pictures it decides to purchase. The films which Kanturek will carry to Moscow:

"Black Swan," "Ali Baba and the 40 Thieves," "Anna and the King of Siam," "Jungle Cavalcade," "Can't Help Singing," "Treasure of Sierra Madre," "Western Union," "To the Ends of the Earth," "13 Rue Madeleine," "The Paleface," "Madame Curie," "The Jolson Story," "The Egg and I," "The Duke Goes West," "Cloak and Dagger," "Adventures of Mark Twain," "The Farmer's Daughter," "Going My Way," "Hers to Hold," "I've Always Loved You," "Rhapsody in Blue," "Spectre of the Rose," "State Fair," and "Thrill of a Romance."

## Exhibs Protest School Hall Into a Strawhat

Schroon Lake, N. Y., July 5.

Two Schroon Lake theatre men have filed a complaint with the State Dept. of Education in Albany charging the Board of Education of the Schroon Lake Central School District with violation of the education law in leasing the Central School auditorium for use as a summer theatre.

The complainants, John Rossi, operator of the Strand, and Charles Rossi, operator of the Paramount, contend the board had no legal right to lease the school to Richard O'Connell and Charles Wallis for theatre purposes.

## Fabians' 35th Anni

Fabian circuit, 57-theatre web headed by SI Fabian and Samuel Rosen, will fete its 35th anniversary in August when the chain plans a month of promotions and ballyhoo. Edgar Goth, ad-pub director for the circuit's Pennsylvania and Virginia theatres, has been called to the h.o. to handle the campaign.

Kickoff meet of all Fabian managers is being held today (Wed.) at the Hotel Astor, N. Y. Prizes totalling \$3,275 will be divided among managers for the best annual campaigns.

The National Labor Relations Board laid down the principle last weekend that "multiple-employer" (industry wide) labor bargaining is the established pattern in Hollywood and that this, rather than studio by studio negotiation, is what should be followed.

Case decided was that of the set designers, illustrators and sketch artists at Columbia and Paramount. IATSE asked that there be special bargaining units in each of the studios. Local 1421, of the Painters Union, intervened with a contrary view, arguing that a multiple unit of the 10 major film producers was the only appropriate bargaining unit for the set designers.

By a 3 to 1 vote, NLRB upheld the findings of its hearing officer in favor of "multiple employer bargaining."

NLRB majority ruled in part: "Multiple employer bargaining has become the established pattern in the motion picture industry. The only history of collective bargaining for set designers has been on a multiple employer basis. In our opinion, the pattern of organization for a special classification of employees as, for example, the set designers in this case, should follow the pattern of bargaining established generally for other employees of the particular employer involved...."

"We find that the proposed units are too limited in scope to be appropriate for purposes of collective bargaining, and we shall dismiss the petitions."

## Stoky-Disney

Continued from page 4

and Virginia, Minn., which wouldn't even book "Fantasia" before the war are now playing it to surprising crowds. And Little Rock, Ark., where the film died in 1943 in a polarized 84-minute version, recently raked up for the Nabor theatre the biggest gross it ever had in its original full, two-hour length.

When the film scored so poorly in 1940-41, Disney and RKO, the distributor, decided to chop from it 36 minutes of the most esoteric of the paint-and-brush work and the most longhair of the music. The advertising was changed to eliminate all mention of symphonic tunes and to play up the dancing elephants and other familiar Disney animal life.

Since the war, when "Fantasia" has scored its greatest success, it has been restored to its full length and the advertising has gone to great lengths to stress the name of Leopold Stokowski and the Philadelphia orchestra, which provided the music for the picture, as well as the titles and composers of the classic works played.

## Radio, Records Help

Undoubtedly in part accounting for this change of taste, in the view of Disney execs, is familiarization with good music achieved by the public via records and the radio. Likewise, their willingness to accept some of the unusual art in the film is seen as a broadening of taste that should give encouragement to other filmmakers desirous of getting off the well-trodden path.

The picture has yet to get off the hook on its negative cost—\$2,250,000, which was tremendous when it was made. It has taken in rentals here and abroad to date of not quite \$2,750,000—out of which must be taken an approximately 25% distribution fee for RKO and other expenses. At the present rate, however, Disney seems certain to slowly but surely get well into the black on his epic.

It played only about 25 engagements in its original length in 1940-41. In 1942-43 it played 6,000 more theatres in the 84-minute special length and without the special sound equipment, which was permanently dumped after the initial roadshow stands. It earned in this way about \$1,250,000. From 1943-1947 it received virtually no dates. Since then it has grossed about 600 engagements and earned \$375,000. Difference between the 1940-43 experience and that of the postwar period is the \$210 average rental then as against \$625 now.



# PIX OPEN DOOR TO B'WAY FACES

## Par Continuing Theatre Splitups; Minnesota Amus. and M. A. Lightman

Minneapolis, July 5.

The first act of the Minnesota Amus. Co., in compliance with its consent decree agreement with the Government in settlement of the latter's anti-trust suit, has been the purchase of the interests of its partner, Joseph Ryan, in the Lyric and State theatres, Madison, S. D. Ryan owned the Lyric and the partnership leased the State. Under the consent decree agreement terms, Paramount must dispose of one of the two Madison theatres by Nov. 5.

Other pending consent decree deals likely will have Minnesota Amus. Co. and E. R. Ruben (Welworth circuit) splitting their two LaCrosse, Wis., theatres, now operated by them as partners. It's indicated that the Paramount theatres subsidiary will take the larger Hollywood, and Ruben will keep the smaller 5th Avenue theatre.

It's expected that the big Paramount circuit will withdraw entirely from Fairmount, Minn., one of its smaller situations, where it has a partnership with the Nicholas estate. The main deals, covering its more important properties will be worked out by Paramount executives and Harry B. French, Minnesota Amus. president, at a homeoffice conference next fall.

### Par Working Out Malco Deal

Memphis, July 5.

Only hurdle blocking the final dissolution of the Paramount-M. A. Lightman partnership in the Malco circuit is a leasing arrangement which must be worked out with reference to some of the 52 houses. Lightman, who has just returned from N. Y. confabs with Par theatre chief Leonard Goldenson, has tossed the problem of putting the lease on paper to his legal aides. Once that minor point is ironed out a deal will go through.

As the pact now stands, Par becomes sole owner of nine houses located in Memphis and five other mid-south locales. It is not confirmed yet whether Par takes over the Malco or Strand here. Wholly-owned Paramount houses will be in Hot Springs and Fort Smith, Ark.; Jackson, Tenn., and Owensboro, Ky.

Malco theatres takes over the other 43 houses now jointly operated. Cash payment in an undisclosed amount will be paid to Par.

## Par Mollifies St. Paul In Twin City Sensitivity With 'Jones' Booking

Minneapolis, July 5.

Paramount theatre circuit here is apparently trying to square itself with its sensitive sister city, St. Paul, for not booking its Frankie Carle-Mills Bros. stage show there, but confining its Twin City engagement to the Minneapolis Radio City theatre, as it has always done with big stage shows. In an apparent effort to mollify the down-river city, it's giving St. Paul the first showing in the Twin Cities of the new Bob Hope pic, "Sorrowful Jones." Instead of playing it first here or day-and-date in the two towns—the usual procedure—

"Jones" will run at the St. Paul Paramount the same week as the Carle-Mills show is at Radio City, starting this Thursday.

St. Paul newspaper owners and other leading citizens were so hot because such big legitimate road attractions as "Annie Get Your Gun," "Finn's Rainbow" and "High Button Shoes" confined their Twin City engagements the past season to Minneapolis that the St. Paul sheets refused to accept the shows' ads or permit any mention of their Twin City presence in the news columns. The St. Paul mayor even protested to the New York booking offices against the "slight."

The St. Paul newspapers, however, are carrying ads for the Radio City stage show here.

## Trillings' N.Y. Quickie

Steve Trilling, production aide to Jack L. Warner, returns to the Coast the end of this week after a July 4 quickie arrival in New York induced by a favorite niece of his wife, Wilma, staging a big church wedding in Detroit. Having come that far east, both decided to continue on to New York to catch up on some shows.

Mrs. Trilling alternated with the family nurse in motoring to Detroit and thence to New York. The studio exec flew in to meet them, and it depends on immediately pressing studio chores whether he goes back by air or drives back with his wife.

## RKO Takes Over L. A. Pantages

Operating under the permissive features of its anti-trust consent decree, RKO has purchased the Pantages theatre, Los Angeles showcase at Hollywood and Vine, from the Pantages interests. DeLuxe had been previously operated in a pool with RKO's Hillstreet, in downtown L. A. Acquisition was pushed through after New York negotiations between Malcolm Kingsberg, RKO theatres chief, and Rodney Pantages, who came east to close the deal.

By buying the Pantages, RKO has come up with one of the few partnership houses which it has been able to acquire in post-decree dickerings. In most instances, circuit has run into obstacles in reaching terms with its parns. Title to the 2,812-seater passes hands within a month or so. No change in operations is planned for the time being, and Pantages will continue running the house. Previously, two outfits had shared operation while Pantages owned the theatre itself.

Purchase price is undisclosed. No papers have yet been inked, but an agreement in principle has been reached.

## HERE'S A SPOT FOR A LOEW'S SAUDI ARABIA

Washington, July 5.

There are no public theatres in all of Saudi Arabia, one of the few places in the world where this is true, reports the U. S. Department of Commerce. There are about 25 16m projectors in the entire country, all for private use, says Commerce.

U. S. Air Force has an open air theatre for its own personnel at Dhahran Air Base, one oil company shows films for its own employees, and the Jidda Film Society, jointly operated by the British and U. S. Ambassadors, gives private shows weekly for American and European personnel. Other projectors are located in the homes of wealthy Arabs.

Commerce reports that Bombay film censors are sure death on scenes of involved drinking, passionate love and kissing, dancing that exposes too much gal, and the disclosure of crime technique. At Madras, India, the censors, also chop away at excessive love making, brutality and vulgar dancing.

## Lippert Winds 3

Hollywood, July 5.

Lippert Productions will make 24 pictures this year, with three completed, four ready to start and 17 more lined up, all for Screen Guild release.

Finished are "The Dalton Gang," "The Treasure of Monte Cristo" and "Red Desert." Ready to face the cameras this month are "Deputy Marshal," "Apache Chief," "Square Dance" and "Branding Iron."

## PROD. SURGE KEYS DEMAND

With Hollywood gearing into a high production pace, a big demand is opening up for young Broadway thespians in films to replace the familiar gallery of bit players now on the Coast. Dore Schary, Metro production chief who was in New York last week, looked over some film fodder from the legit boards with the view of breaking some of them in with small parts.

Alt Altman, Metro's eastern talent scout, said that U. S. filmmakers are becoming increasingly hep to the fact that fresh faces in minor roles add a special kind of excitement to pix. British and Continental producers regularly employ this strategy with good results. This idea, plus the market production upbeat, is opening the door wide open to talented legiters. But, Altman said, the accent is on talent since the studios want experienced legit players to take over the character parts.

Flock of Broadway players now in Hollywood are helping to pave the way for other easterners by the positive impact of their personalities. Current standout is Jean Hagen, who was pacted by Metro on the basis of her performance in "The Traitor." She was inked for one film, but during her six weeks in Hollywood, she has already ap-

(Continued on page 23)

## Map Appeal In D.C. Theatre Case

Washington, July 5.

Losing parties are planning appeal from the decision here last week in the MacArthur theatre case, which turned out to be at least half a victory for Warner Bros. By the ruling by U. S. Justice Matthew McGuire, Warner Bros. does not have to sell its half of the MacArthur to the local Kodak-Burka chain under terms of the 1945 contract. In addition, neither Warners nor K-B has to go through with an agreement to have Garfield Kass build them another theatre, or pay Kass \$100,000.

The K-B suit against Warners was the first of its kind filed after the Supreme Court ruled in the Big Five anti-trust case. K-B claimed that Warners' had to sell out to it, to terminate their partnership. Warners contended it could sell to any highest bidder for its half of the theatre.

The Kass interest came about because Warners cancelled Kass' contract to build a competing theatre and went into partnership with K-B on the then-building Mac-

(Continued on page 27)

## PAR'S DIVORCEMENT INCLUDES LEGALITES

Division of Paramount's legal staff to meet the impending splitup of the company into two units has now been set. Leading the lawyers going over to the theatre outfit is Walter Gross, circuit's general counsel. Others on the exhibit side are Bernard Levy, Jerry Golden and Edith Schaeffer. Selig Seligman, another attorney, has become assistant to division chief Edward L. Hyman. Sid Markley and Simon Siegel are sharing the comptroller duties.

Attorneys staying with the new production-distribution unit include Austin C. Keough, Par's v.p. and general counsel; his chief aide, Louis P. Phillips; Mort Lane and Richard Morgan.

Movement of the departments to their new assigned floors in the Paramount building is expected to take place later this month. Theatre wing goes up to the 12th floor from its present ninth level perch. Production expands to take over the entire ninth floor while sales will move down one landing to the 11th floor.

## Ebb in Flood of Anti-Trust Suits Raises Query: What Turned Off Tap?

### 100G 'Green Hair' Suit

RKO last week was named defendant in a \$100,000 infringement suit brought in N. Y. federal court by Cornelius Ryan who charges the film, "Boy With the Green Hair," was pirated from his copyrighted, original photograph which appeared in Life mag Dec. 30, 1946.

Ryan asserts Time mag secured the copyright for him and held it briefly as his trustee before turning it over to agent Ann Watkins. In May, 1949, the plaintiff charges, he notified RKO of the alleged infringement. Action also asks an accounting of the profits derived from distribution and exhibition of the film.

## Cite JP Precedent To OK Roadshows

The Jackson Park case, a cause celebre among exhib anti-trust actions, may be used by the major distributors in an attempt to win judicial okay to the roadshowing of particularly big pix. Several companies are playing with the idea of filing special applications, similar to those made in the JP suit, for permission to take specifically costly pix outside the bans set forth in anti-trust decrees. In the JP suit, court permitted lifting of a two-week ceiling on first-runs and fixing of upped admissions on a number of exceptional films.

Line of strategy now being mulled would be an application to the three-judge statutory court for relaxing the rules on an unusual film. It is thought that the court, while chary of making a general rule on big pix, may go for an easing of sales restrictions on a given pic. In this respect, industry attorneys would present figures to demonstrate that the film cannot pay off a fair profit unless upped prices and other roadshow conditions were permitted.

Same strategy won out in Chi with Judge Michael Igoe, who relaxed his own decree on "The Snake Pit," "Hamlet" and at least a half-dozen other big pix. Legates plan to cite the Chicago judge's ruling as precedent for similar action by the statutory court.

## REPUBLIC'S FANCY NET OF \$504,456 FOR 6 MOS.

Handsome sixmonth net of \$504,456 has been racked up by Republic for the period ended April 30, the best half-year returns to be recorded by the company since its birth. Total take before taxes came to \$839,456 against \$396,832 in the equivalent stretch of last year. Its net compares to \$236,832.

Big returns from "Wake of the Red Witch" played an important part in Rep's profit rise. Company's gross for February, March and April climbed to \$7,628,709, a better than \$1,000,000 rise over the ordinarily good November-January period.

Rep is now over \$1,000,000 ahead of last year's final return which scored a loss of \$564,499.

## Rep Production Up

Hollywood, July 5.

First half of 1949 at Republic wound up with 25 films completed, an advance of seven over the corresponding period last year. Among the finished pictures are seven high-budgeters, "The Fighting Kentuckian," "Brimstone," "Crosswinds," "The Avengers," "The Cleveland Story," "The Golden Stallion" and "Down Dakota Way."

Studio now has a backlog of 17 pictures, including 10 oaters, and has seven more slated to roll during July.

Tempo of anti-trust suit filings by exhibs against the major companies has considerably slowed during the past few months. Company lawyers don't know whether it's a seasonal decline with the weather, or whether the vast changes in clearances and runs in the past few years are finally having a telling effect.

Legates have become so used to a certain number of the Sherman act suits being filed versus the companies each month that the current letdown has come as a slight surprise. There are about 100 actions now pending in courts all over the country.

Decision by the N. Y. federal court in the Government's suit against the industry is expected any day. With that, the legal eagles feel, charges by exhibs should theoretically drop to nothing, since the companies will then be operating under a code of practices specifically set down by the court. As long as they stick to this code, there can be no charge of illegal actions. Only loophole is in the matter of interpretation.

There may be further aid to cutting down the number of suits if the court provides an arbitration setup. Government opposed this on the theory that the judges might be induced to be lenient on divorcement if they thought industries had recourse to arbitration to solve their difficulties.

Question now is, if the court does permit arbitration—it would only be permissive, not mandatory—whether the companies will accept it. It would cost several hundred thousand dollars to set up an elaborate arbitration system in 32 exchange cities and some of the lesser majors feel that is an excessive sum to spend in light of present needs for economy.

While one of the arguments for arbitration is that it would save money for the companies in legal fees, some of the majors' lawyers don't agree. They say that an exhib generally hires an attorney to fight his case before the arbitration tribunal and, if he loses, turns to his counsel and says: "What do we do next?" Frequently, reply is to sue.

Justice Dept. attorney in Washington last week, speaking of the arbitration provided for in the Schine decree, made a point along the same line. He pointed out, for instance, that "the decree does not limit the possible actions to arbitration. Exhibitors who feel aggrieved by the Schine circuit can ask for help in court, or they can ask the Justice Dept. to bring contempt proceedings against Schine. Either of these courses might be less expensive than arbitration." Same thing would apply in the Government case.

## 20th's Quest for Talent Sends Joe Moskowitz On O.o. of European Markets

Joe Moskowitz, 20th-Fox's eastern studio rep, will go to Europe later this month to survey story and talent markets there, as well as to give the o.o. to the studio's setups abroad for scouting the story and talent fields. Moskowitz said that 20th would continue full-scale coverage of England and the Continent, as well as the U. S., where it is the only company that has not trimmed the staffs it has searching for new material and new faces.

Moskowitz admitted that the cost of maintaining these departments ran high, but figured it proved highly profitable in the long run if just occasionally they came up with a find such as Richard Widmark. Included in their coverage now, he said, is TV, although most of the players are already well known to 20th's talent boomers. They've gotten no prospects out of this coverage as yet, Moskowitz said.

# How Much Excitement Can The Screen Hold!

RKO RADIO PICTURES, INC.  
780 COWER STREET, LOS ANGELES 38, CALIF.



How much excitement can the screen hold?

Had you asked me that question a couple of weeks ago,  
I might have said: "Your guess is as good as mine."

But since then, I've seen Samuel Goldwyn's "Roseanna  
McCoy!" When the Hatfields tangle with the McCoy's in  
this gripping story of the great American Feud, there's  
enough excitement to make every movie-goer happy!  
Make no mistake about it...when it comes to box office,  
Roseanna's the real McCoy!

*Ned E. Depinet*  
Ned E. Depinet

P.S. And when Farley Granger meets Joan Evans, the  
newest Goldwyn star discovery, there are romantic fire-  
works that make "Roseanna McCoy" one of the year's most  
enjoyable film events!

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PRESENTS  
"Roseanna McCoy"

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Wonder of Africa fights for freedom, tossing men and horses around like toys!



Joe becomes the performing sensation of Hollywood's most spectacular resort!



Braves blistering flames of burning building, climbs dizzy heights to rescue children!

# STRIKING! START

John Ford and Merian C. Cooper present

# MIGHTY JOE YOUNG

MERIAN COOPER'S AMAZING ADVENTURE IN THE UNUSUAL  
starring

**TERRY MOORE · BEN JOHNSON**

and **ROBERT ARMSTRONG** with **FRANK McHUGH**

Directed by **ERNEST B. SCHOEDSACK**

Technical Creator Willis O'Brien · Screen Play by Ruth Rose

An Arko Production · Distributed by RKO Radio Pictures, Inc.



**SOLD LIKE A CIRCUS FOR THE HISTORY  
THROUGHOUT NEW ENGLAND AND N.Y.**



# LING! STAGGERING!

**Sensation Piled On Sensation, As Giant Gorilla Becomes Powder-Keg Pet Of Society . . . In The Show With The 10 Most Terrific Thrills Ever Pictured!**

**1** Baby gorilla reared by girl!

**6** Tormented, goes wild!

**2** Fights capture by men and horses!

**7** Rips iron doors, steel bars!

**3** Tamed as night club star!

**8** Wrecks palatial night club!

**4** Out-muscles 10 strong men!

**9** Defies police machine gun!

**5** Balances girl, piano, over head!

**10** Rescues children from blaze!



**MAKING 350-THEATRE PREMIERE  
STATE BEGINNING JULY 13th!**

# L.A. Average; 'Steal' Big \$40,000, 'Strangers' So-So 35G, 'River,' Slim 26G, H.O.s 'Fountainhead,' 'Jones' OK

Los Angeles, July 5.

Local first-runs are playing to about typical Fourth of July weekend trade. There's nothing exciting, but they're still comparing very favorably with same week a year ago, being only approximately \$9,200 under last year's actual take.

Of new bills this session, "Big Steal" and "Edward, My Son" are garnering most attention. "Steal" is likely for near \$40,000, very nice, while "Edward" is solid at possible \$9,000 in one small-seater. "House of Strangers" is so-so \$35,000 in four situations, while "Massacre River" is slim \$26,000 in six sites. Reissue combo of "White Savage" and "Cobra Woman" is slight \$15,000 in four houses.

There's nothing sad about second frame of "Sorrowful Jones" in two houses, where it's looking for sturdy total of \$33,500. "Fountainhead" is still good at \$40,000, or better, in second session at three sites. Among foreign bills, "Red Shoes" and "Quartet" are still perky.

## Estimates for This Week

**Beverly Hills, Downtown, Hawaii.** (334; 902; 1,106; 512; 55-51)—"Home of Brave" (UA) (5th wk). Finaling at \$14,500. Last week, \$18,900.

**Chinese, Loew's State, Loyola, Uptown (FWC)** (2,048; 2,404; 1,248; 1,719; 60-51)—"House of Strangers" (20th) and "Amazon Quest" (FC). Mild \$35,000. Last week, "Happens Every Spring" (20th) and "Rustlers" (RKO) (2d wk-6 days), \$18,100.

**Downtown, Hollywood, Wiltern (WB)** (1,757; 2,756; 2,344; 60-51)—"Fountainhead" (WB) (2d wk). Nice \$40,000. Last week, good \$48,900, but not up to hopes.

**Expylan, Los Angeles, Wilshire (FWC)** (1,538; 2,097; 2,296; 60-51)—"Barkleys Broadway" (M-G) (3d wk). Okay \$25,500 on final frame. Last week, nice \$35,500.

**Orpheum (D'town)** (2,210; 60-51)—"White Savage" (FC) and "Cobra Woman" (FC) (reissues). Near \$9,000 here, with \$15,000 total in four day-daters. Last week, "Crooked Way" (UA) and "Dancing Caballero" (UA), \$11,700, with \$21,900 total in five situations.

**Pantages, Hillstreet (Pan-RKO)** (2,812; 2,890; 50-51)—"Big Steal" (RKO) and "Air Hostess" (Col). Trim \$40,000. Last week, "Judge Steps Out" (RKO) and "Green Promise" (RKO), scant \$15,400.

**Los Angeles, Hollywood Paramounts (F&M)** (3,398; 1,451; 60-51)—"Sorrowful Jones" (Par) and "Shark God" (FC) (LA only) (2d wk). Sturdy \$33,500. Last week, fancy \$43,600.

**United Artists, Ritz (UA-FWC)** (2,100; 1,370; 60-51)—"Massacre River" (Mono) and "Bomba" (Mono). Light \$14,000 here, with \$26,000 total in six day-daters. Last week, "Ride 'Em, Cowboy" (U) and "Flying High" (U) (reissues) (8 days), \$13,100, with \$20,300 total in five situations.

**Esquire (Rosener)** (685; 85-120)—"Queen's Lover" (Indie) and "Blind Desire" (Indie) (2d wk), \$2,000. Last week, \$2,600.

**Finch Arts (FWC)** (679; \$120-\$240)—"Red Shoes" (EL) (27th wk). Near \$6,000. Last week, nifty \$5,400.

**Four Star (UA)** (900; 74-51)—"Edward, My Son" (M-G). Solid \$9,000. Last week, "One Woman's Story" (U) (2d wk-8 days), \$2,600.

**Laurel (Rosener)** (890; 85)—"Quartet" (EL) (6th wk). Smooth \$6,000. Last week, jumped up to fine \$6,300.

## 'SAND' FINE \$25,000

### IN 3 SPOTS, DENVER

Denver, July 5.

Despite fine weekend weather, which clipped grosses, three films are being held and one double bill, "Sand" and "Night Unto Night," is being moved. Holding are "Sorrowful Jones" at the Denham, "Tulsa" at the Broadway, and "Quartet" at the Vogue.

## Estimates for This Week

**Broadway (Wolfberg)** (1,500; 35-74)—"Tulsa" (EL). Good \$8,000 and holding. Last week, "Colorado Territory" (WB) (4th wk), poor \$4,000.

**Denham (Cockrill)** (1,750; 35-74)—"Sorrowful Jones" (Par). Big \$19,000 and holding. Last week, "Trail of Lonesome Pine" (Par) and "Geronimo" (Par), poor \$8,000.

**Denver (Fox)** (2,525; 35-74)—

(Continued on page 25)

## Key City Grosses

**Estimated Total Gross**  
This Week.....\$2,545,000  
(Based on 22 cities, 196 theatres, chiefly first runs, including N.Y.)  
**Total Gross Same Week**  
Last Year.....\$2,671,000  
(Based on 20 and 190 theatres)

## Vaude Return Ups 'Judge' to \$30,000 In Cleve. Hooray

Cleveland, July 5.

With RKO-Palace welcoming back vaudeville with fanfare and huzzah, Euclid avenue's Playhouse beat showed marked upturn at box-office.

After 18 years away from foot-lights, eight-act vaude stanzas gave town a show heat-wave that rivaled the weather. Town took to the occasion with nostalgic love. RKO officials were brought into radio interviews; there were feature-page caresses and columnist love-calls and gurglings that made Palace's opening night (30) peaches and cream, despite muggy, hot weather.

Upbeat was reflected in other theatres.

## Estimates for This Week

**Allen (Walters)** (3,000; 55-70)—"Not Wanted" (FC) (holdover). Strong \$9,000. Last week, hot \$14,500.

**Hipp (WB)** (3,700; 55-70)—"Fountainhead" (WB). Good \$18,500. Last week, "Lady Gambles" (U). Fair \$13,000.

**Palace (RKO)** (3,300; 55-75)—"The Judge Steps Out" (RKO) plus vaude. Strong \$30,000. Last week, "Gunga Din" and "Lost Patrol," both RKO reissues, \$15,000.

**State (Loew's)** (3,450; 55-70)—"Neptune's Daughter" (M-G). Heavy \$23,000. Last week, "Edward, My Son" (M-G), fair \$13,500.

**Shillman (Loew's)** (2,700; 55-70)—"The Wizard of Oz" (M-G) (reissue). Hardy \$13,000. Last week, "Calamity Jane" (U), off at \$7,500.

**Ohio (Loew's)** (1,200; 55-70)—"Edward, My Son" (M-G), switch from State. Weak \$5,000. Last week, "Streets of Laredo" (Par), fair \$6,000.

## Heat Droops Mpls.; Jessel Troupe Ups 'Sand' to 12G, 'Steal' Big 12½G

Minneapolis, July 5.

Combination of extreme heat and exodus to lake resorts over holiday weekend combined to put the kibosh on grosses. With George Jessel, Nancy Guild, Coleen Gray and Barbara Lawrence making three personal stage appearances the opening day, "Sand" got off to a big start at Radio City, but the pace slackened substantially afterwards. Best of the major newcomer boxoffice bets, "The Big Steal," was partly successful bucking the adverse conditions. "Tulsa" also made some boxoffice progress, but "Night Unto Night" found the going tough. The lone holdovers are "It Happens Every Spring" and "Lucresia Borgia," in their fourth and second weeks, respectively, at the loop sureseaters.

## Estimates for This Week

**Century (Par)** (1,600; 50-70)—"Night Unto Night" (WB). Verdict on this one none too favorable and it's traveling at snail's pace. Poor \$4,000 sighted. Last week, "Impact" (UA), light \$4,300.

**Lyrie (Par)** (1,000; 50-70)—"Keep 'Em Flying" (FC) and "Ride 'Em, Cowboy" (FC) (reissues). Abbot Costello oldies having a hard time. Tepid \$4,000. Last week, "Champion" (UA) (2d wk), good \$5,000.

**Radio City (Par)** (4,000; 50-70)—"Sand" (20th). Got capacity crowds opening Friday, thanks to stage appearances of George Jessel, Coleen Gray, Barbara Lawrence and Nancy Guild, featured by first-named's songs and stories. How-

## 'Fountainhead' \$12,000 In Seattle, 'Daughter' 11G

Seattle, July 5.

Usual holiday exodus took some show-money out of town, but visitors partially offset this.

For opening last Friday at the Coliseum, premiere for "Sand" included visits of a number of stars headed by Mark Stevens. This meant capacity at the three appearances made.

Holdovers and moveovers prevail at majority of the first runs, and returns are good.

## Estimates for This Week

**Blue Mouse (H-E)** (800; 50-84)—"Colorado Territory" (WB) and "Tuna Clipper" (Mono) (2d wk). Hot release from Orpheum. Indicated \$3,500. Last week, 2nd of "Massacre River" (Mono) and "Bomba" (Mono). Slow \$2,400 in eight days.

**Coliseum (H-E)** (1,877; 50-84)—"Sand" (20th) and "Secret of St. Ives" (Col). Personal appearances at opening helped. Satisfactory \$10,000. Last week, "Red Menace" (Rep) and "Amazon Quest" (FC). Eight days, \$9,400, good.

**Fifth Avenue (H-E)** (2,349; 50-84)—"Neptune's Daughter" (M-G) and "Man About House" (20th) (2d wk). Expected big \$11,000. Last week, immense \$15,700.

**Liberty (Theatres, Inc.)** (1,650; 50-84)—"Lust for Gold" (Col) (2d

(Continued on page 25)

## St. Loo Hot \$27,000 For 'Daughter,' 'Mother' 15G, 'Fountainhead' 11G

St. Louis, July 5.

Sock gross is being rolled up by "Neptune's Daughter" at the downtown Loew's. Despite a string of nine days with the mercury soaring over the 90-degree mark, biz is nifty at this spot. "Mother is a Freshman" also okay.

Outdoor enterprises are getting their share of coin from those trying to find relief from the heat.

## Estimates for This Week

**Ambassador (F&M)** (3,000; 50-75)—"Mr. Belvedere Goes to College" (20th) and "Colorado Territory" (WB) (moveover), \$13,000. Last week, "Beautiful Blonde From Bashful Bend" (20th) and "The Lady Gambles" (U) (m.), \$12,500.

**Loew's (Loew)** (3,172; 50-75)—"Neptune's Daughter" (M-G). \$27,000. Last week, "Edward, My Son" (M-G) and "Crime Doctor's Diary" (Col). \$15,000.

**Missouri (F&M)** (3,500; 50-75)—"Mother is a Freshman" (20th) and "The Forbidden Street" (20th), \$15,000. Last week, "Colorado Territory" (WB) and "Aretic Manhunt" (U), \$11,500.

**St. Louis (F&M)** (4,000; 50-75)—"The Fountainhead" (WB) and "A Man About the House" (20th), \$11,000. Last week, "Mr. Belvedere Goes to College" (20th) and "Tuna Clipper" (Mono) (3d wk), \$10,000.

ever, sagged subsequently. Slow \$12,000 indicated. Last week, "Edward, My Son" (M-G), mild \$13,500.

**RKO-Orpheum (RKO)** (2,800; 50-70)—"Big Steal" (RKO). Robert Mitchum a boxoffice and picture itself well liked, but the weather and long weekend holiday affected grosses. Getting big \$12,500, however. Last week, "Younger Brothers" (WB) mild \$8,000.

**RKO-Pan (RKO)** (1,600; 50-70)—"Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Revived Walt Disney pictures making little headway against the current handicaps. Weak \$7,000. Last week, "June River" (U) and "Aretic Manhunt" (U), slow \$7,000.

**State (Par)** (2,300; 50-70)—"Tulsa" (EL). Plenty of kind words for this one. Under more favorable conditions undoubtedly would prosper better. At that, climbing to good \$11,000. Last week, "Act of Violence" (M-G) poor \$8,000.

**World (Mann)** (400; 50-70)—"Lucresia Borgia" (Indie) (2d wk). Foreign film under-estimated first week. Okay \$2,000 for second stanza after neat \$2,500 initial

gross.

**New Theatre in Carthage, Texas** (Carthage, Texas).

New 800-seat Esquire opened by the newly formed Carthage Theatres. House built at estimated price of \$150,000. Jake Walker takes over as city manager of Carthage Theatres. He is also a partner in the organization.

## Holiday Exodus Wilts Philly; 'Jones' Tops at 32G, 'Fountainhead' OK 25G

### Broadway Grosses

**Estimated Total Gross**  
This Week.....\$606,800  
(Based on 18 theatres)  
Last Year.....\$699,000  
(Based on 15 theatres)

## 'Daughter' 33G To Pace Hub, \$16,500 To 'Fountainhead'

Boston, July 5.

Big noise this stanza is Dennis Day at RKO Boston, who is currently teasing off on a 10-week session of personals. Rave notices and word-of-mouth built to smash grosses. Newcomer, "Neptune's Daughter," at State and Orpheum, looks for solid sesh. with "Fountainhead," at Met, and "The Big Steal," at Memorial, mild.

## Estimates for This Week

**Boston (RKO)** (3,200; 50-51.10)—"Secret of St. Ives" (Col). plus Dennis Day heading stage show. Way out in front with a smash \$36,000. Last week, "Calamity Jane" (U) and "Just Willie's Luck" (UA), fair \$13,000.

**Exeter (Indie)** (1,100; 45-75)—"Mr. Perrin and Mr. Trail" (Indie) and "Miranda" (Indie). Down to \$2,800 for third week; \$3,500 for second.

**Fenway (NET)** (1,373; 40-85)—"Big Cat" (EL) and "Leave It to Henry" (Mono). Mild \$5,000. Last week, "Lonesome Pine" and "Geronimo" (Par reissues), poor \$3,700.

**Memorial (RKO)** (3,500; 40-85)—"Big Steal" (RKO) and "Rustlers" (RKO). Opened Sat., not much activity. Last week, "Lust for Gold" (Col) and "Lone Wolf Lady" (Col), four days of 2nd week, okay \$9,000. Live broadcast on stage Saturday night helped.

**Metropolitan (WB)** (4,376; 40-85)—"Fountainhead" (WB) and "Tales of Navajos" (M-G). Poor reviews; mild \$16,500 in view. Last week, "Sorrowful Jones" (Par) and "Daughter of the West" (FC), fair \$15,000 for 2nd stanza.

**Orpheum (Loew)** (3,000; 40-85)—"Neptune's Daughter" (M-G). Okay \$20,000. Last week, "Stratton Story" (M-G), nice \$18,500 for 2nd week.

**Paramount (NET)** (1,700; 40-85)—"Big Cat" (EL) and "Leave It to Henry" (Mono). Average \$12,000. Last week, "Lonesome Pine" (Par) and "Geronimo" (Par reissues), fair \$10,000.

**State (Loew)** (3,500; 40-85)—"Neptune's Daughter" (M-G). \$13,000. Last week, "Stratton Story" (M-G), nice \$10,600 for 2nd week.

**State (Loew)** (3,500; 40-85)—"Neptune's Daughter" (M-G). \$13,000. Last week, "Stratton Story" (M-G), nice \$10,600 for 2nd week.

## 'Stratton' All Strikes At \$14,500 in Cincy

Cincinnati, July 5.

Biz generally for major stands is maintaining a juicy seasonal rating, holiday lift making up for wilting from sweltering siege. Burg's b.o. leader this round is "Stratton Story." Of the other new bills, "Big Steal" and "Tulsa" are above par. "Sorrowful Jones" and "Neptune's Daughter" are healthy holdovers.

## Estimates for This Week

**Albee (RKO)** (3,100; 55-75)—"Sorrowful Jones" (Par) and "Crime Doctor's Diary" (Col) (2d wk). Sturdy \$12,000 trailing big \$20,000. Kickoff and theatre's switch to a bill.

**Capitol (RKO)** (2,000; 55-75)—"Neptune's Daughter" (M-G). Okay \$9,000 after solid \$14,000 bow.

**Grand (RKO)** (1,400; 55-75)—"Stratton Story" (M-G). Fancy \$14,500. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), pleasing \$8,000.

**Keith's (City Inv.)** (1,542; 55-75)—"Tulsa" (EL). Good \$10,000. Holds. Last week, "Calamity Jane, Sam Bass" (U), fairish \$6,500.

**Palace (RKO)** (2,600; 55-75)—"Big Steal" (RKO) and "Tucson" (Col). Satisfactory \$12,000. Last week, "Johnny Allegro" (Col) and "Make Believe Ballroom" (Col), mild \$9,500.

**Shubert (RKO)** (2,100; 55-75)—"Pygmalion" (Indie) (reissue). So-so \$5,000. Last week, "Blonde Bashful Bend" (20th) (m. o.), five days, light \$3,500.

**State (RKO)** (2,600; 55-75)—"Big Steal" (RKO) and "Tucson" (Col). Satisfactory \$12,000. Last week, "Johnny Allegro" (Col) and "Make Believe Ballroom" (Col), mild \$9,500.

**Shubert (RKO)** (2,100; 55-75)—"Pygmalion" (Indie) (reissue). So-so \$5,000. Last week, "Blonde Bashful Bend" (20th) (m. o.), five days, light \$3,500.

**State (RKO)** (2,600; 55-75)—"Big Steal" (RKO) and "Tucson" (Col). Satisfactory \$12,000. Last week, "Johnny Allegro" (Col) and "Make Believe Ballroom" (Col), mild \$9,500.

**Shubert (RKO)** (2,100; 55-75)—"Pygmalion" (Indie) (reissue). So-so \$5,000. Last week, "Blonde Bashful Bend" (20th) (m. o.), five days, light \$3,500.

Philadelphia, July 5.  
July 4 holiday weekend sloughed first-run film business here. The mass exodus to the resort spots, spurred by good weather and the long weekend, left the town deserted.

Even strong new product failed to bring expected attendance over the weekend. Best of the newcomers was "Sorrowful Jones," at the Stanley, with "Fountainhead" as the runner-up at the Mastbaum. "Sand" did nothing at the Fox, and "Calamity Jane" was little better at the Earle.

## Estimates for This Week

**Aldine (WB)** (1,303; 50-99)—"Wizard of Oz" (M-G) (reissue) (2d wk). Down to \$6,000 after okay \$11,000 opener.

**Boyd (WB)** (2,360; 50-99)—"Window" (RKO) (2d wk). Fair \$10,500 after neat \$18,000 breakaway.

**Earle (WB)** (2,700; 50-99)—"Calamity Jane" and "Sam Bass" (U-I). Mild \$16,000. Last week, "Undercover Man" (Col) (2d wk), \$13,000.

**Fox (20th)** (2,250; 50-99)—"Sand" (20th) Dull \$13,000. Last week, "Forbidden Street" (20th), dead end \$15,000.

**Goldman (Goldman)** (1,200; 50-99)—"Neptune's Daughter" (M-G) (3d wk). Okay \$12,000. Last week, neat \$15,000.

**Kadon (Goldman)** (1,000; 50-99)—"Edward, My Son" (3d wk). Good \$9,000 after nice \$12,000 for second sesh.

**Mastbaum (WB)** (4,360; 50-99)—"Fountainhead" off to good start, \$25,000. Last week, "Lady Gambles" (U-I) (3d wk) \$13,000.

**Stanley (WB)** (2,950; 50-99)—"Sorrowful Jones" (Par). Best thing in town, sock \$32,000. Last week, "Colorado Territory" (WB) (2d wk), fair \$14,000.

**Stanton (WB)** (1,475; 50-99)—"Hellfire" (Rep). Getting \$9,000. Last week, "Casablanca" (WB) and "G-Man" (WB) (reissues), \$9,000.

**Trans-Lux (T-L)** (500; \$240-\$120)—"Red Shoes" (EL) (28th wk). End of run stirred fresh trade, \$6,000. Last week, \$7,000.

**United Artists, Ritz (UA-FWC)** (2,100; 1,370; 60-51)—"Massacre River" (Mono) and "Bomba" (Mono). Light \$14,000 here, with \$26,000 total in six day-daters. Last week, "Ride 'Em, Cowboy" (U) and "Flying High" (U) (reissues) (8 days), \$13,100, with \$20,300 total in five situations.

**Esquire (Rosener)** (685; 85-120)—"Queen's Lover" (Indie) and "Blind Desire" (Indie) (2d wk), \$2,000. Last week, \$2,600.

**Finch Arts (FWC)** (679; \$120-\$240)—"Red Shoes" (EL) (27th wk). Near \$6,000. Last week, nifty \$5,400.

**Four Star (UA)** (900; 74-51)—"Edward, My Son" (M-G). Solid \$9,000. Last week, "One Woman's Story" (U) (2d wk-8 days), \$2,600.

**Laurel (Rosener)** (890; 85)—"Quartet" (EL) (6th wk). Smooth \$6,000. Last week, jumped up to fine \$6,300.

**State (Loew)** (3,500; 40-85)—"Neptune's Daughter" (M-G). Changes usual policy to single bill, with "Some of the Best" short added. Great \$20,000, and may hold. Last week, "Edward, My Son" (M-G) and "The Mutineers" (Col), started strong but lagged at end of week for moderately good \$14,000.

**Paramount (Par)** (1,900; 45-65)—"Sorrowful Jones" (Par) (2d wk). Nifty \$12,000, and likely to go a third week. Last week, big \$16,000.

**Roxey (Durwood)** (900; 45-65)—"Lust for Gold" (Col) and "Riders of the Whistling Pines" (Col). Bring house back into first run setup. Pleasant \$4,700. Last week, "Two Yanks in Trinidad" (Col) and "Adventure in Manhattan" (Col) (reissues), average \$3,000.

**Tower-Uptown-Fairway (Fox)** (2,100; 2,043; 700; 45-65)—"Sand" (20th). Boosted by personal appearances of George Jessel, Coleen Gray, Nancy Guild and Barbara Lawrence on opening day, but loped rest of the way for mild \$14,000. Last week, "The Lady Gambles" (U), fair \$12,000.



# 'Spring'-Laine Nifty \$55,000 in Chi, 'Steal' NSG 12G, 'Menace' Weak 6G 'Jigsaw'-Agent' Slim 10G, Raft 10G

Chicago, July 5. Heat and humidity, despite the influx of holiday visitors, is taking its toll at Loop boxoffices. Although there are seven new bills, most are minor attractions.

"It Happens Every Spring," at the Oriental, backed with Frankie Laine and Mona Lewis personals, is bringing nifty biz. Other neat take is the sex film, "Street Corner," at the Rialto. "Big Steal," at the Palace, looks light. "Jigsaw," and "Special Agent," at the Roosevelt, appear slim. Reissues, "Saludos Amigos" and "Dumbo," are also on the minor side. "Red Menace," at the Garrick, isn't much of a threat. "Johnny Allegro," at the United Artists, seems mild.

It's a sterling second week for "Neptune's Daughter," at the Chicago, plus p.a. of Peggy Lee, Dave Barbour and Bob Crosby. "Colorado Territory," at the State-Lake, is holding pretty.

"Home of the Brave," in sixth week at the Woods, is okay, while "Monsieur Vincent," at the Waldo, is in its sixth frame. "Red Shoes" goes into 28th week at the Selwyn to okay b.o.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Neptune's Daughter" (M-G) (2d wk) with Peggy Lee, Dave Barbour and Bob Crosby onstage. Fancy \$62,000 in sight. Last week, \$66,000.

Garrick (B&K) (900; 50-98)—"Red Menace" (Rep.) Weak \$6,000 in sight. Last week, "Desperados" and "Renegades" (Col) (2d wk) (reissues), \$5,000.

Grand (RKO) (1,500; 50-98)—"Dumbo" and "Saludos Amigos" (RKO) (reissues). Minor \$7,500. Last week, "Lady Gambles" (U) (2d wk), \$10,000.

Oriental (Essaness) (3,400; 50-98)—"It Happens Every Spring" (20th) plus Frankie Laine and Mona Lewis p.a. Nifty \$55,000 probable. Last week, "Barkleys of Broadway" (M-G) (3d wk) and Gordon MacRae and Joey Bishop on stage. \$33,000.

Palace (RKO) (2,500; 50-98)—"Big Steal" (RKO). So-so \$12,000 dte. Last week, "Gunga Din" and "Lost Patrol" (RKO) (reissues), \$8,000.

Rialto (Indie) (1,700; 50-98)—"Street Corner" (Indie). Fine \$12,500 for sex pic. Last week, "Adventure's End" and "Conflict" (U) (reissues), \$7,200.

Roosevelt (B&K) (1,500; 50-98)—"Jigsaw" (UA) and "Special Agent" (Par). Light \$10,000. Last week, "Streets of Laredo" (Par) (2d wk), \$12,000.

Selwyn (Shubert) (1,000; \$120-240)—"Red Shoes" (EL) (28th wk). Moderate \$4,600. Last week, \$5,200.

State-Lake (B&K) (2,700; 50-98)—"Colorado Territory" (WB) (2d wk) \$19,000.

United Artists (1,700; 50-98)—"Johnny Allegro" (Col). Slim \$10,000 expected. Last week, "Wizard of Oz" (M-G) (reissue) (2d wk), \$12,000.

Woods (Essaness) (1,073; 98)—"Home of the Brave" (UA) (6th wk). Going into final stretch with peak \$15,000.

World (Indie) (587; 80)—"Monsieur Vincent" (Indie) (6th wk). Neat \$3,000. Last week, same.

## 'Daughter' Solid 23G To Pace Providence

Providence, July 5. Continuously hot weather over July 4 weekend sent thermometers over 90 and sent many out of town. In town, though, downtown stands were about the coolest places to go, so they didn't suffer too much. Playing to hefty biz with holiday prices, is Loew's State's "Neptune's Daughter." Majestic's "Fountainhead" and RKO Albee's "Big Steal" holding own. Strand's "Sorrowful Jones" opened big on Monday holiday.

**Estimates for This Week**  
Albee (RKO) (2,200; 44-65)—"Big Steal" (RKO) and "Search for Danger" (FC). Fairly good \$15,000. Last week, "Johnny Allegro" (Col) and "The Rustlers" (RKO), fair \$11,000.

Carlton (Fay) (1,200; 44-65)—"The Fan" (20th) and "Daughter of the West" (20th). So-so \$5,000. Last week reissues.

Fay's (Fay) (1,400; 44-65)—"Easter Parade" (M-G) and "Killer McCoy" (M-G) (reissues). Slow \$6,000. Last week, "My Gal Sal" (20th) and "House on 92d Street" (20th) (reissues), mild \$5,500.

Majestic (Fay) (2,200; 44-65)—"Fountainhead" (WB). Quick turn-

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices however, as indicated, include the U. S. amusement tax.

# 'Daughter' Cool 19G in Pitt Heat

Pittsburgh, July 5. Long Fourth of July weekend all but emptied the town and business generally downtown for a holiday session was just fair. "Neptune's Daughter" at Penn is doing best job of overcoming the recession, with "Fountainhead" at Stanley, despite bad notices, getting some attention on strength of book. Nothing much for "Lust for Gold" at Harris although moveover of "Sorrowful Jones" to Warner from Stanley is giving that house nice break.

**Estimates for This Week**  
Harris (Harris) (2,200; 45-80)—"Lust for Gold" (Col). Not much b.o. gold in this for it. Unlikely to go more than \$9,000. That's about \$500 less than "We Were Strangers" (Col) did last week.

Penn (Loew's-UA) (3,300; 45-80)—"Neptune's Daughter" (M-G). Light shirt-sleeved comedy doing the best job of beating the heat and the Fourth exodus. Shooting for spanking \$19,000. Last week "Edward, My Son" (M-G) big disappointment at \$12,500.

Stanley (WB) (3,800; 45-80)—"Fountainhead" (WB). Critics put their thumbs down, but book got so much attention that there's a lot of curiosity in the screen version. Should add up to about \$18,000. Last week "Sorrowful Jones" (Par) did walloping \$21,500.

Warner (WB) (2,000; 45-80)—"Sorrowful Jones" (Par) (m.o.). Still plenty left in Bob Hope starrer after big stanza at Stanley and should be good for swell \$10,000. Last week "The Window" (RKO) and "Judge Steps Out" (RKO) about \$7,000.

## WASH. NO FIRECRACKER; 'DAUGHTER' SOCK 28G

Washington, July 5. With as many Washingtonians as possible taking advantage of the long weekend to get out of town, biz generally is on the sorry side with one exception. "Neptune's Daughter" looks like sock \$28,000 at the Palace, giving that house the best it has had in many months. "Big Steal" looks like the next best bet to give Keith's a better than average week. Aside from that—the panic is on.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-85)—"It Happens Every Spring" (20th) plus vaude. Bashful \$18,000 for this big house. Last week, "Let's Live a Little" (EL) plus Sammy Kaye orch. nice \$27,000 but not what this name band should attract.

Keith's (RKO) (1,939; 44-80)—"Big Steal" (RKO). Strong \$15,000. Last week, "Gunga Din" (RKO) and "Lost Paradise" (RKO) (reissues), brought a comfortable \$12,000 for these oldies.

Metropolitan (WB) (1,163; 44-74)—"Castle on the Hudson" (WB) (reissue). Slim \$4,500. Last week, "Big Cat" (EL), thin \$4,500.

Palace (Loew's) (2,370; 44-74)—"Neptune's Daughter" (M-G), buff \$28,000. Last week, "Edward, My Son" (M-G) disappointing \$15,000.

Playhouse (Lopert) (432; 50-85)—"Quartet" (EL) (9th week). The nomenclature of new to last week hyped this slightly to \$4,500 after \$4,000 last week.

Warner (WB) (2,164; 44-74)—"Fountainhead" (WB). Maybe \$14,000. Last week, "Bride of Vengeance" (Par), pallid \$12,000.

Trans-Lux (T-L) (654; 44-80)—"Tulsa" (EL). Petering out to \$4,000 in 4th week. Last week, \$4,500.

## 'Sand' Neat 10G, Omaha; 'Stratton' Hot \$6,500

Omaha, July 5. Little State theatre, with 865 seats, is setting a hot pace for the town with "The Stratton Story." Torrid weather no deterrent to boxoffice line, thanks to big newspaper campaign. "Sand," helped by George Jessel group's appearance at the opening, is drawing well at the Paramount. "El Paso," plus "Disaster," is doing fair at the Orpheum.

**Estimates for This Week**  
State (Goldberg) (865; 16-65)—"Stratton Story" (M-G). Very big \$6,500. Last week, "Force of Evil" (M-G) and "Caught" (M-G) nice \$4,600.

Orpheum (Tristates) (2,000; 16-65)—"El Paso" (Par) and "Disaster" (Par). Fair \$10,500. Last week, at 20-30c "The Fan" (20th) and Eddy Howard band-revue, nifty \$20,500.

Paramount (Tristates) (2,800; 16-65)—"Sand" (20th). Neat \$10,000, helped by big opening day when Jessel and party did stage show. Last week, "Blonde Bashful Bend" (20th), fair \$10,500.

Brandeis (RKO) (1,500; 16-65)—"Big Steal" (RKO) and "Rustlers" (RKO). Fair \$6,500. Last week, "Night Unto Night" (WB) and "Riders Whistling Pines" (Col) split with "Casablanca" (WB) and "G-Man" (WB) for mild \$5,800.

# 'Sand' 25G, 'Steal' 18G OK for Det. In Terrific Heat

Detroit, July 5. Detroit's worst heat wave in recent years is putting a serious crimp in picture biz. Everyone who possibly can is getting out of town. Best draws look to be "Sand" at the Fox and "Big Steal" at the Palms.

**Estimates for This Week**  
Fox (Fox-Mich) (5,000; 70-95)—"Sand" (20th). Fair \$25,000. Last week, "Big Cat" (EL) and Frankie Carle orch onstage, swell \$55,000.

Michigan (United Detroit) (4,000; 70-95)—"Sorrowful Jones" (Par) and "G-Man" (Rep) (2d wk). Fading \$18,000. Last week, \$30,000.

Palms (U-D) (2,900; 70-95)—"Big Steal" (RKO) and "Jiggs and Maggie in Court" (Mono). Good \$18,000. Last week, "Younger Bros." (WB) and "Sky Dragon" (Mono), \$16,000.

United Artists (UD) (2,000; 70-95)—"Cobra Woman" (FC) and "White Savage" (FC) (reissues). Dim \$8,000. Last week, "Wizard of Oz" (M-G) (reissue) and "Song of India" (Col), \$14,000.

Madison (U-D) (1,800; 70-95)—"Doodles of Oklahoma" (Col) and "Chinese Venture" (Mono). Slow \$12,000. Last week, "Lady of Burlesque" (UA) and "Guest in House" (UA) (reissues), \$6,000.

Adams (Balaban) (1,700; 70-95)—"Barkleys of Broadway" (M-G) (3d wk). Slim \$7,000. Last week, \$9,000.

Downtown (Balaban) (2,900; 70-95)—"Stratton Story" (M-G) (3d wk). Down to \$5,000. Last week, \$7,000.

# Frisco Okay; 'Steal' Hefty \$20,000, 'Sand' Hotcha 21½G, 'City' Sock 20G

San Francisco, July 5. Holiday biz good with plenty visitors on street. Warfield hyped by opening day personals of stars headed by Rex Callhorn and Mark Stevens. Paramount holding well, with Golden Gate setting fine pace with Mitchum pic. Orpheum helped by excellent publicity and exploitation.

**Estimates for This Week**  
Golden Gate (RKO) (2,844; 60-85)—"The Big Steal" (RKO) and "Rustlers" (RKO). Hefty \$20,000. Last week, "Dumbo" (RKO) and "Saludos Amigos" (RKO) both reissues, mild \$14,000.

Fox (F-WC) (4,651; 60-95)—"The Fountainhead" (WB) (2d wk). Okay \$15,500. Last week \$18,500.

Warfield (F-WC) (2,656; 60-85)—"Sand" (20th). Big \$21,500. Last week, "The Red Menace" (Rep) and "Flaming Fury" (Rep), weak \$11,500.

Paramount (Par) (2,646; 60-85)—"Sorrowful Jones" (Par) and "Amazon Quest" (FC) (2d wk). Holding

# B'way Biz as Hot as the Weather Thanks to Tourists; Deluxers Boom; Music Hall \$155,000, Roxy \$100,000

Independence Day weekend helped take the heat off Broadway film business (this season), despite the record-breaking temperatures. Although several of the straight film houses took a beating, the influx of tourists helped grosses generally exceed expectations. Several of the deluxers, in fact, hung up their best b.o. since Easter.

Radio City Music Hall, always the No. 1 tourist showplace, maintained that distinction lining em up around the block for three days. With "Look for Silver Lining" plus the July 4 pageant on stage as lure, the M-H is sighting a smash \$155,000 for the week, almost \$10,000 above last week's take. Roxy, with "House of Strangers" and Janet Blair, Herb Shriner and Blackburn Twins headlining the stage layout also fared well, with fine \$100,000 earmarked for the week.

Clark Gable's marquee lure in "Any Number Can Play" plus Hal McIntyre orch. Bert Wheeler, Hal LeRoy and others on stage is hitting the Capitol to a fair \$75,000. Second trade couldn't help the Strand, though, where "Colorado Territory," plus Red Ingel orch, others on stage dipped to ultra-thin \$20,000.

"Lost Boundaries" started slow at the Astor but is building strongly via word-of-mouth, good reviews and a neat campaign, sighting a robust \$27,000 for the week. Harold Lloyd reissue, "Movie Crazy," is bringing the Globe up to an okay \$18,000 opener, and the Palace, on the strength of its vaude policy, is climbing to a fine \$24,500.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 60-81.50)—"Lost Boundaries" (FC). Started slow but building via word-of-mouth, strong campaign to robust \$27,000 for the week, ending tonight (Wed.). In ahead "Lost Boundaries" (FC) (2d wk), dull \$5,000.

Biou (City Inv.) (589; \$120-240)—"Red Shoes" (EL) (37th wk). Rode well on holiday tourist crest to okay \$8,500, about \$1,000 over previous week's take. Continues.

Capitol (Loew's) (4,820; 80-81.50)—"Any Number Can Play" (M-G) with Hal McIntyre orch. Bert Wheeler, Hal LeRoy, Thelma Carpenter, others onstage. Holiday weekend helped slightly, with good week-end for first frame ending tonight (Wed.). Last week, "Neptune's Daughter" (M-G) plus Alvino Roy orch, Jerry Lester toping stagebill, weak \$41,500.

Criterion (Moss) (1,700; 50-81.75)—"Lust for Gold" (Col). Got its share of tourist trade, with hefty \$22,000 or better for first stanza ending Friday (8) night. In ahead, "Cover Girl" (Col) and "Never Lovell" (Col) (reissues) wound second and final week with fair \$14,000.

Globe (Brandy) (1,500; 50-81.70)—"Movie Crazy" (MPC) (reissue). Lloyd oldie responsible for okay \$18,000 on first round ending Friday (8) night. "Champion" (UA) wound 12th and final week with good \$8,500, highly profitable run.

Gotham (Brandy) (900; 44-99)—"Geronimo" (Par) (reissue) (2d wk). Not much holiday, trade here to fine \$18,500. Last week, tremendous \$27,000.

St. Francis (Par) (1,400; 60-85)—"Edward, My Son" (M-G) (3d wk). Only \$7,500. Last week, thin \$9,000.

Orpheum (No. Coast) (2,443; 55-85)—"City Across River" (U) and "Ringside" (SG) Sock \$22,000. Last week, "Lust for Gold" (Col) and "Kazan" (Col) (2d wk), fair \$11,500.

United Artists (No. Coast) (1,207; 55-85)—"Home of the Brave" (UA) (4th wk). Fine \$9,500. Last week, near \$6,400.

Starday (Ackerman) (370; \$120-240)—"Red Shoes" (EL) (6th wk). Neat \$8,000. Last week, fine \$7,800.

Esquire (No. Coast) (955; 55-85)—"Illegal Entry" (U) and West of Laramie" (U). Fair \$9,000. Last week, "Home of the Brave" (UA) (3d wk), \$5,600.

Clay (Roegner) (400; 65-85)—"Clay" (Roegner) (Indie) (reissue) and "Concert Magic" (Indie) (reissue) \$2,800. Last week, "Volpene" (Indie) (3d wk), \$2,400.

dipping to \$8,000 after big \$14,500 opener. Home for third round, "Mayfair" (Brandy) (1,736; 50-120)—"Red Menace" (Rep) (2d wk). Bad reviews, heat cutting into excellent campaign, dumping second week's take to thin \$9,000, after big \$15,000 tectol. "Big Steal" (RKO) takes over Saturday (9).

Palace (RKO) (1,700; 55-81.20)—"Last Fling" (WB) with vaude. Maintaining house's, consistently buff average, with \$24,500 sighted for week. Last week, "Green Promise" (RKO) with vaude, fine \$23,000. "Follow Me Quietly" (RKO) takes over film part of bill tomorrow (Thurs.) with new vaude layout.

Paramount (Par) (3,664; 55-81.50)—"Sorrowful Jones" (Par) with the Louis Prima orch, others on stage (3d wk). Got a lift from the Fourth weekend to neat \$63,000, only \$1,000 under previous round's hefty \$64,000. "Great Gatsby" (Par) next Wednesday (13).

Park Avenue (U) (583; \$120-240)—"Hamlet" (U) (41st wk). Also lifted by holiday trade, extra performances to good \$8,300, after okay \$7,400 for previous frame, holds.

Radio City Music Hall (Rockefellers) (5,945; 80-82.40)—"Silver Lining" (WB) and July 4 Pageant and Stageshow (2d wk). Week's winner with smash \$155,000 in sight for frame ending tonight (Wed.), just \$10,000 over the opening week's take. Best biz since Easter and holds, of course.

Rialto (Mage) (594; 44-98)—"Iron Crown" (Indie) (4th wk). Sailors from the visiting fleet helped this one to fine \$10,500, after last week's okay \$9,000. Holding at least one more stanza.

Rivoli (UAT-Par) (2,092; 60-81.25)—"Take False Step" (U) (2d wk). Took it on the chin with poor \$7,500 for second round, after fair \$14,000 opener. Holds under present plans, with "Come to Stable" (20th) opening July 28, after formal preem the night before.

Roxy (20th) (5,836; 80-81.80)—"House of Strangers" (20th) with Janet Blair, Herb Shriner, Blackburn Twins, others onstage. Another opener with \$100,000 or better for tectol frame ending tomorrow (Thurs.) on basis of \$72,000 in tilt over four-day weekend. In ahead, "Happens Every Spring" (20th), plus stageshow headlined by Andrews Sisters, mild \$60,000 on third-round frame.

State (Loew's) (3,450; 50-81.50)—"Great Sinner" (M-G) (2d wk). Holdovers passed this one by, with thin \$30,000 sighted for first stanza ending last night (Tues.). Last week, "Barkleys of Broadway" (M-G), dull \$10,000 for eighth-final session.

Strand (WB) (2,756; 70-81.50)—"Colorado Territory" (WB) (2d wk). Lone vaudfilm house to miss the crowds, pulling ultra-thin \$20,000 for round, after fair \$30,000 tectol week. No new booking set yet.

Victoria (City Inv.) (1,060; 95-180)—"Home of the Brave" (UA) (8th wk). Continues profitable at about \$12,000, after \$15,000 for previous frame. Stays until about July 27, when "Window" (RKO) takes over.

Sutton (R&B) (561; 70-81.20)—"Quartet" (EL) (15th wk). Fourteenth week ended Monday (4) very nice at \$10,000, after doing same for 13th round. Stays.

Extra-strong lineup, offsetting holiday exodus, is reflecting itself in all downtown figures this week. In the lead is "Neptune's Daughter" at Loew's Century, and "The Fountainhead," at the Stanley, "Champion," is also taking the limited capacity of the Mayfair to one of its best grosses.

Hippodrome, one of few spots sticking to vaude throughout the years, announced a return to "big time" vaude, a la New York's Palace, and brought its usual five-act bill up to eight, sans emcee or stage band, and indications point to a nice lift at the b.o.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-60)—"Neptune's Daughter" (M-G). Fine \$19,000. Last week, "Edward, My Son" (M-G) steady \$13,200.

Hippodrome (Rappaport) (2,240; 20-70)—"Massacre River" (Mono) plus vaude. Strong bally built around increased flesh is paying off at the b.o., getting all the credit

## 'Daughter' 19G, 17G For 'Fountainhead' in Balto

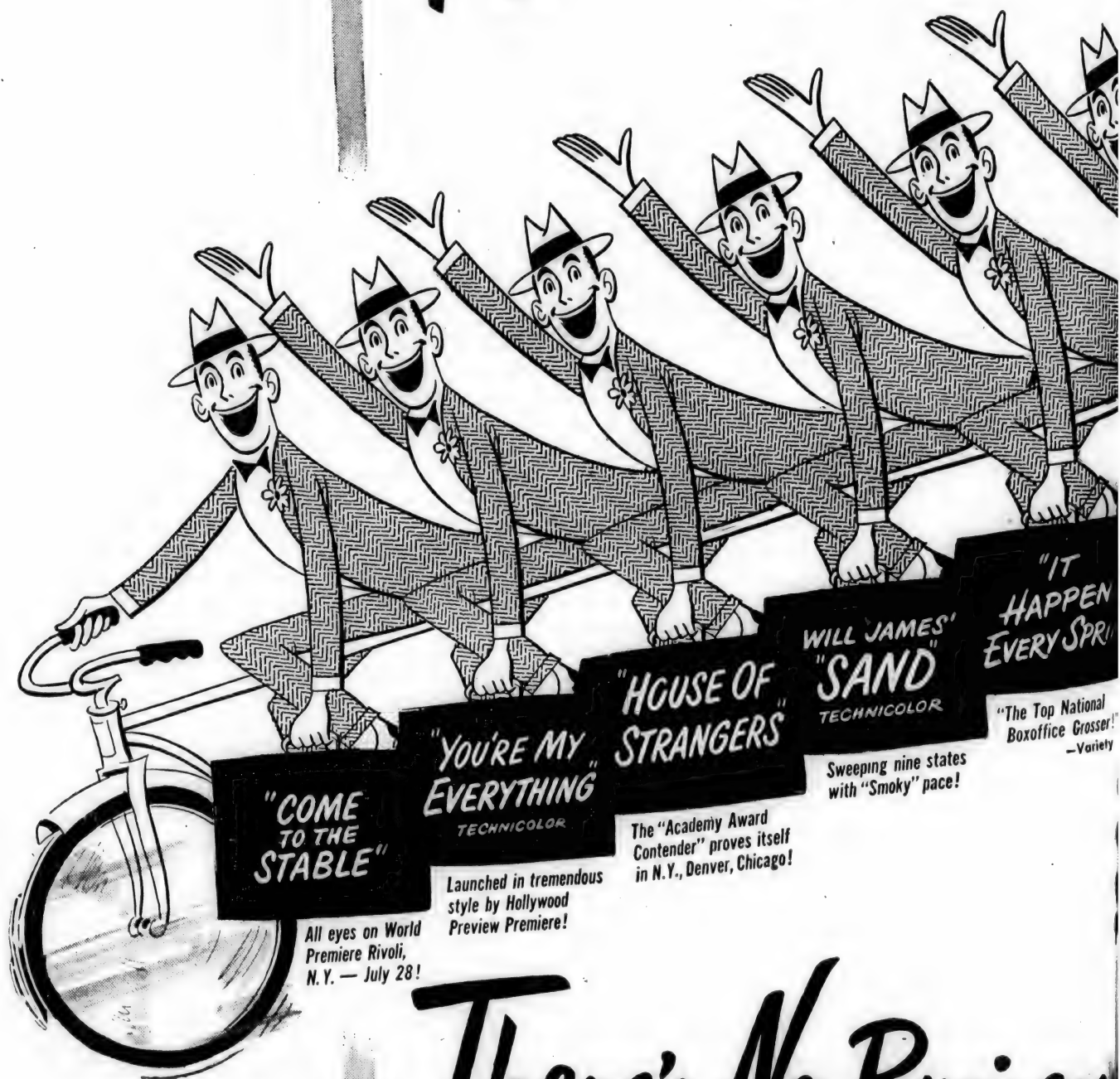
Baltimore, July 5. Extra-strong lineup, offsetting holiday exodus, is reflecting itself in all downtown figures this week. In the lead is "Neptune's Daughter" at Loew's Century, and "The Fountainhead," at the Stanley, "Champion," is also taking the limited capacity of the Mayfair to one of its best grosses.

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# Israel, in First Year, Sees Film Production Set Up on Large Scale

Tel Aviv, June 26.

The first year of Israel's existence as an independent state saw considerable activity in the field of film production. Several companies have completed films to their credit and have laid plans for the future. Most active in this connection is Palestine Films, with offices in Jerusalem, Tel-Aviv and New York, and headed by Norman Lourie and Joseph Krumgold. Their first feature, "Dream No More," is scheduled for release in New York in the fall.

Four other documentaries, titled "Israel Reborn" (released through 20th-Fox), "Israel In Action," "Negba" and "Home Coming 1949" are now in distribution. This company has a number of other documentaries in production, particularly the film "48 Hours a Day" (two-reel), "Haganah" (two-reel), "Folk Dances of Israel" (color). The company has plans for a second feature to follow "Dream No More."

A second company in active production is Carmel Films, headed by Nathan Axelrod. This company, with the support of the Israeli Ministry of Interior, produces a fortnightly newsreel titled "Carmel News," exclusively for distribution in Israel. A third group, headed by Joshua Brandstaetter, is crystallizing plans for the establishment of studio facilities for the benefit of foreign and local producers.

During the year, important film personalities have visited Israel. Director Fred Zinneman was here with writer Stuart Stern, accompanied by Montgomery Clift. John Summerfield, writer Joseph Leytes and cameraman Lorry Friedman, visited Israel from London and produced a documentary short.

Palestine Films brought Victor Vicas as cameraman-director and Richard Bagly as combat cameraman, to cover the Arab-Israel war. A further feature is now in production by the Palestine Foundation Fund, titled "The Blessing and the Curse."

## Israel's First Studio

Work began this week on a \$600,000 motion picture studio—Israel's first—in Herzlia, near here. The 20-acre lot will be rented to local and foreign producers.

The enterprise, which is linked with Hollywood through an advisory council of leading studio personalities, may be used by Yank companies who have \$600,000 in earnings frozen here by currency restrictions.

The American Associates of Israel, pic company with branches in L.A., Chi and N.Y., has a 50% interest in the project and will export equipment from the U. S. Israeli partners will construct a laboratory and sound stage on land allocated by the Jewish National Fund.

## Biz Bad at Paris Opera, Opera Comique; Hirsch Tries U. S. Guester Hypo

Paris, July 5.

Slumping attendance at the Opera and Opera Comique has forced the management to lean toward a guest star policy in the hopes of stimulating business. Recently Kirsten Flagstad grossed \$4,500 in "Tristan" in German, although "Faust" grossed only \$1,800 and the Opera ballets took in even less. Mozart's "Marriage of Figaro" was also disappointing.

Georges Hirsch, director of both houses, is trying to book U. S. ballerina Tamara Toumanova at either theatre. Now at Covent Garden, London, Miss Toumanova is not believed likely to play Paris this year, and in any event the dancer's appearance will have to be approved by Marquis de Cuevas, Grand Ballet de Monte Carlo, to which she is under contract. Top salary for a Parisian star is \$150 monthly, but it's understood that Hirsch has secured government approval to pay the ballerina three times as much.

## Rome Raw Stock Scarce

Rome, June 28.

Raw stock in Rome is scarce. At this time, only British and Italian films are in production in Italy.

## Making It Plain

London, July 5.

When "The Snake Pit" is shown in the London suburb of Croydon, the foreword, explaining that the film does not represent conditions in Britain, will have to be repeated at the end of the picture.

This decision was taken by the local council by 27 votes to 19 after specially viewing the pic to decide whether it was suitable for local presentation.

## \$ Shortage Changes Arg. Way of Life

Buenos Aires, June 26.

The dollar shortage in Argentina is affecting entertainment biz in more ways than one. On the one hand it stymies importation of acts which must be paid in dollars. On the other hand the inability to import much needed spares and equipment for electric power houses caused the municipality to decree early closing hours for all type offices and stores, in order to ease the strain on the worn-down power plants.

Business offices, formerly open until 8 p.m. in many cases, must close on the dot of six (janitors have orders to evict and fine any tenants who stay overtime). Retail stores must close at 6:30, with the exception of markets and food stores. Although no change has been made in closing hours of theatres, film houses, nightclubs, cafes and restaurants, the surge of office workers pouring out of office buildings at six, floods into the cafes and film theatres.

This may well bring a change in theatre-going habits. Argentines have always been accustomed to work very late hours, dining well after nine or 10 at night, and taking a long lunch hour. Now on being turned out of their offices early, they flock to the 6:15 film sessions, and go home to dine after, instead of dining first and seeing a late pic after. The people feel deeply resentful against this enforced change in their way of living and the government comes in for heavy criticism.

## British Lion Exec Cites Rep's OK B.O. to Accent England Likes Yank Pix

American pictures still have a strong appeal for British filmgoers, Sidney A. Myers, assistant managing director of British Lion Film Corp., Ltd., declared in N. Y. prior to planning to England after a three-week U. S. stay. Giting the pull of Republic product which BL distributes in the United Kingdom, the exec noted that in a recent 17-week Rep sales drive some 48% more business was written than in the comparable period of the preceding year.

Despite the fact that BL is experiencing its "biggest year" in the company's history, Myers observed the British boxoffice is off about 15-20% from last year. He attributed the decline to a "seasonal drop" combined with a shortage of money in the hands of film patrons. "Very big" pictures, he held, still draw strong attendance but lesser films are chiefly responsible for theatre men's poor business.

Turning to the British industry's outlook, the distribution topper feels that conditions are considerably improved since the government came forward with its Film Finance Corp. to aid independent filmmakers. While in the U. S., Myers visited the Coast to scan upcoming Rep product and also huddled with Rep prez Herbert J. Yates. Discussions were also held on a possible arrangement whereby Rep would release several British pix in the American market.

## PASZTOR IN ISRAEL

Tel Aviv, June 20.

Bela Pasztor, well-known Hungarian author and film director, arrived in Israel with his family to settle here.

Other Foreign News  
on Page 18

# CEA Nix of 10-Yr.-Old Pix for Brit. TV May Cause Rift, Inviting Competition

London, July 5.

## Assoc. Brit. Gross Profit Up 50G Over Previous Yr.

London, July 5.

Associated British Picture Corp., for the year ended March 31 last, revealed a trading profit of \$8-155,048, slightly more than \$50,000 up on the previous year.

Increased allocations for depreciation and amortization as well as interest on fixed charges has meant a slight drop in the net profit, which is now shown as \$1,802,452, a decline of \$153,152.

Payment of final dividend of 12½% makes, with the interim payment of 7½%, a total of 20%, which compares with 22½% for the previous year.

## S. Africa Mulls Film Quotas

Cape Town, June 28.

Government is reported once more investigating the stepping up of South African film production, and that John Grierson, controller of the film division of the British State Information Office, has been invited to come out and assist as a one-man committee.

The previous government appointed a committee to investigate the production of films in the Union. This committee's recommendations were that the state should subsidize this, and that a definite amount of screen time for South African films should be insured by a quota system.

With the elections and the resulting change of government, the matter was shelved, but it now appears that steps are being taken to implement these recommendations.

The industry didn't take very kindly to the idea of a quota system when it was broached some time ago. It was then pointed out that the films being produced (mostly shorts and documentaries plus two or three full-length Afrikaans dialog features) were quite adequate for local requirements. The limited market meant heavy financial loss for more ambitious film production unless the pictures were good enough for British and American screening.

So far there has been no comment from the industry agent this new move.

## Seidelman Cautious On Europe's Outlook

Sharp decline in European theatre business is reported by Joseph H. Seidelman, Universal's foreign chief, on his return to the U. S. last week from a seven-week trip through the continent. Declaring that the film outlook in Europe is currently "most uncertain," Seidelman estimated that grosses were off 20%-25% from last year.

Seidelman attributed part of the slide from a previous peak to the fact that "the cost of living is fantastically high." Both exhibs and the public have been growing increasingly selective, he said.

U's foreign topper will name an American to head the company's new German operations within 30 days. Rest of the staff will be German. U. along with other companies, expects to open its office before the first of the year.

Seidelman thinks U has one big advantage when the company goes into its own German operations. It has several German-language pix starring Francisca Gaal which Joseph Pasternak produced in 1935 just before the Nazis closed down on the American companies. Pix, never played before for the Teutons, will tee off the company's 1950 program.

## Par's Hadley, Levi in U.S.

Pilade Levi, Paramount's branch manager in Rome, and Russell Hadley, company's general manager in India, are currently visiting the U. S. Levi is on the Coast for a one-week stay.

Hadley arrived Monday (4) in New York and is huddling with Paramount execs.

A compromise formula, which advocated that films exhibited before 1939 should be made available for TV, has been given the nix by the General Council of the Cinematograph Exhibitors Assn. at its summer conference at Glen-eagles.

Exhibs made it clear that they would not stand for any form of competition with the government monopoly TV service and pointed out that even oldies made 15 years ago still have substantial boxoffice appeal.

Proposal for the compromise was put forward to the CEA by its general secretary, Walter R. Fuller, who suggested that a negative attitude would inevitably lead to a rift in the industry. He advocated that the trade should not bar, for an experimental period of one year, films more than 10 years old. He warned that failure to make an agreement on these lines would lead the BBC to seek films from other sources and also to undertake production on their own account, for which they have purchased the necessary equipment.

Rejection of the Fuller memorandum means that the exhibiting industry is fighting for the retention of the status quo and will not yield ground until there is some indication that there will be something in return from the BBC. And the minimum theatre owners accept will be the right to televise from an industry-owned studio direct to their own theatres.

Although having previously agreed to a cautious policy so far as big-screen TV was concerned, exhibs will, with other sections of the industry, press for facilities to receive BBC and private programs when the inquiry into the new BBC charter starts its work under the chairmanship of Lord Beveridge. Exhibiting interests, notably the Rank and Bernstein groups, are still hoping that there will be a government greenlight which will enable them to put on studio to theatre TV shows by the fall of this year.

## Brit. Film Distribution Hassle Brings \$85,000 Damage Suit in N. Y.

Maurice J. Wilson, who entered into a five-year distribution deal with International Film Classics in 1946, has filed an \$85,000 breach of contract action in N. Y. supreme court against IFC. Plaintiff claims that when he took over a quantity of pictures from IFC in 1946 for distribution and exhibition in the United Kingdom the defendant represented the entire batch of pix to be "all-talking." Later, he asserts, some 60 out of 200 two-reel comedies proved to be non-talking.

Aside from the shorts, several full-length features are involved in the agreement as well as 18 Laurel & Hardy films. Wilson, who paid £1,200 for the 35 mm and 16mm rights to the pictures in the U.K., also wants the court to cancel his purchase on 125 of the pictures. Suit came to light last week when the plaintiff's motion to examine an IFC officer was denied by Justice Aron J. Steuer. Court, however, granted leave to renew the motion at a later date.

In its answers, IFC makes a general denial of all allegations and asks dismissal of the action. A \$7,500 counterclaim is also entered. Defendant contends that when the '46 deal was made, Wilson was supposed to assume the cost of the prints. It's stated that out of a total print expense of \$13,500, he allegedly paid only \$6,000. IFC's papers also point out that prior to the start of Wilson's suit the defendant assigned all its film rights to the International Optima Corp. and liabilities, if any, have been assumed by Optima.

## Manila Pix Guild First Anni

Manila, June 21.

The Philippine Motion Picture Guild will mark its first anni with a celebration at Manila hotel's Fiesta Pavilion July 10. The affair will be directed by Oscar Moreno, Sampaguita Pictures' star, who will be assisted by filmites, studio officials and members of the guild's directorate.

Proceeds of the celebration will go to the guild's benefit fund.



# NOW WARNERS HAVE THEM LINING UP FOR A LOOK FOR THE SILVER LINING

This is the line on the ninth day  
at Radio City Music Hall!



AND WARNER BROS. ARE GEARED TO **GO** AS NEVER BEFORE



IN COLOR BY TECHNICOLOR

"LOOK FOR THE SILVER LINING" starring JUNE HAVER  
directed by RAY BOLGER • GORDON MACRAE • DAVID BUTLER • produced by WILLIAM JACOBS  
Screen Play by Phoebe & Henry Ephron and Marian Spitzer • From a Story  
by Bert Kalmar & Harry Ruby • Musical Direction by Ray Heindorf

## Still Tough Sledding for U.S. Pix Reps In Argentina; British Pact a Setback

Buenos Aires, June 26.

It's still tough sledding for representatives of the Eric Johnston office in Buenos Aires, who are trying to negotiate import permits for U. S. films with Argentine financial authorities.

Pressure brought by U. S. authorities to try and shorten the duration of the Anglo-Argentine trade pact, which will create a favorable situation for British imports to Argentina for five years, has annoyed Argentine Ministers, creating another problem for U. S. film people.

Anglo pact, covering many commodities, also means that British pix will start coming into the market once more, competing for playing dates with U. S., Italian and local pix.

It's now clear that the American negotiators will not be able to get their pix on the market unless they have some compensating bid to offer, with the Argentine negotiators holding out for the sale of 20 of their best pix, for exhibition in the U. S., or for distribution in Mexico and other Spanish-speaking countries through U. S. distrib organizations.

Joaquin Rickard, representing the Johnston office, has had several very brief talks with Argentine Ministers during the past week. Rickard is due in Quito very soon, and also has appointments in Peru and Chile on the west coast, so it is hoped that some preliminary agreement may be reached in the next fortnight.

## Broadway's 'Young' Flop Looks Hit in London; Heat Slows Skinner B.O.

London, July 5.

Two West End openings last week resulted in a hit and a miss. N. Richard Nash's "The Young and Fair" flopped on Broadway last season, but the enthusiastic reception accorded it here Thursday (30) at the St. Martin's indicates a successful run. Sensitively acted by Marie Ney, Jane Baxter and Tilsa Page, the play was warmly received by both press and public. The offering was given an excellent production by Willard Stoker and Martin Beckwith. Stoker also directed.

A drab sex drama set in the Scottish slums, Benedict Scott's "The Walking Shadow," was presented at the Playhouse last Wednesday (29). Though excellently acted and directed, the heavy subject-matter is unlikely to appeal to hot-weather audiences. Presented by the Musikart Society, "Shadow" stars Freda Jackson, with Jack Stewart, Roddy McMillan, Archie Duncan, Massie Hill and Howard Connell in support. Robert Mitchell produced.

Opening at the peak of the heat-wave adversely affected attendance for Cornelia Otis Skinner's preem at the St. James, where she made her English debut 20 years ago. That did not detract from the merits of the reception of her one-woman show, which was hailed as a superb combination of comedy and characterization, ranging from a typical American tourist in Paris to the six wives of Henry VIII. For its limited season it should appeal to entertainment connoisseurs.

## NEW MEX-U. S. GROUP TO MAKE BILINGUAL PIX

Mexico City, June 28.

Filmadora Internacional, has been organized here by American and Mexican interests to make pix in Spanish and English. Gen. Ignacio M. Beteta, chief of the government's munitions department and brother of Finance Minister Ramon Beteta, is prez. Ryland Madison heads the U. S. interests.

Filmadora is reading its first pic, "Furia Roja" ("Red Fury"). Akim Tamiroff has been inked as top player of the English version. Carlos Lopez Montezuma, Oscarred as Mexico's best dramatic actor of 1948, heads the cast of the Spanish version.

## Ustinov's New Play For Edinburgh Fest

Edinburgh, June 27.

New play, completed last week by British author-actor-producer Peter Ustinov, will replace "Mary's from Home," the Charles and Mary Lamb play, at this fall's International Festival, Edinburgh.

It is titled, "The Man in the Raincoat," and Ustinov says it's his most ambitious yet. Play opens at Edinburgh Lyceum, with cast still to be named. Author is unlikely to appear.

## S. Africa Readies For Comm'l Radio

Cape Town, June 28.

South African advertising firms are already making longrange plans so as to get in on the ground floor when commercial radio starts some time next year. The larger concerns are opening radio divisions, and, although much secrecy surrounds these activities, it is believed that radio-wise overseas experts are being imported to staff these departments.

It's known that some firms have begun to build up a disk library comprising every variety of program. In addition, local talent is being auditioned so that live shows can be readied to suit individual clients' ideas.

The South African Broadcasting Corp. has promised to give six months' warning before it's ready to start airing the "C" programs, and at the same time, it's expected, it will announce rates for radio time. The race will then be on to secure the best time for sponsors and also, of course, to bid for the sponsors' interest in available programs.

Meanwhile, although technical preparations are going ahead in other centers for the installation of equipment to carry the third "C" program, so far as Cape Town is concerned, the existing studios are hopelessly inadequate, and temporary premises for the commercial programs will have to be found.

The vacillating policy of the SABC regarding new Cape Town studios has caused some amusement here, and the Board of Governors has now announced the purchase of a further vacant site at a cost of £48,300 (\$194,900). The SABC is still holding two other sites, on each of which it was announced at the time of purchase that "studios of which Cape Town can be proud will be erected."

It is recalled that the recent Broadcasting Commission in its report said scathingly "some of the properties purchased by the Board of Governors could probably be sold at a profit, but the function of the corporation is to provide a broadcast service and not to enter the real estate business."

## Cecil Marks Quitting London Films in Aussie

Sydney, June 23.

Cecil Marks, general sales manager for Korda's London Films in the Aussie sector, has resigned. Understood he's undecided whether to seek another film post or return to the insurance brokerage biz. Marks was formerly managing director here for United Artists. He was also with 20th-Fox for a while. Col. Waiters, Korda's Aussie rep, is handling the setup. It's doubtful if another g.s.m. will be appointed.

## 'Shepherd' at Midnight

Edinburgh, June 30.

Old Scots pastoral comedy, "The Gentle Shepherd," will be staged in special lighting at midnight in the 120-year-old Royal High School of Edinburgh during this year's International Festival. Scene has been altered from the ancient Signet Library because special electrical installations were found necessary.

## Emelco's New Tie

Buenos Aires, July 5.

After long negotiations, a contract was signed June 24 between Emelco Studios and Cinematografica Interamericana (Guthmann) for distribution by the latter of all Emelco material.

This is an excellent deal for Emelco, as Interamericana is the only one of the local companies which has extensive distribution setups abroad, and is especially strong in Mexico, where it also goes in strongly for production.

## 8 U.S. Pix Majors in Mex To Talk With Union Head On 50% Pay Hike Demand

Mexico City, July 5.

Managers of the eight major U.S. pic companies operating in Mexico have been invited by Pedro Tellez Vargas, boss of the National Cinematographic Industry Workers Union (STIC), to have talks about the two-year pact they made with their help, who are STIC members, in 1947, which expires in August.

Info is that STIC again wants a 50% pay hike, with threat of a strike as alternative. Strike was averted in 1947 by allowing a general 20% lift. If there's a strike, only foreign pic available in Mexico will be those of Rep, SRO, Mono, Argentinians and some Europeans distributed by Jorge Dada, and French and Spanish by small indie distributors. But general trade opinion is there'll be no strike.

STIC has a similar matter to take up with Mexican producers and distributors this month. Opinion is that this case will be settled quicker than that with the Americans because the Mexicans are better off in the matter of pesos than are the Hollywoodians who are getting much less coin now, with the dollars costing 8.65 pesos, than they did last July when it still only cost 4.85 pesos.

U. S. majors are 20th-Fox, Par, Col, WB, U-I, RKO, Metro, and UA.

## Robinson Italo Pic Set For July 17 Starting Date

Rome, June 28.

Mr. and Mrs. Edward G. Robinson and son Manny arrived in Rome from Paris by plane, and Robinson surprised reporters by speaking to them in Italian.

Robinson is here to play the lead in a film, "My Daughter, Joy," to be produced and directed by Gregory Ratoff, who is in the States at this time. However, Charles Moses, production manager of the Ratoff setup here, has announced July 17 as the starting date, location to be in San Remo, on the Italian Riviera.

Mrs. Robinson, an artist in her own name, recently had an exhibition of her works in Paris to which more than 2,000 persons came the first day. She has several other showings planned in other places so will be unable to get her collection to Rome for a show here.

Manny Robinson will be second assistant on the film when it starts.

## Current London Shows

(Figure shows weeks of run)

London, July 5.

"Ann Veronica," Piccadilly (7).  
"Annie Get Gun," Col's m (109).  
"Beau Stratagem," Lyric (10).  
"Brigadoon," Majesty (12).  
"Belinda Fair," Strand (15).  
"Black Chiffon," West (10).  
"Champagne Delilah," New (4).  
"Daphne," Wynd (15).  
"Dark of Moon," Ambassadors (12).  
"Foolish Gent'l'n," Duch (19).  
"Happiest Days," Apollo (67).  
"Harvey," Wales (27).  
"Heiress," Haymarket (23).  
"Her Excellency," Hipp (2).  
"Ice Cycles," Empress (2).  
"Lads' Burning," Globe (9).  
"Latin Ql. Revue," Casino (16).  
"Lilac Time," Palace (11).  
"Male Animal," New (2).  
"Oklahoma!," Drury Lane (114).  
"On Monday Next," Comedy (5).  
"One Wild Out," Garrick (31).  
"Sauce Tartare," Cambridge (7).  
"September Tide," Ald (30).  
"Third Visitor," Yorks (4).  
"Together Again," Vic. Pal (117).  
"Two Dozen Roses," Lyric (6).  
"Walking Shadow," Playhouse (2).  
"Worm's View," Whitehall (115).  
"Young & Fair," St. Martins (2).

## Aussie Amusement Centers Hurt As Mining Strike Dims Down Under

Sydney, July 5.

## Lasky, Jr., to Write DP Pic While on Indef Rome Stay

Rome, June 28.

Jesse Lasky, Jr., and Mrs. Lasky arrived in Italy last week for an indefinite stay. While in Rome, Lasky will write the screen adaptation for a film about displaced persons in a concentration camp in Italy, from a story by Geza Radvanyi, producer and director of the made-in-Hungary film, "Somewhere in Europe." The picture will star Simone Simon.

Film distributors Ilya Lopert and Rudy Solmsen will be the producers, as well. The tentative title is "Sabina."

## Arg. Pix Producers Shift to Chile

Shortages of raw stock and technical equipment in their own country are causing some Argentine producers to make pictures in Chile where the situation is not so critical. Trend toward the use of Chile as a site for production was revealed in New York last week by Jacob Ben-Ami who starred in "Esperanza" ("Hope") which was partially made in both Argentina and Chile.

Ben-Ami felt the reason for a greater availability of film materials in Chile could be ascribed to that country's more advantageous trade agreements with the U. S. Before the cameras for eight months, "Esperanza" was recently wrapped up with a budget of \$600,000 by producer Manuel Pena Rodriguez. Film's international distribution will be handled by United Artists.

A Spanish-language pic, "Esperanza," traces the history of a group of European emigrants who came to the Argentine about 1860. Film prems in Santiago, Chile, July 19 and opens at the Cine Opera, Buenos Aires, about Aug. 12. UA also contemplates a Broadway unveiling late this summer via prints with superimposed English titles.

Picture marks the second film which Rodriguez has delivered to UA for distribution. His initialer was "Mirad Los Lirios del Campo" ("Behold the Lilies of the Field"). "Esperanza," incidentally, is Ben-Ami's firm venture into films. A veteran actor who starred with the Jewish Art Theatre, he previously had snubbed Hollywood. "Thesp accepted the 'Esperanza' role, he said, since he was offered his 'artistic freedom.'"

## 'Tale of Five Cities' Now In Paris Shooting Stage

Paris, June 28.

"Tale of Five Cities," being produced by Alexander Paal, is currently in the Paris stage. In every one of the five cities where financing takes the shooting, so as to use locally frozen funds, a different scripter and director take the helm.

In Berlin, the Guenter Weisserborn script was directed by Wolfgang Staute. In Vienna, the Richard Llewellyn script was directed by Geza von Cziffra. In Rome, "Live in Peace" scripter Piedro Tellini worked with director Romolo Marcellini. In Paris the Jacques Compagnez script is directed by E. E. Reinert, with Bonar Colleano in the part of the ex-GI, supported by Anne Vernon, Raymond Bussieres, Annette Poivre and Dany Doberson.

The last episode will start rolling in London, July 25, after which producer Paal is prepping a U. S. trip to get set on distribution there.

## ARG. OK'S 'AFFAIR'

Montevideo, June 29.

Paramount was finally able to release "A Foreign Affair" at the Gran Rex theatre, Buenos Aires, June 23, but only after the greater part of the song "Black Market," sung by Marlene Dietrich, has been axed due to objections from the Municipal Entertainment Board.

As all Australia continues in the grip of a week-old strike of some 23,000 coal miners, it's anticipated that the government will drastically curtail gasoline supplies of film theatres in order to save the fuel for essential services. Most houses have been using gasoline to operate emergency power plants. In the event curtailment comes, the order would automatically reduce schedules of key theatres from four daily shows to only two.

With the walkout called on one of the country's chilliest days in years, many film theatres throughout Aussie were forced to shutter when the power failed. Sole bright spot is the legit situation, as yet unaffected. Despite threats that their fuel may be discontinued, theatres housing "Annie Get Your Gun," "Oklahoma!," "Fly Away Peter," "Present Laughter" and Kiwis Concert Troupe have been meeting the crisis successfully by operating their own emergency power plants.

Elsewhere in Sydney David Martin's Tivoli, a vaude house, is dark since it has no auxiliary source of power. Strike has also caused several acts to return to Britain and in an effort to prevent a complete fold of the amusement industry, show business chiefs are huddling with government officials. Miners' stoppage has been violently opposed by Prime Minister Joseph B. Chifley, who has refused to bow to demands of the pit workers.

## Hylton Will Shutter 'Again' After 2½ Yrs. To Give Revue Cast Rest

London, June 29.

Jack Hylton revue, "Together Again," which has been running at the Victoria Palace for two and a half years, is finally scheduled to fold around the end of July.

Although show is still making a profit, Hylton feels the cast, headed by Bud Flanagan, Nervo and Knox and Naughton and Gold, is in need of a rest, which will last about six weeks, after which the group is to appear in a new show.

During their absence from this house, Hylton intends to import a continental attraction for a short season.

Gino Arbib, of the Jack Hylton office, goes to Canada late August where he has booked Beniamino Gigli to do a series of 15 indoor and outdoor concerts, opening at Montreal Aug. 29. Italian singer is due to return to his native Italy Oct. 25 for two months.

Arbib has also closed deal for Hylton with Remigio Paoni of Milan to import his Italian revue, titled "Mind I'll Take You," starring Italian comic Toto, currently at Naples, which Hylton will present in the West End for a short season late November or early December.

## MCA PACTS ITALIAN ACTRESS, DIRECTOR

Rome, June 28.

Italian actress Maria Mercader and director Vittorio Di Sica have been signed by Music Corp. of America for work in the States in the near future.

Di Sica, who directed "Shoe Shine," is an actor as well as director. But his contract with MCA is for directing only. He is the head instructor of the National Academy of Motion Picture-Arts in Italy.


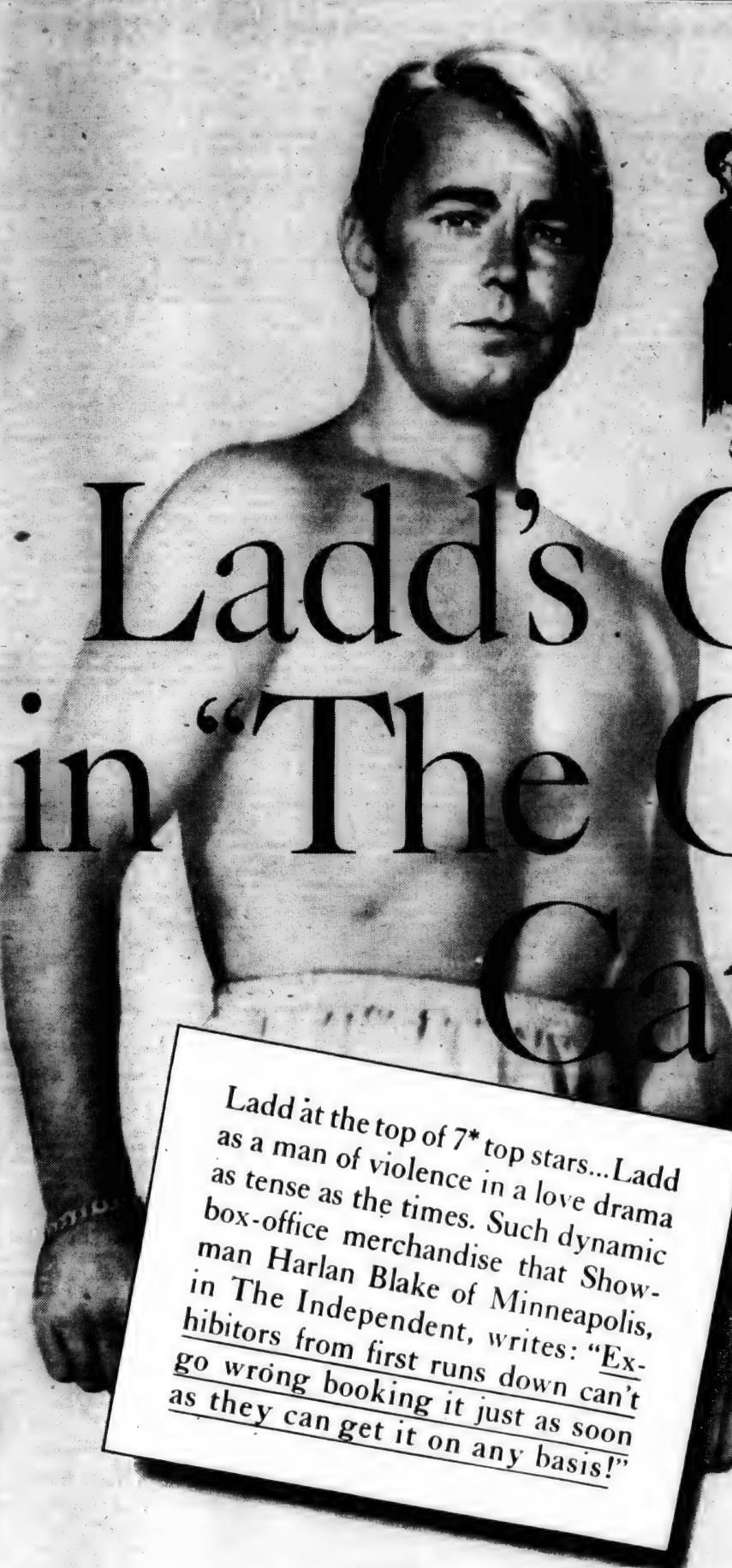
## Easy on Mex Code Violators

Mexico City, June 28.

Those several local exhibitors who were fined by the city government amusement supervision department for various code violations got a big break via the deal made for them with the department by the national cinematographic industry chamber.

Fines for failing to have department okay programs or exhibiting pix without authorization were cancelled. Exhibitors need only pay 25% of these amounts for breaking government regulations, if they liquidate by June 30.





# Ladd's Great in "The Great Gatsby"

Ladd at the top of 7\* top stars...Ladd as a man of violence in a love drama as tense as the times. Such dynamic box-office merchandise that Showman Harlan Blake of Minneapolis, in *The Independent*, writes: "Exhibitors from first runs down can't go wrong booking it just as soon as they can get it on any basis!"



**A GREAT  
PARAMOUNT  
PICTURE**

\* Alan Ladd · Betty Field · Macdonald Carey · Ruth Hussey · Barry Sullivan · Howard Da Silva in "THE GREAT GATSBY" with Shelley Winters · Produced by Richard Maibaum · Directed by Elliott Nugent · Screenplay by Cyril Hume and Richard Maibaum From the Novel by F. Scott Fitzgerald and the play by Owen Davis

## Clips from Film Row

### NEW YORK

Robert Mochrie, RKO's distribution v.p., shows off next week on a series of regional sales meets with Buffalo his first stopover. Accompanying him throughout his trek will be Harry J. Michelson, short subject sales chief; Sid Kramer, Michelson's aide; M. G. Poller, asst. to Mochrie, and manager of exchange operations A. A. Schubart. Three-day Buffalo meet starts Monday (11). From there, troupe goes on to Toronto, July 14-15; New Orleans, July 18-19; Chicago, July 20-22, and San Francisco, July 25-27. Division chiefs Nat Levy, Charles Boasberg and Walter Branson will attend conclaves in their sectors.

The Majestic, Brooklyn, for the past eight years owned and operated by the Sirtitzky Circuit, sold to Eagle Show, Inc., headed by Louis B. Stackell, Berk & Krumgold, theatre really brokers, agented the deal for Sirtitzky, who sold out in order to confine their theatres to showing foreign product only.

Built in 1904 by E. D. Stair of Detroit, the Majestic opened with Montgomery & Stone in "The Wizard of Oz." The theatre has been closed for an extensive overhauling, including airconditioning.

### VANCOUVER

A \$1,000,000 ultra modern hotel and theatre will be built in Prince Rupert by a company with J. Arthur Rank hookup. Prince Rupert, 1,000 miles north of Vancouver, at present is a closed Famous Players situation with only a 700-seat house there. No comment has been made officially by Odeon reps here on whether they will operate the new house. Hymie Singer, operator of State here and Rio in Victoria, plans a new \$50,000 night club. Plans to bring in big-name acts.

Jack Cooperband, former Calgary local exhib, plans to return to show biz with construction of a new suburban house.

Houses here are lending their help to help choose candidates for beauty contests. Find they help increase business.

Two theatres to be constructed in the province are being designed by H. H. Simmonds, Vancouver. Planned is a 449-seater at Kere-mos costing \$45,000 for G. A. Gough. A 300-seat house costing \$22,000 at Golden is being blue-printed for Owen Bird, one-time Paramount booker here.

Cecil Steel, operator of theatres in Northern British Columbia, was successful in his bid for a seat in the B. C. Legislature. Al Trout, another theatre op at Hope, was left at the post in the recent provincial elections.

Theatre operators here face new wage demands from their projectionists when their present agreement expires Sept. 1. Exhibs haven't shown their hand as yet.

Hymie Singer has opened his reconstructed Rio in Victoria after spending \$25,000 on fixing. Heila Bejay is in charge of the 750-seater.

### MINNEAPOLIS

Louis Orlove, M-G-M exploiter, in from Milwaukee following recovery from second major operation.

Radio City theatre had George Jessel, Coleen Gray, Barbara Lawrence and Nancy Guild on stage for three appearances opening day of "Sand."

Bob Helmsom, Universal salesman, taking Mississippi river trip. Eddie Solomon, 20th-Fox exploiter in from Chicago.

Eddie Benjamin, former Warner's exploiter and more recently secretary to former Mayor H. H. Humphrey, handling exploitation for "Great Dan Patch" world premiere at State here.

J. J. Donahue, Paramount assistant sales manager, here resuming negotiations with Theatre Associates, leading non-profit buying combine, which has laying off his company's product for more than a year.

Spencer Tracy, Irene Dunne, Katharine Hepburn, Dorothy McGuire and Walter Pidgeon expected here next October for national Allied States convention.

M-G-M held annual office picnic at Statler's Grove.

The organization asks for members' comments on how the policy is working out in their cases, favorable or unfavorable—whether

the exhibitor is hurt or helped by it. It says it wants to know if "on the company's lower levels there is an abuse of the discretion that Mr. Lichtman placed in the local manager's and salesmen's hands" and expresses confidence it can correct any abuses.

Gilbert Nathanson again chairman of arrangements committee for Northwest Variety club's annual golf tournament Aug. 12.

### ST. LOUIS

Jimmy Grisina, of the Frisina Amus Co., Springfield, Ill., copped the Central Illinois Country Club Assn. golf crown, defeating Larry Moeller, Peoria, Ill., 5-4, in a double-round finale.

C. M. Swabb, manager of Roxy Mounds, Ill., used the 'flying saucer' gag as a b.o. ballyhoo. He had 250 cardboard 'saucers' covered with printed matter tossed from an airplane traveling over Cairo and Mounds, Ill. Stunt attracted lots of attention.

St. Louis Variety Club, Tent No. 4 won kudos from Superintendent Philip P. Hickey of the St. Louis School Board for help in providing eye glasses for underprivileged school children. The expense is defrayed from the club's Heart Fund.

Sarah Blocher, office manager for National Screen Service, St. Louis office, convalescing in Jewish hospital following major operation.

David Komm, co-owner of Avenue East St. Louis and Brentwood St. Louis county, escaped serious injuries in an auto collision. His auto was almost completely wrecked.

Sarah Blocher, office manager for National Screen Service, convalescing at Jewish hospital following major operation.

Employees of local Paramount exchange surprised Harry Haas, manager, with 25th anni party. "Buck" Lewis, general manager for R. E. Conway Theatres, Rolla, Mo., undergoing medico scrutiny at a local hospital.

### CHICAGO

Mrs. Morris Hellman, wife of United Artists salesman, in Michael Reese hospital for operation.

Tom Sullivan, secretary for National Assn. of Popcorn Manufacturers, reports increase in exhibs for show here in September.

Burtus Bishop making a swing of midwest MGM exchanges.

John Day, member of the legal firm of Adecock, Fick & Day, and former counsel for Balaban & Katz circuit, has retired.

Lou Harris, maintenance supervisor for the Alliance circuit, off to Ridgeland, Wash., to supervise the building of new theatre for chain. Jim Gregory and Pete Panagos are touring the Indiana branch theatres and offering television sets to customers in annual summer drive.

Theatre exhibitors have been offered a 10c hourly raise, which will make the new scale \$288 monthly. Also included in the proposed wage hike are scrubwomen, who will get \$1.08 to \$1.13. Members will vote on theatreowners' proposal this week.

Tom McConnell, film attorney, off for long fishing trip in Canada.

### CLEVELAND

Managerial changes affecting nine managers in more than 12 cities made by Jamestown Amus. Co. Five transferrals and four promotions are involved. Dale Tysinger, former city manager in Newark, O., moves to Ashabula, O., in a similar capacity replacing Robert Russell, resigned. William Gillam, city manager in New Philadelphia, O., treks to Newark in Tysinger's old post.

Other changes: Harold Snyder, manager, Lyric, Lancaster, O., to city manager, New Philadelphia; Fred Lahmer, manager, Orpheum, McKees Rocks, Pa., to Lyric, Lancaster; Dale McCoy, manager Shea's, Geneva, O., to Orpheum, McKees Rocks; Jack Baumgardt, asst. manager Colonial, Akron, to Shea's, Geneva; John Woodward, manager Shea's Theatres, Zanesville, O., to city manager, Dover, O.; Durward Duty, city manager, Dover, to city manager Marietta, O.; J. J. W. Scanlan, city manager Marietta, to city manager Zanesville.

### PHILADELPHIA

The Variety Club and the Philadelphia Daily News staged a "County Fair" at Shibe Park (28) and drew the largest crowd of the 1949 major league season. Combination of a Phils-Brooklyn ball-

game and an array of talent headed by Frank Sinatra brought out a record 36,814 paying customers. Proceeds, after deductions for the visiting team, went to the Variety Club's summer camp for handicapped children.

Herbert Gillis, assistant branch manager for 20th-Fox in New York, returns to the local scene as sales manager for Monogram.

Irving Blumberg, assistant publicity director for Warners, and Ann Besterman, stenog in the same office, were married Thursday (29).

Patrons of local film theatres gave \$16,931 to the 1949 Cancer Crusade, drive officials announced.

Ward Besanson, who came here last month from Washington, D. C., resigned from Eagle Lion sales staff.

Harry Bache, head booker at Metro, appointed office manager, succeeding Frank J. Sculli, who joins sales staff.

### LOS ANGELES

Cornell Duer, former Denver branch manager for Paramount, shifted to the Los Angeles office, with Ward Pennington going from San Francisco to Denver.

Managers and salesmen of Warners' six western exchanges will hold a regional sales meeting in San Francisco, July 10-11, with Henry Herbst presiding.

Fox-West Coast, chartered a D-C 6 to carry a load of Hollywood names to Fresno for the opening of the new Crest theatre, July 7.

Selby Carr resigned from Fox-West Coast to become associated with Earl Johnson in the film buying-bookings service for independent theatres.

### OMAHA

Ralph Blank, nephew of A. H. Blank, head of Tristates (Blank-Paramount) became a power in Omaha area pic business when, he bought the Roseland and Tivoli in South Omaha. With his new Chief theatre in operation over a year, latest acquisitions make Blank undisputed boss of amusements in Omaha's South Side.

John Brunette, of Milwaukee, who has been handling 20th-Fox theatres there, is the new general supervisor of the Ralph D. Goldberg theatres here. This includes two downtown houses and five nabes. Goldberg, incidentally, plans to build a house in Benson, a suburb.

### SAN ANTONIO

Joseph McMahon named assistant to Harry Griffith, Municipal Auditorium manager. His last post was as assistant manager for the Poli circuit in New England. McMahon will also serve as auditorium cashier.

C. C. Hamm, owner and operator of the Majestic, Vernon, Texas, has been declared winner for the Texas territory in the recent Jack Schlatter contest drive conducted by the Eagle Lion Exchanges.

Interstate booked "Birth of a Nation" into the Empire here for two days. Film epic brought in neat grosses in other showings at key Interstate cities.

### KANSAS CITY

Joe Neger took over as regular branch manager of 20th-Fox exchange here. He replaces George Fuller, ill for some time and taking a leave of absence. Neger came here from Milwaukee. Jack Laurenz taking over the Milwaukee office.

New Englewood theatre in the integrity district opened this week. Sullivan Independent Theatres began construction last week on new Crest theatre in Wichita, Kans. A 1,500-seater, it will be the sixth here in the Sullivan circuit.

### DES MOINES

Everett Peterson, manager of the Paramount, Waterloo, Iowa, for Tri-States, has taken a leave of absence because of illness. Bruce Shelton, former manager of the Hollywood, Sioux City, Ia., who left Tri-States some time ago to enter business for himself, has returned to the organization and will take over the Paramount during Peterson's absence.

### COLUMBUS

H. J. Knight Theatres closed its New theatre here upon expiration of lease. Garage will occupy site. This reduces number of film houses here to 70, which includes four downtown first-run, three downtown second-run, seven drive-ins, one foreign and 45 neighborhoods.

### DALLAS

Following recent installation of Glas-Screen in some 80 key Loew Circuit theatres throughout the country, the new glass screen has been set for several theatres of the Interstate Circuit in Texas.

## Inside Stuff—Pictures

Paramount flirted with the idea of distributing its film recording of the Joe Walcott-Ezzard Charles championship match but shied away when its lawyers advised that the action might involve a mess of litigation. Because the shipment of fight films is banned by Illinois law, Par was the only distrib to have pix of the bout. The Chicago battle of June 22 was piped across state lines via coaxial cable and projected by Paramount through its intermediary-film method on the Paramount theatre screen in N. Y.

Celluloid recording is part of Par's large-screen TV method. Following the match, number of exhibs approached Par with offers to rent the film for showings in their houses. Par ogled the idea and then took it up with the legal staff.

Legals nixed the proposal because the company had only paid for rights in one theatre and not for distribution purposes. Moreover, question of Illinois reprisals also was presented.

The fight was dull, it is generally conceded. If it had been a reprise of such exciting matches as the Dempsey-Firpo battle or others of that ilk, it is believed Par would have made a fast offer for distribution rights.

Fabian's Fox, Brooklyn, also large-screened the videoed version.

Series of "Jerky Journey" cartoons made by Levinson-Flexer company, impossible Pictures, get a real workout, preview-wise. Shorts are made 20-25% longer than intended for release. They are sneaked without announcement on the screen, theatre yanking its regular cartoon for one showing. This happens from five to 10 times in houses of all prices and types, the film sometimes being bicycled three times in a night. Leonard L. Levinson carries engineer and tape-recorder to all previews and audience laughs are averaged up after a week of previewing, the cartoons are then cut to 7½ to 8 minutes, eliminating all but the top laughs and sequences.

This is as close to a legit break-in as a film can get, maintains Levinson, and enables him to experiment with new topics and comedy methods, knowing that if an experiment doesn't pay off, there is plenty of other footage and the try can be scissored before the picture goes out.

Metro's "The Search" oft-cited as a film that earned critical raves but failed at the boxoffice, was not brushed off because of the public's lack of discrimination as charged in Life mag's recent "roundable on the movies" discussion. According to Dr. George Gallup's Audience Research institute, the film flopped because too few people knew about it. According to ARI figures, only 4% of all filmgoers were familiar with some fact about the film and only 9% had ever heard of it.

Major reason for the film's low penetration, according to ARI, was the lack of marquee value at the time of its playoff, the most important factor in determining a pic's impact upon the public. Montgomery Clift, star of the film, was unknown at the time because it was his initial role and only later became a marquee draw. ARI figures show, however, that "The Search" had high "audience enjoyment" from those who did see it, including regular fans and infrequent filmgoers.

Roy Rogers Corralis are springing up all over the country in one of the most extensive exploitation campaigns ever devised for a film star. Replete with all the western trimmings, the corralis are being installed in 3,000 stores around the country and 600 Sears shopping centers. All 65 items of merchandise carrying the Rogers label will be displayed and sold, with the Rohr Co. (Rogers, Art Rush, Jack Danov and Philo Harvey) raking in from 5 to 10% of the gross sales. Tieups were made with 90 manufacturers, who are also plugging the items in trade mags to supplement the big store spreads in the dailies. Other exploitation adjuncts to the Rogers bally for his pictures, recordings and radio show include comic books, which sell around 2,000,000 a month, and color cutouts.

Metro pulled a sneak preview of "Battleground" and left the sneak preview customers gasping—not at the scope of the drama but at the title card which read: "Dedicated to the Battling Bastards of Bastogne." William of Normandy did pretty well over there in bygone days but even in his victorious moments he hanged and flayed any Saxon heard using that word. Even in the wildest and wooliest of westerns the heavy can't use it any more, even if he smiles.

Metro has turned out a handsomely bound brochure, "25 Years Young," for its 25th anniversary. Book, being widely circulated among periodicals and exhibs, lists and describes company's upcoming product and includes stills from these features as well as photos of the Metro stable of stars and players. Prefacing the tabulation of product is the declaration: "We face the future together."

Universal has called off producing "Buccaneer's Girl" in New Orleans, as demanded by the script. Film will be shot on the studio's back lot. Times have changed since the year 1810, even in that particular quarter of New Orleans.

## Sears West for UA Huddle

Continued from page 3

this coin for secondary production financing. Bankers' attitude is a show-me. Along with other industry observers they are dubious that the two UA owners will put up any of their own funds.

Company's situation in general is said to be pretty much the same as it was a month or two months ago. It is suffering from the prospects of a product shortage and inadequate operating capital and, unless an angel comes along and drops a pot o' gold in its coffers or the unexpected happens otherwise, there appears little prospect of solving the problem.

Sears, who had confabs with the owners in Hollywood two weeks ago, reportedly also had a plan for selling to outsiders the block of 12,000 shares of stock in UA's treasury to give them over to sources that could provide continuing product. As far as is known there are no takers for the shares, however, on any cash basis.

It is believed Sears is still working on something else along this line, if he can convince Chaplin and Miss Pickford of the exigencies of the situation. Deal would be made with some outfit like the Nas-sour brothers' studio which would put up no coin or a nominal amount for the stock. It would guarantee to provide a certain number of pictures yearly, however, and would gain equity in the shares through

the profits on these films. Deal would be somewhat similar to the way David O. Selznick and Sir Alexander Korda got shares in the company.

Difficulty is to get a balance of control between the new producers and Miss Pickford and Chaplin before and after the 12,000 shares become the full property of the new producers.

## Film Cos. Resist

Continued from page 3

er, "Street Car Named Desire," not one bid was entered. Although there is always competitive bidding for a property if more than one studio wants it, story departments resent open efforts by agents to get them fighting each other.

Studio execs were bristling at the Watkins telegram, as they were on the previous efforts regarding "Street Car." Latter hasn't been sold yet, although the manner of trying to sell it is only partially responsible. Mainly it is the high price being asked.

"King of Fasselai" concerns a young American doctor sent to Ulithi Island in the South Pacific to try to keep the race of people there alive after the Japs during the war had taken away all the young men and women.



**THERE'S A BOXOFFICE  
WALLOP**

in  
*"TOO LATE FOR TEARS"*



**THERE'S A BAG OF  
DOUGH**

in  
*"TOO LATE FOR TEARS"*

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HUNT STROMBERG  
presentation of  
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There's everything you want in this big one thru **UA!**

# B.O. Zapoppin at Madison Sq. Garden

## With O&J's Screwball Extravaganza

By JOE COHEN

Olsen & Johnson have now latched on to the superior grossing potentialities of the arenas. In a two-week stand even with moderate prices, a stand at the Madison Square Garden, N. Y., can outgross a longer run in the smaller legit houses. They're zany on stage, but it seems they're shrewd operators otherwise.

The duo came into the Garden with "Fuzgappin'" at a time when they're very much in the public eye, having premeditated their Buick video show a few days previously. They look to the teevee pull to kite their Garden gross and are relying on the in-person

Arthur Wirtz presentation of Olsen & Johnson production with Olsen & Johnson, Marty May, June Johnson, J. C. Olsen, Betty Bros., Peggy Taylor Trio, Short & Dorian, Frank Cook, Gloria Gilbert, Russ Sobey, Helen Magna, Andy Ratouschek, Jack Joyce, Pat Moran, Lou Harrison, Five Mighty Atoms, Inc. (36). Choreographers. At Madison Square Garden, N. Y., June 30; \$3 top.

stand to trailize the tele show. Naturally, a two-week stand as currently planned isn't a fair test of the mutual aid given by television and in-person work, but there's a possibility that the troupe will stay longer. Maximum stay at the Garden is five weeks. Then the zany will play at the Canadian National Exhibition before settling down for television work in the fall.

The Garden layout is a compendium of all the shows the duo has done at the Winter Garden, N. Y., where they were permanent tenants for several years. O&J are probably topmost purveyors of practical jokes, quick gags and sudden switches. The hoke comedy that will find favor with most audiences. There's fun aplenty from the moment the patron enters the lobby to the final curtain. Trick ushers give the customers a runaround, whiz femmes past a wind machine for some extra-ridiculous cheesecake display which gives a slight warning for what's to follow.

Comics dispense entertainment lavishly. It's one of the largest companies extant with straights in the minority. Aside from O&J masterminding of the proceedings, there's a troupe of midgets, a multitude of stoges and various specialties sufficient to keep the bedlam pace running.

They have called on some of their reliable standards. There's the hotel room scene, western routine, the barber shop bit, court-room sketch and a few others that have been done from show to show.

In addition, they've peppered proceedings with some good specialties. Marty May (a fine comic in his own right aside from being Chie Johnson's son-in-law) finds favor with his impressions of various type singers; the Berry Bros. (3), with top exhibitions of Harlemania; Frank Cook, a bucolic entertainer with harmonica and guitar; Gloria Short and Ray Doran in a snake dance ala Harold and Lola; Gloria Gilbert with her fast ballet whirled; the Peggy Taylor trio, songs of Bill Hayes and the singing and comedy of June Johnson. Chico's daughter.

In many scenes enough ammunition is expended to retake some of the strongly fortified beach-heads of the last war. A 36-girl line and some quick turns by one-legged dancer Jack Joyce, midget Helen Magna and a few other un-billed characters float in and out of the revue.

Opening night indicated intense preparation for this stand. Many of their gags depend upon split-second timing by cast, stagehands and spotlight operators. There were a few miscues, but the audience got the idea anyway.

Olsen and Johnson dispense entertainment in quantity. Probably every type of patron will find something to his liking in this display and the chances are that the majority will like everything.

### Palace, N. Y.

Lott & Joe Anders, Kay Kenton, Carlton Emmy, Ben Yost Colleens, Ray English, Ciro Rimac, Revue (4). Ross & La Pierre (WB). Reviewed in current issue VARIETY.

Vaude at the Palace is rapidly passing out of the experimental "revival" period and growing into a phase where it's delivering solid and sustained entertainment val-

ues. The current layout is another case in point. This is a well-planned, snappy bill, playable to the hilt and crowd-winning all the way.

Lott and Joe Anders and Kay Kenton are reviewed under New Acts along with the smash item of this package, Ross and La Pierre. None of these, however, is a newcomer, all being vet acts which never found their way into VARIETY's file. Carlton Emmy's standard dog act, in the troy, click per usual.

Ben Yost Colleens, in the number four spot, is a pert-looking and smooth-vocalizing femme quartet. Coiffed and gowned identically, gals race through a popular repertoire of such numbers as "McNamara's Band" and "Buttons and Bows." They build up to a strong finish with classics vs. jazz number.

In the Latin-American vein, the Ciro Rimac Revue (4) is a miniature show in itself. Packed into about nine minutes, Rimac plus two femmes and male dancer deliver topnotch exhibitions of the samba and tango and some hot chile vocal numbers with bongo accompaniment. Vivid garb and intense performances send this act to a strong reception.

In closing, vaude joins hands with vaude in the person of Bob Howard, old-time vaudevillean lately with CBS video and now back on the boards. Howard exudes a jolting charge of electricity with his lowdown pianistics and hot vocals. He has his own style but there's a lot of Louis Armstrong and Fats Waller in him, which ain't bad. He parlays his solid rhythm and infectious personality into a surefire vaude turn. Ray English, comedy hoover, turned his ankle on the opening day while falling into the pit and was out of the show for a couple of days. *Hern.*

### Roxy, N. Y.

Janet Blair, Blackburn Twins, Martin Bros., (2) Herb Shriner, Carol Lynne, Gae Foster Royettes and Escorts, Roky Skating Blades & Belles, Paul Ash conducting Roky Theatre Orchestra, "House of Strangers" reviewed in VARIETY June 15, 49.

New stage show is consistent with the Roxy's recent efforts—a smartly entertaining string of turns headed by Janet Blair and the Blackburn Twins down through this session on Carol Lynne.

Miss Blair, who only recently completed a run at the nearby Paramount, has worked out quite an act to go along with her blonde pertness and tasty costuming. She does a couple standards and pops straight, one, "Comme Ci Comme Ca" split by a semi-comic bit which isn't too flattering to Charles Boyer, then changes character and bounces into almost a knockabout routine with Blackburn Twins.

In the first bit with the dance pair, based on "This is a Fine Romance," Miss Blair kicks out a very capable dance. She then goes into almost a slapstick routine with the two to the tune of "Baby It's Cold Outside," a smartly worked out item. For the finale it's another dard and song approach to "Ballin' the Jack." For her efforts she and the Twins get, and deserve, a solid hand.

Blair wins do their own stuff first to Miss Blair's entry. First a rhythm tap, then a novel precision routine in which they face each other as though one were looking into a mirror, and duplicate each other's moves. Good stuff.

Herb Shriner's homespun Will Rogers type of delivery doesn't explode the roof off at any point, but he gets a constant stream of deep, belly-laughs with the stuff he uses. A fair portion of his material is too subtle and another goodly slice is almost double-talk, but only the most minute amount has ever been heard from any other comic and that alone makes him unique. At this showing he went over well.

Martin Bros., standard marionet act, precedes Shriner. They use the various stringed dolls to excellent returns, beginning with two Latin-costumed, maracas shaking femmes, a pair of skeletons, the clown doll, and piano-trumpet duo. To get off they use two new dolls, the arm legs, and of which are striped with luminous paint similar to costumes of the line routine into which it seizes.

Blade revue, based on "Slaughter on Tenth Avenue" is a colorful spectacle. Spotting Carol Lynne. It's a highly entertaining start on a satisfactory show.

Wood.

### Capitol, N. Y.

Bert Wheeler, with Sid Slate; Hal LeRoy, Thelma Carpenter, Bob Dupont, Hal McIntyre, Orch. with Frankie Lester; "Any Number Can Play" (M-G), reviewed in VARIETY June 8, 49.

Capitol is offering a neatly-paced and pleasantly-diverting bill this stanza, highlighted mainly by the comedy antics of Bert Wheeler with his new foil, Sid Slate, and the stand-out thrashing of colored songstress Thelma Carpenter. Combined with the Clark Gable-starrer, "Any Number Can Play" on the screen, it's okay summer biz.

Wheeler, who has a good knack of turning up capable stoges for his act (Hank Ladd, who headlines the succeeding Capitol bill, once held down the job), has made one of his best selections to date in Slate. Latter is one of the Slate Bros., who's picking up time with Wheeler while his brother, Henry, remains in the cast of "South Pacific." A versatile performer, Slate complements the particular brand of Wheeler whimsy, punching the routines without taking away any honors. Most of the new act is based on Slate's stealing Wheeler's gag lines, which gives Wheeler plenty of chance for nostalgic reminiscing. There's also a lush-looking blonde brought on for Wheeler's standard "toasted sandwich" gag. The act rated the plaudits it drew here.

Miss Carpenter, attractively gowned and in fine voice, scored with a well-rounded repertoire. Her particular forte is torch routines, as evidenced by the way she wraps up the difficult "Something I Dreamed Last Night" with the maximum of pash. Her "Who Cares" opener is good and "Almost Like Being in Love" represents a good pace-changer after "Dreamed." Slow arrangement of "Big, Wide Wonderful World" accents the tune's unique lil and gets her off to heavy applause.

Terper Hal LeRoy eases through his stage-career in lay routines. Perennially youthful in appearance, he demonstrates that his limber legs are plenty agile with a wide range in rhythms. Standard climax, in which he works from a sitting position, is still good for audience response. Juggler Bob Dupont, in the opening spot, mixes enough comedy and new material into an overplayed act (such as the use of duckpin balls) to raise his routine above average. His clincher, in which he gradually eats an apple while juggling it with a plate and a stick, is excellent. Less of the Simple Simon mugging, though, might be appropriate.

Hal McIntyre orch backs the show solidly and also scores with its own stint. Comprising seven brass, five reed (including McIntyre) and three rhythm, the combo concentrates on a swing style to offer welcome relief from the current big band. They do the okay job on "Donkey Serenade" to open the show but their best number is "Hucklebuck," featuring the band's singing quintet. Frankie Lester baritone "Old Man River" in the accepted crowd tradition. *Stal.*

### Apollo, N. Y.

Count Basie, Orch. (17) with James Rushing, Earl Warren; Johnny Moore's 3 Blazers (4); Stump & Stumpy, Hot Shots (2); Winnie Benson; "Winner Take All" (Mono).

Breezy and compact, the Apollo's current layout shapes up as better-than-average, hot weather fare. Count Basie's band and Johnny Moore's 3 Blazers handle the musical aspects of the show while vet comic Stump & Stumpy hold funmaking slot.

With four rhythm, eight brass and five reed, Basie's combo is a brisk aggregation, per usual. Outfit gets the sesh rolling with "Bleed Blues" and also clicks with "Hucklebuck." In the vocal department Earl Warren warbles a fair "My Darling."

Band appears less spirited than when the swing cycle was at its height, but the quartet handles the well with the pronounced trend toward sweeter music. Basie sparkles on the '88 and plays one tune on the Hammond organ for solid results. Corpulent James Rushing, along with the combo, registers nicely in piping a pair of novelty numbers.

Moore's Blazers is a crack instrumental unit comprising the leader at the piano, two electric guitars and bass. Playing in front of a quartet, the boys adroitly handle a quartet of numbers. Three are crowned by Moore's while the fourth, an instrumental tagged "Citation," gives the guitarists a chance to show to advantage. Group scores handsly.

In closing niche is Stump & Stumpy. Theirs is a wacky brand of humor that finds a ready market in the Apollo's clientele. Audience mitted the lads' corny repartee

and slapstick routines. Shorter member of the team excels via some snappy footwork.

Sandwiched in the 55-minute layout are the terp team of the Two Hot Shots and dancer Winnie Benson. Former turn won strong salves with its amusing acro stepping and finale neatly via warbling "The Sheikh of Araby," augmented with some satirical footwork. Spotted briefly in a number with Basie's band, the slim Miss Benson writhes and shakes the smug show which is of the anatomy to garner hefty palmwhacks. *Gilb.*

### Saville, London

London, June 30.

Yves Montand, Stephane Grappelly Quintet, Gil Johnson, Ginette Wauder, Cliff Gordon, Monna Baptiste, Men About Town, Eddie Vitch, Marjorie Dunkels.

After an absence of nearly a year, Bernard Delfont comes back to the West End with the classiest vaude show London has seen in a long time. A fine all-round Anglo-French team of entertainers, with a slight flavoring from across the pond, put on a smug show which is more in the cabaret class, and which will have to attract patronage from other than strictly vaude fans.

Topping the bill is a newcomer from France, Yves Montand, with a well deserved reputation. Prefacing each of his songs with an English explanation he displays a fascinating personality destined to win audiences here. With a choice range of numbers he clicks all the way.

Bulk of bill is made up of imports. First there is Ginette Wauder, a graceful and colorful dancer from the Folies Bergere, and the Stephane Grappelly Quintet with Monna Baptiste as soloist, and Eddie Vitch, a miming artist in a class by himself.

Only American on the bill is Gil Johnson, whose reputation in London will be enhanced by his appearance in this show, duetting with Montand. Wauder and then doing a solo, highlighted by a musical box dance. Marjorie Dunkels contributes some new impersonations. Cliff Gordon maintains the high standard with a sketch of a subaltern instruction class of soldiers in elementary French, and the Men About Town have some well selected songs. *Myro.*

### RKO, Boston

Boston, July 2.

Dennis Day, Acromaniacs, Gale Robbins, Bill Norvas & Upstarts, Clark Bros.; "Secret of St. Ives" (Col).

Current layout, which closes vaude season at this house, is strongest to appear here in several seasons. Topped by Dennis Day, in his first appearance here, layout is plenty solid down the line and moves at a brisk pace.

Day, whose appearance was greeted by a heavy mitting, does a sock job as m.c., filling in spots between acts with his impersonations of other radio personalities, anecdotes about Jack Benny, and gagging with other acts.

Bill gets off to a rollicking start with solid terping by Clark Bros., who set a torrid tempo for rest of acts. Gale Robbins, pie singing star, and a looker who can really sing, registers nicely with "Everywhere You Go," "Again" and a "torch" treatment of "I'm in a Jam."

Bill Norvas and The Upstarts, a boy and girl singing combo, follow with a nice switch on current crop of vocal groups. Norvas, a personable gent with okay baritone, is backed by two lads and two gals who put plenty of movement into act by adding terp routines while vocalizing. Result is, act moves fast and clicks nicely. Bow off to hefty returns with satire of night club group singing "Night and Day." Acromaniacs take over next spot and wow with their fast acro and winking antics. Windup with Day getting into act on a Milton Berle kick that scores solidly.

Taking over feature spot, Day gives payees a sample of his versatility by singing each of his numbers in a different style. He handled "Some Enchanted Evening" as a straight ballad, "Galway Bay" in Irish ballad style and added an Irish brogue for "Clancy Lowered the Boom." Follows with "Roamin' in the Gloamin'" as Harry Lauder would do it, an imitation of Jean Sabin, "Some of These Days" in the Sophie Tucker manner, and winds with Schubert's "Ave Maria," a natural here. The guy is terrific and if his reception in the Hub is any indication, package should be a big lift for summer slump around circuit.

Augmented house band, bafoned by Day's personal conductor, Charles Dant, did capable job of backing acts. *Elie.*

### Aquashow, N.Y.

(FLUSHING AMPHITHEATRE)

June Earing, Bobby Knapp, Marshall Wagoner, Fitzsimmons Sisters (2) Aquazones, Shughart Kelly, Betty Ball, Betty Harrison, Joe Flynn, Len Carney, Ken Whitmer, Buck & Bubbles, George Wing Troupe (5), Day Dreamers (4), Clay Warnick Orch.

Elliott Murphy has built the Flushing Meadows Aquashow into an institution which is snagging considerable family trade. He isn't departing from the format that's brought him prosperity in previous seasons. Now in its fifth year, there hasn't been much of a change in presentation. However, there's been considerable tightening for better pace.

It's difficult to tell whether it's the stage acts or the watershow that get better deception. The crowd takes to both displays nicely and it's the combination plus relaxation in the open that's made the Aquashow a winner.

The stage olio constitutes good vaude fare. Buck and Bubbles run away with the pace of the show. Their song, dance and piano work is breezy entertainment to which the crowd responds. The George Wing Troupe, five Chinese contortionists and tumblers, also get the measure of the mob. Ken Whitmer does a good job with trick and orthodox musical instruments. The Day Dreamers (4) are fair on vocals.

The aquatic portion of the show also has a high degree of interest. The gals race through a series of picturesque formations. They are good precisionists and make pleasant viewing.

Athletic expertise is by a group of accomplished divers. Virtually every type of flight into the deep is done by Sheelagh Kelly, Betty Ball, Betty Harrison, Marshall Wayne, Joe Flynn, Clint Osborne, Pat Fairweather and Len Carney. Some of the dives from the 40-foot platform were marvels of grace.

The swimmer specials are by June Earing, Bobby Knapp and the Fitzsimmons Sisters (2), each of whom contribute graceful antics around the pool.

Aquashow has a good grossing potential with its capacity of more than 8,000 seats at \$1.50 top. With continuation of good weather, spot is certain to hit top takes. *Jos.*

### Palace, Clevel.

Cleveland, July 1.

Berk & Hollow (2), The Chords (2), Watson Sisters (2), Hammond's Birds, Mack, Russ & Owen, Wally Brown, Dolloff & Raya Sisters (3), Pat Rooney; "The Judge Steps Out" (RKO).

Vaude's comeback was a fast-stepping, scintillating layout of eight acts that go over with a bang.

Berk and Hollow set the pace with fast-clicking taps that features several trick steps. The Chords add to the spice with their adroit mimicking of various bands. The Watson Sisters, Kitty and Fannie, with the latter in cowgirl attire, offer a slick comedy routine that brought back memories and yet their act is of bebop tempo.

Hammond's birds, trained cockatoos, not only held the adults but amazed the kiddies.

Mack, Russ & Owen score in a series of comedy acrobatics. Wally Brown's laugh-provoking barbs register, showing he can do more with an unfinished sentence than many can do with a neatly-polished script.

Dolloff and the Raya Sisters use the "black light" idea in a fine turn to captivate audience.

Finally, Pat Rooney, Sr. A brief intro talk, soft-shoe dance and waltz tog with grace and elegance, and the curtain came down on a welcome rebirth of vaude. His impress of Joe Frisco's shiver dance provides a sock finish. *Mark.*

### Hippodrome, Balto.

Baltimore, July 3.

The Danwood (3), The Henry Trio, Yvonne Morey, Walter Nilsson, Buddy Lewis, Y. Arnolds, Don Rice, Sol Grauman Revue (4), Jo Lombardi House Orch. (12); "Masacre River" (Mono).

The N. Y. Palace carries its own brand of boxoffice magnetism. For the first time in many years house operator Izzy Rappaport has angled a non-name collection of talent into a bill of sizable boxoffice proportions by giving the Gotham show. It's case precedence in the billing. The bill that comprises (those that have played the N. Y. Palace. Apparently, there's a great deal of respect in these parts for those acts that can click at that noted theatre.

This house has been one of the consistent spots essaying flesh throughout the years and current switch to "Bigtime" vaude is an easy step with three more acts (Continued on page 55)



# OMAHA EXPECTS 3-WAY THEATRE BATTLE

Omaha, July 6.

Things appear shaping up for a fine three-way battle between interests in Omaha. J. J. Shinbach of Chicago, western boss of RKO theatres, came to town with Sol Schwartz, v.p. and general manager of the RKO chain. They gave the Brandeis, RKO house here, the final o.o. with Schwartz confident that vaude would click here.

Item No. 2 is that Ralph Goldberg is mulling the idea of putting burlesque in his Town, Kansas City, Minneapolis, Des Moines and others have burly and the circuit is growing. Only hurdle will be the conservative city government.

Indications are Tristates (Blank-Paramount) will meet the competition with stage band revues which have always been successful at the Orpheum. Also, they're holding on to their UBO roadshow franchise for the Omaha.

## Pix B. O.

Continued from page 3

that it is not pic quality that's doing the damage.

With economists in agreement that the nation is definitely going through an economic recession that may last a year or so, showmen are not being unkind of the effect of a dwindling pocket-book on theatres. While jobless rolls are up somewhat, as reflected in unemployment compensation figures, more important is felt to be a fear of free-spending that has overcome a generation that knew the depression. In any case, the men with the pencils and big words insist that the basic economy is sound and it is just a case of its going through a short period of righting itself.

In addition, of course, films have never before had the tough competition they're getting now from night baseball, racing, television, roller derbies, amusement parks and a myriad of outdoor activities that are stimulated by the recent warm, clear weather throughout most of the nation.

In making comparisons with a year ago, there can be no gainsaying the effects of old man weather. Spring and early summer of 1948 were particularly rainy, as against the current dry spell. Moreover, a good part of the rain fell during weekends, the best break possible for exhibs who must buck the lure of the outdoors.

Judging by the returns of such major chains as that of Paramount, Warners and RKO, the important weekend business has recovered to the point where it lags last year by 5%-10%. Lack of rain and the outdoor lure of continued fair and warmer is credited for the slide in revenues rather than the quality of pix. As for current week-day biz, following the rally of the past two weeks, it has been holding up better than the Saturday-Sunday slice, with reports indicating a lag anywhere from 3%-7%.

Attendance started its bad dip after the Easter holidays turned in handsome grosses. In a gradual slide, grosses faded to a postwar low point which carried through most of June. The weekend take fell as low as 15%-25% behind last year's, while the midweek biz approximated a 10% dive. The fall was enough to wipe out exhibs' margin of profit, plunging a number into the red for that period.

Although the take of flickeries has been spotty for the past 48 weeks, or so, the intrinsically healthy state of the pic industry in the U. S. is demonstrated by the fact that as important a circuit as Loew's is only 5% off for the 48-week stretch. Other big chains, such as Paramount, Warners and RKO, have levelled for the same period at around 7% off, to still return fair profits to company coffers.

## New Winniepe Drive-In

Winnipeg.

Winnipeg's first drive-in being opened by Western Theatres, Ltd. Built at a cost of \$150,000, it will hold 575 cars, with a holdout area for another 400.

Harry Gray, Lyceum manager, and Jack Taylor, Rose theatre head, will manage the drive-in.

## Goodwill Drive

Continued from page 3

of the MPAA, and Francis Harmon, MPAA v.p. in charge of the good will campaign.

Meetings with the PCCITO and MPIC, as were the sessions with Allied and Theatre Owners of America, are labeled as strictly exploratory. According to Depinet, MPAA is seeking out those fields in which the whole industry has a common interest and on which it can be expected to cooperate. First attack will be on the public relations front. Actual strategy and tactics will be left for the August conclave.

Depinet is heading for the Coast this week for RKO meetings and will go from Hollywood to San Francisco. Johnston is at his home in Spokane and will head south from there. Harmon leaves from New York at the weekend.

## B'way Faces

Continued from page 7

peared in two productions, "Side Street" and "Adam's Rib" and is slated for a third, "Ambush."

Paramount recently tagged Lyle Bettger, from the legit, "Love Life," for a character role in "I Married a Dead Man," now in production. Although assigned only to a relatively small character part, Paramount is grooming him for lead roles as in the case of John Lund, also originally from Broadway. Lea Penman, another Paramount prospect out of "Annie Get Your Gun," was inked for the Bob Hope starrer, "Where Men are Men."

Boris Kaplan, Paramount's eastern talent scout, pointed out that more tests are being given at the present time for particular parts. Selections are being made now on the basis of specific openings for special roles instead of the old tradition of signing every pretty face in sight, Kaplan said.

Although most of the majors have stepped up their scouting activities in the summer stocks, Kaplan said he didn't expect much barnyard pickings. The scouts already are familiar with the good actors with experience while the novices usually represent too long a chance to take a risk on.

## Exhibs See Only Top Pix

### Nipping St. L. Competish

St. Louis, July 5.

With b.o. receipts at main stem cinemas sagging and little likelihood of a recovery during the summer, operators of the big houses believe that only outstanding films can meet the competitish. Within the past two years four drive-ins have been constructed in adjacent St. Louis county, and half a dozen more are scattered in Illinois towns within a 15-mile radius of St. Louis. Each of these "houses" has a 1,000-car capacity.

Other competitish springs from the 11-week season of the Municipal Theatre Assn., sponsor of the al fresco playhouse in Forest Park that annually draws upwards of 500,000 payees. Then there is the S. S. Admiral, an excursion steamboat that makes two trips in the Mississippi and finds the p.m. mob filling the 3,500-capacity boat nightly. In addition to the night baseball games, of which the Cardinals and Browns play a large number, there are two night pro football parks, miniature auto races and "hot-rod" contests weekly. There are two amusement parks in the city proper and in the county a miniature Coney Island for the kiddies has begun operation and is doing swell biz.

The drive-ins offer cuffio pony rides, balloons, icecream cones and use of playgrounds to the kiddies, and this is proving a strong b.o. bait. With air conditioned bistros and other drinking spots featuring television sets, of which approximately 35,000 are said to be owned in this burg, this form of entertainment also is slowing down b.o. activity.

While exhibs have not returned to the giveaway policy long in vogue here before the last war there has been some talk along that this form of b.o. attraction may be employed to lure the payees back to their houses.

But most exhibs agree that better films with big names is the solution.

## CLIFT'S OPTIMISM ON ANGLO-U. S. RELATIONS

On the basis of his recent talks with Motion Picture Assn. of America prez Eric Johnston and other top U. S. film officials, independent British exhibitor Sir Sidney Clift sees no reason why Anglo-American industry relations won't be smoother in the future. Clift, who conferred with Johnston in Washington, said that the MPAA chief "was anxious that both exhibitors and unions receive representation" at any joint meetings of the industries' film council in months to come.

Chairman and managing director of the Clift circuit, Clift sailed for England last week on the Queen Elizabeth after a month's stay in the U. S. He was accompanied by his son-in-law Jack Parsons. Also leaving on the Elizabeth was Columbia Pictures head Harry Cohn. He's expected to explore the use of company frozen funds as well as surveying continental branches in a two-month European o.o.

Accompanying Cohn was attorney Arnold Grant. Their itinerary includes London, Amsterdam, Paris, Rome and Zurich. Other outgoing flimite passengers on the ship were Warner veepee Sam Schneider, who'll be abroad about six weeks, and the MPAA's international division chief John G. McCarthy.

## U. S. Unlikely

Continued from page 4

foreseeing possible devaluation, refused to go for it.

Slicing the value of the pound could have some bearing on the fight between the U. S. and British industries for film markets in other countries of the world. The reason for the devaluation in general is to improve Britain's export position by cutting the prices of its goods in competition with products of other nations. Thus, the trimming of sterling value means that the French, for instance, could buy British pix at a 25% discount in relationship to Hollywood's output as compared with now.

Entertainment value and demand for American pictures is so well established abroad that this competition from England on a price basis is not viewed seriously. Hollywood product does so well in most foreign lands that a difference in exchange values, it is thought, will provide little incentive for shutting it out in favor of British pix.

## It's Sterling Regardless

As for the balances of American film earnings frozen in Britain, devaluation is meaningless. Theoretically, £1,000,000 blocked over there would suddenly be worth \$3,000,000 instead of \$4,000,000. However, since these funds are unremittable anyway and, in any case, are carried on American company books as sterling, not as dollars, devaluation would have no practical effect whatsoever. The purchasing power of the frozen funds in terms of U. S. film production in England or in using them to support British distribution organizations would in no way be affected by devaluation.

The Anglo-American agreement providing for the \$17,000,000 was signed in March, 1948, and became effective June 14, 1948, for a two-year period and a possible two-year renewal. There is supposed to be renegotiation, however, before the renewal. It is this that is coming up now. In light of what has been a steady improvement early this year in British dollar balances, American companies were hoping for a combination of moral and State Dept. pressure to get an improvement when the second half of the agreement starts June 15, 1950.

With the deterioration of the British dollar position, U. S. industry is beginning to fear that all the moral pressure will be on them to give England a break rather than the reverse. Unless there's another reversal soon, the British will truly be able to say that they cannot afford to pay any more—or even as much as now—for American films.

British exports to the U. S.—which is the prime factor in balancing off what Britains can afford to spend for films—dipped to \$13,600,000 in April and \$14,400,000 in May. This compares with a monthly average of \$22,000,000 in 1948.

# Jessel Advocates More Personals By Film Players for 3-Ply Impact

Kansas City, July 5.

## A Royal Meeting

Royal-ty showed up in force at an exees' reception at the 21 Club, N. Y., feteing 20th-Fox production veepee Darryl F. Zanuck last week, when ex-Secretary of War Kenneth C. Royall met NBC veepee John F. Royal. Former is now a member of the Dwight Harris, Koegel & Caskey law firm and on 20th's board.

Duo, despite the difference in spelling of their last names, gabbed for several minutes to see if they could come up with any mutual ancestors but finally admitted no family relationship.

## Zanuck's Review

Continued from page 5

ring Power, probably would not come out until 1950. Each of the two carries an approximate \$4,000,000 budget, about two-thirds of which is frozen money.

Whether 20th will make many more films abroad depends on such factors as the quota law and other restrictions, the 20th production chief said. He emphasized, though, that all foreign productions were in excess of the domestic studio quota. Now pencilled in for lensing abroad are "Land Down Under," to be shot in Australia; Nevil Shute's "No Highway," in England and Newfoundland, and an untitled story on the international police brigade, which Engel and Leonard Hoffman are now researching in England.

## USHER VICTIM OF SALT L. FIRE, 600 GET OUT OK

Salt Lake City, July 5.

A basement fire in Salt Lake City's largest theatre, the Capitol, yesterday (4) resulted in the death of 17-year-old usher Richard Duffin. There were 600 patrons in the house, but all escaped without injury.

Cause of the fire was not given, nor was damage estimated.

## Hersholt Film Relief

### Prexy for 13th Time

Hollywood, July 5.

Jean Hersholt entered his 13th year as president of the Motion Picture Relief Fund as a result of the annual election, held at the Masquers Club. Re-elected with him were all the incumbents: Ralph Morgan, first veepee; George Bagnall, second veepee; Mitchell Lewis, third veepee; Frances Goodrich, fourth veepee; E. L. DePatie, treasurer; Wilma Bashor, executive secretary; and Lloyd Corrigan, Willard K. Craig, John Larkin, Moroni Olsen, Charles Risher and Mendel Silberberg, trustees. New trustees, elected to fill vacancies caused by death and resignation since last year, were Valentine Davies, Albert J. Hilton, Jane Murfin and Herbert Marshall.

In his annual report, Hersholt painted a picture of acute distress among film players in Hollywood in 1948, during which the Fund aided 25,076 persons, the largest number in its history. Heaviest burden of the year was \$228,349, derived from the Friars benefit show.

## RKO Producing One

### 'Vaude' Pic Annually

Hollywood, July 5.

George Bilson, shorts producer at RKO, was assigned the task of turning out one full-length "vaudeville" picture a year from now on. Series started with last year's "Variety Time," based largely on clips of musical and comedy layouts, filmed but not utilized for RKO features.

This year's entry, "Make Mine Laughs," is all new, with a cast consisting of Gil Lamb, as emcee; Jack Haley, Joan Davis, Frances Langford, Dennis Day, Leon Errol, Ray Bolger, Frankie Carle and Rosario and Antonio.

George Jessel, 20th-Fox producer, has his own formula for an industry public relations and improvement program, one that could be easily done and vastly effective. The answer, Jessel said during his personal appearance at the Tower here, is for picture players to make more personal appearances. This could be done easily if stars would make it routine to make personal appearances while not actually engaged in picture work.

This would have a threefold benefit, Jessel pointed out. It would be first class public relations for the industry as a whole, it would immeasurably boost prestige and popularity of the stars, and it would make money for the producing companies indirectly.

The personal appearance angle ought to be covered in every player's contract, Jessel said, especially the new players starting out now. Contracts should provide for the player to be working most of the time—either on the shooting stage, or on the theatre stage. It should be made routine that a player's schedule include so many weeks of shooting to be followed regularly by stage appearances, instead of the unproductive waits that players now have between pictures.

"I should know because I am on both sides of the fence, an actor and an active stockholder in 20th Century-Fox," Jessel said. He made personal appearances in Denver, K. C., Omaha and Milwaukee last week heading a troupe of 20th players in connection with area premiers of "Sand."

Audiences in the midwest have been highly receptive, and this gives you some idea of how much good stars could do by regular personal appearances. Offers he has had recently also indicate this public receptiveness for live talent, the actor said, as he has had bids for as many as 10 straight weeks at fat figures. If the audiences are that hungry for talent, there is a wealth of popularity awaiting the Hollywood names who will take to the footlights, he said.

Jessel is going to begin practicing what he preaches with a personal appearance at the Oriental theatre, Chicago, week of Aug. 4 in connection with the premiere of his picture, "You're My Everything." It's a fat guarantee against a percentage, Jessel said, and that is something else a lot of the Hollywood names could use—the dough. It would not be unprofitable work, he pointed out.

The "Sand" trek through the middle west, besides Jessel, included Coleen Gray, Barbara Lawrence and Nancy Guild.

## Jessel's Radio Deal

Omaha, July 6.

George Jessel told audiences at the Paramount here that he was working on a deal for a radio program. His sponsor, he said, would be Pepsi-Cola if the deal went through. "If it doesn't," he added, "You can drink Jergen's Lotion for all I care."

Jessel here to ballyhoo "Sand" for 20th-Fox. Accompanying him were Coleen Gray, Barbara Lawrence and Nancy Guild.

## Ginsberg

Continued from page 2

give impetus to indie forces is regarded by Ginsberg as a healthy development.

Turning to his own lot, Ginsberg said the company would maintain the same production pace as heretofore. By that he means the company will continue making 16-20 films yearly. Par's big backlog is indicated by the fact that the outfit has all its releases for the year in the cans and six-to-eight pix for next year already completed. Of the latter group are "Samson and Delilah," "Riding High," "After Midnight," "File on Thelma Jordan," "Bitter Victory" and "Copper Canyon."

If Par finds a need to speed up production because of its impending theatre divorcement, company will be in a good position because of its solid backlog, according to Ginsberg. That decision, however, lies with the h.o.s and not the studio.

# these ads jammed them in

## for Seattle

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Starts TODAY  
TO STARTLE SEATTLE

**DARING YOUNG MEN**  
A HARD-HITTING PICTURE THAT GOES ALL OUT TO REVEAL TREACHERY Hate and VIOLENCE!! BUT IT'S ALL TRUE... A TRUTH NEVER TO BE FORGOTTEN!!

**THE RED MENACE**  
FILMED BEHIND SEALED STUDIO DOORS  
MOST TALKED ABOUT DRAMA OF OUR TIME  
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**FLASH!**  
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RECORDS  
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**COLISEUM**  
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## AND THE AVALANCHE OF DATES KEEPS ROLLING . . .

MAYFAIR, New York (2nd week) • STANTON, Philadelphia • METROPOLITAN, Washington • 20th CENTURY, Buffalo • PARAMOUNT and FENWAY, Boston • FULTON, Pittsburgh • LOEW'S, Cleveland • GARRICK, Chicago • ALHAMBRA, Milwaukee • MISSOURI, St. Louis • PARAMOUNT, New Haven • IMPERIAL, Charlotte • ADAMS Newark • LIBERTY, Oklahoma City • MAYFAIR, Portland • PALACE, Tampa • PALACE, Jacksonville • PARAMOUNT, Denver • GRAND, Cincinnati • FLORIDA, Miami ESQUIRE and APOLLO, Kansas City • WEIS, Savannah



## Picture Grosses

### 'Jones' Unsorrowful 23C In Sorrowful Toronto

Toronto, July 5.  
On new big product entry, "Sorrowful Jones," is sock success for top grosser. Unexpected disappointment is "Barkleys of Broadway," a holdover, regardless. "Song of India" shapes well in four houses.

**Estimates for This Week**  
**Downtown, Glendale, Scarborough.**  
State (20th) 1,059, 955, 698, 694; 36-60—"Song of India" (Col) and "Gentlemen From Nowhere" (Col). Big \$11,000. Last week, "The Lodger" (20th) and "Hangover Square" (20th) (reissues), okay \$8,300.

**Imperial (FP) (3,373; 40-70):**—"Sorrowful Jones" (Par). Whammo \$23,000. Last week, "Beautiful Blonde" (20th) (2d wk), okay \$8,000.

**Loew's (Loew) (2,096; 40-70):**—"Barkleys of Broadway" (M-G) (2d wk). Still steady at fine \$9,000 after last week's \$14,000.

**Odeon (Rank) (2,390; 35-120):**—"Reign of Terror" (EL). So-so \$9,000. Last week, "Bad Lord Byron" (EL), light \$8,000.

**Shea's (FP) (2,386; 40-70):**—"Window" (RKO) and "Judge Steps Out" (RKO). Okay \$8,000. Last week, "We Were Strangers" (Col) (2d wk), ditto.

**University (FP) (1,556; 40-70):**—"Lonesome Pine" (Par) and "Special Agent" (Par). Light \$5,000. Last week, "Green Promise" (RKO) and "Adventure in Baltimore" (RKO), ditto.

**Uptown (Loew) (2,743; 40-70):**—"Lady Gambles" (U) (2d wk). Mild \$6,500 after last week's \$7,500.

### 'Lust' \$8,800, 'Window' \$7,000 in Port., Ore.

Portland, Ore., July 5.  
"Lust for Gold" and "The Window" are doing well for new pic. "Ma and Pa Kettle" and "Neptune's Daughter" are bigger as holdovers.

**Estimates for This Week**  
**Broadway (Parker) (1,832; 50-85):**—"Ma and Pa Kettle" (UA) and "Smoky Mountain Melody" (Col) (2d wk). Big \$12,400. Last week, terrific \$14,700.

**Mayfair (Parker) (1,500; 50-85):**—"The Younger Brothers" (WB) and "Boston Blackie's Chinese Venture" (Col) (8 days). Okay \$5,700. Last week, "City Across the River" (UA) and "Blondie's Big Deal" (Col), good \$5,500.

**Oriental (H-E) (1,750; 50-85):**—"Cover Girl" (Col), reissue, and "You Were Never Lovelier" (Col) (reissue). Fair \$4,300. Last week, "It Happens Every Spring" (Par) and "Crime Doctor's Diary" (Col), day-date with Paramount, fine \$4,000.

**Orpheum (H-E) (1,750; 50-85):**—"The Window" (RKO) and "A Woman's Secret" (RKO). Good \$7,000. Last week, "Casablanca" (WB) (reissue) and "G Men" (WB) (reissue), solid \$6,100.

**Paramount (H-E) (3,400; 50-85):**—"Lust for Gold" (Col) and "Search for Danger" (Mono). Excellent \$8,800. Last week, "It Happens Every Spring" (Par) and "Crime Doctor's Diary" (Col), also at Oriental, excellent \$8,500.

**United Artists (Parker) (895; 50-85):**—"Neptune's Daughter" (M-G) (2d wk). Terrific \$9,200. Last week, sock \$11,500.

### BALTIMORE

(Continued from page 13)

for nice \$15,000 possibility. Last week, "Mutineers" (Col), leaning on a.o. of Roy Acuff and "Grand Old Opry" troupe, drew fine \$18,800.

**Keith's (Schonberger) (2,460; 20-60):**—"Sorrowful Jones" (Par) (2nd wk). Starts second sesh today (Tues) after fine getaway \$16,400. Last week, "Par" in ahead, drew all right \$9,700 for 10 days.

**Mayfair (Hicks) (990; 20-65):**—"Champion" (UA). Drawing all the house can hold, \$8,500 indicated a big figure for limited capacity. Last week, "Jigsaw" (UA) failed to click at \$9,600.

**New Mechanic (1,800; 20-60):**—"Sand" (20th). Fairish \$8,000. Last week, revival of "My Gal Sam" (20th), \$9,400.

**Strand (WB) (2,280; 25-75):**—"Fountainhead" (WB). Coming close week end response of \$12,000. Last week, revival of "Casablanca" (WB), about \$7,200.

**Town (Paramount) (1,100; 35-65):**—"The Rio Stage" (RKO). Not getting anywhere at \$8,000. Last week, revival of "Blondie" (Col) (reissue), \$8,000.

**United Artists (RKO) (800; 20-60):**—"You Were Never Lovelier" (RKO) held up fairly well at \$8,700.

### DENVER

(Continued from page 12)

"Sand" (20th) and "Night Unto Night" (WB), day-date with Esquire. Webber, fine \$18,000. Last week, "It Happens Every Spring" (20th) and "Homicide" (WB), fair \$14,000.

**Esquire (Fox) (742; 35-74):**—"Sand" (20th) and "Night Unto Night" (WB), day-date with Denver. Webber, okay \$3,500. Last week, "It Happens Every Spring" (20th) and "Homicide" (WB), fair \$2,700.

**Orpheum (RKO) (2,600; 35-74):**—"Barkleys of Broadway" (M-G) and "Home in San Antonio" (Col) 5 days 2d wk. Poor \$7,500. Last week, nice \$16,500.

**Paramount (Fox) (2,200; 35-74):**—"Lucky Stuff" (UA) and "Siren of Atlantis" (UA). Ng \$5,000. Last week, "Undercover Man" (Col) and "Make Believe Ballroom" (Col), fair \$8,500.

**Vogue (Wolfberg) (600; 60-74):**—"Quartet" (EL). Nitty \$3,300 and holding.

**Webber (Fox) (750; 35-74):**—"Sand" (20th) and "Night Unto Night" (WB), day-date with Denver. Esquire, strong \$3,500. Last week, "Undercover Man" (Col) and "Make Believe Ballroom" (Col), fair \$2,500.

### 'Jones' Solid \$15,000, 'Fountainhead' 9G, L.Ville

Louisville, July 5.  
Hot weather combined with the July 4 long weekend had local citizens heading for the open road, or vacation spots, giving the go-by downtown film houses. Resultant spotty biz had the Rialto with "Sorrowful Jones" catching hefty trade. "Fountainhead" at the Mary Anderson opened nicely, while the rest of the town was getting the gleanings, and not much at that. "Stratton Story" at Loew's State, was pulled after Saturday (2), with "Neptune's Daughter" coming in Sunday.

**Estimates for This Week**  
**Mary Anderson (People's) (1,400; 45-65):**—"Fountainhead" (WB). Air-conditioning is the lure here, bringing in neat biz considering hot weather. Likely near \$9,000 in sight. Last week, "Colorado Territory" (WB), medium \$6,500.

**National (Standard) (2,400; 65):**—"Stormy" (FC) and "Magnificent Brute" (Indie) (reissues) plus amateur minstrel show and kiddie revue on stage, one performance night. Adding to puny \$4,000. Last week, "Caravan" (EL) and "Whispering City" (EL) (reissues), plus stage show, mild \$5,000.

**Rialto (Fourth Avenue) (3,000; 45-65):**—"Sorrowful Jones" (Par) and "Search for Danger" (FC). Drawing all-age patrons, with high percentage of kids, to indicate solid \$15,000. Last week, "Lady Gambles" (U) and "Fighting O'Flynn" (U), modest \$11,000.

**State (Loew's) (3,000; 45-65):**—"Neptune's Daughter" (M-G). Opened Sunday (3), strong \$14,000 indicated. Last week, "Stratton Story" (M-G) and "Mutineers" (Col), stout \$18,000 on 10 days.

**Strand (FA) (1,000; 45-65):**—"Red Pony" (Rep) and "Daughter of Jungle" (Rep). Medium \$4,500. Last week, "Setup" (RKO) and "Brothers in Saddle" (RKO), fancy \$7,500.

### SEATTLE

(Continued from page 12)

wk). Good \$8,500. Around \$11,400 last week big.

**Music Hall (H-E) (2,200; 50-84):**—"Happens Every Spring" (20th) and "Night Unto Night" (WB) (3d wk). Looking for swell \$7,000. Satisfactory \$7,700 last stanza.

**Music Box (H-E) (850; 50-84):**—"Ma and Pa Kettle" (U) and "Homicide" (WB) (6th wk). Swell \$3,000 after nice \$3,300 last week.

**Orpheum (H-E) (2,600; 50-84):**—"Fountainhead" (WB) and "Alibi" (WB). Paced for big \$12,000. Last week, "Colorado" (WB) and "Tuna Clipper" (Mono), nine days, okay \$8,800.

**Palomar (Sterling) (1,350; 40-65):**—"Younger Brothers" (WB) and "Impact" (UA) (2d runs) plus stage show. Expect good \$5,500. Last week, "Shot Jesse James" (SG) and "Caught" (M-G) (2d runs) plus vaude, okay \$4,800.

**Paramount (H-E) (3,039; 50-84):**—"Sorrowful Jones" (Par) and "Jigsaw" (UA). Immense \$17,400. Last week, "Katie Sledge" (U), six days, weak \$4,000. Pulled out.

**Roosevelt (Sterling) (800; 50-84):**—"Laredo" (Par) and "Dream Is Yours" (WB) (2d runs). Good \$4,000. Last week, "Good Old Days" (FC) and "Custer's Last Stand" (FC) (2d runs), \$3,300, okay.

### Normalcy Trend, Again

Chicago, July 5.

Return-to-normalcy note.  
Penny candy is entering the theatre candy marts. Last week at the National Assn. of Candy Wholesalers meet here several exhibitors displayed penny confections for the matinee trade.

Five-cent bars for 6c have felt the pinch, it was revealed. Sale of the higher-priced candy is way off.

### Briefs From the Lots

Hollywood, July 5.

Warners bought "Honeymoon for One," authored by **Manfred Kuttick**, as a starrer for **Gordon MacRae**. . . Paramount signed **Mary Lawrence** for "The Lie," formerly "I Married a Dead Man." . . **Dennis O'Keefe** draws the male lead in "Panther's Moon," to be produced by **Michael Kraike** at U-I. . . **Tod Karns** and **Robert Keith** signed for support roles in Samuel Goldwyn's "My Foolish Heart." . . **Gail Bonney** shifted from radio to films in "Beyond the Forest" at Warners.

**Ben Hecht** doing the screenplay for "Sweet Poison," to be produced and directed by **Otto Preminger** at 20th-Fox.

Columbia bought "Cable to Arabia," authored by **Steve Fisher** and dealing with American oil interests in the Near East. . . **Cathy O'Donnell** signed a new term player contract with **David O. Selznick**. . . **Nat Perrin** will produce "It's a Man's World," originally assigned to **Alex Gottlieb**, who is negotiating a release from his Columbia contract. . . **Murray Lerner** set an August start of production on "Police Investigation," based on the current L.A. upheaval, for Lippert Productions. . . **William E. Selwyn** checked off the Goldwyn lot after 18 months as talent chief. . . Short subjects on the Warners lot will be upped from 37 to 42, in addition to cartoons, for the 1949-50 program.

**Luther Adler** bought screen rights to "Prophecy by Experience," by **Jack Iams**. **Philip Dor** will play **Paganini** in "Appointment with Fame," to be filmed in Italy next fall. **Rod Cameron's** sister, **Kate**, signed for a role in the **George Pal** picture, "Rupert the Second." **Paul Jones** will produce "The Silver Whistle" for **Charles C. Feldman**. **Philip Yordan** signed by **Samuel Goldwyn** to screenplay "Edge of Doom," based on novel by **Leo Brady**.

**Myrna Dell** plays **Cesar Romero's** girl friend in "Turned Up Tens" at 20th. **Louis King** brought his "Mrs. Mike" troupe back to the Nassau studio after 10 days of location shooting at Big Bear. **Dan Dailey** and **Anne Baxter** will team again in "Toma-hawk," to be directed by **Richard Sale** at 20th. **Mickey Rooney** working on "The Falling Star," based on story of his life. **Jan Grippo** will produce "Masterminds" for Mono starting in August.

### U. S. Begging Playdates

Washington, July 5.

Wanted—film circuits to book a Public Health Service cartoon short!

That's the way things are today with the Government.  
Warner Bros. produced the one-reeler at cost for the Public Health Service and is about to give it time in WB houses around the nation. However, Government is looking for indie and other theatre chains which will also show the film Warner is distributing as a public service.

Film, made in Hollywood, shows what public health services do from the time a baby is young, up through his youth and adult period, explains such things as vaccination, etc.

over looks for nice \$15,000. Last week, "City Across River" (U), slow \$8,000.

**Metropolitan (Snider) (3,100; 44-65):**—"California Straight Ahead" and "Idiot of Crows" (reissues). Flat \$4,100. Last week, "Since You Went Away" (EL) and "Open Secret" (EL) (reissues), poor \$4,500.

**State (Loew) (3,200; 44-65):**—"Neptune's Daughter" (M-G). Solid-looking \$23,000. Last week, "Edward, My Son" (M-G) and "Jigsaw" (M-G), fairly good \$16,000.

**Strand (Silverman) (2,200; 44-65):**—"Sorrowful Jones" (Par). Opened Monday. Last week, "Cover Girl" (Col) and "You Were Never Lovelier" (Col) (reissues), weak \$8,000.

## Drive-Ins as 'Highway Hazards' Probed by Pennsy Commission

Philadelphia.

The Pennsylvania Highway Commission has ordered a state-wide survey of the fast-growing crop of drive-in theatres as potential "highway hazards." The study is being made at the request of Col. C. M. Wilhelm, head of the Highway Department and State Police Commission.

The drive-in theatres made their first appearance in western Pennsylvania about two years ago and now there are more than 100 of them, according to a recently released report from the Bureau of Labor and Industry. The State Police want an intensive survey of the locations of all drive-ins, particularly to determine what "hazards" exist in the areas where motorists enter and leave the theatre grounds.

### Big Bronx Drive-In

A former city ash dump on Bruckner Boulevard, Bronx, N. Y., will be the site of the first drive-in theatre in that borough, Mickey Redstone, Boston nitery owner, bought the land several months ago, but building was held up due to interference for various city inspection departments' ament sewerage, electricity and water. The theatre will have a capacity of 1,000 cars.

Contractor on the job is F. W. Maley of Wayne, Mich. Maley, who is in the structural iron business, is trying to gain a foothold as a builder of drive-in theatres in the east.

### 2-Boxoffice Drive-In

San Antonio.  
Latest drive-in here is the Kelly, the third to be owned and operated by Landsman & Richter in San Antonio. Ozoner features two box-offices, one for autos and the other for walking patrons.

### Trail's Third Ann

San Antonio.  
The Trail drive-in, owned and operated here by Claude Ezell & Associates, observed its third anniversary with a special stage presentation arranged by manager Conley G. Cox. The Texas Top Hands, Del Dunbar, Bill Lester, Betty Jane, the 680 Sweethearts, and Earl DeVane entertained. All were from KABC here.

### Cincy 2,000-Car Drive-In Opens

Cincinnati.  
One section of Rube Shor's Twin Drive-In Theatres, one of Greater Cincinnati's eight located within city limits, opened recently. It is one of largest in U. S.

Each of two sections has capacity for 1,000 cars and 450 walk-ins, the latter seated on a patio in front of the 50 by 60 foot screen. Second section is scheduled to open this month.

Shor's new venture makes him the drive-in king in the three-state territory serviced by Cincy exchange. He has theatre holdings in other Ohio points, Kentucky and West Virginia.

### Open 4 Drive-Ins Near Albany

Albany.  
The Menards drive-in, situated on Albany-Troy Road, opened by Sandy Miller (ex-Film Classics salesman), Carl Roupp and William Thompson. Capacity is 450 cars.

Three other drive-ins serviced by Albany exchanges recently opened. They are Valley, Little Falls, operated by Bob Baranoff, the Bennington, North Bennington, Vt., run by Alonzo & Willard; the Ft. Warren, Castleton, Vt., owned by Chase Hathaway.

### New Dallas Drive-In

Dallas.  
A new drive-in, the Kaufman Pike, being built here. Charles Wickenburg, who also owns the Paloduro, Amarillo, and Buna Vista, Borger, Texas, both drive-ins, will operate. He plans to manage the new spot himself. It will have 600-car capacity.

New 600-car High View drive-in opened here by W. P. Moran, former theatre partner of Phil Isley.

Construction started at Beville, Texas, on new Bronco drive-in to be operated by A. M. Gaines.

### 2 New Ones for Iowa

Des Moines, Iowa.  
New drive-in, with capacity of 300 cars, opened at Red Oak, Ia., by Ed Haal.

Construction is under way on the Spirit drive-in at the intersection near Spirit Lake, Iowa. The March brothers are building the ozoner.

New drive-ins are mushrooming over the state. Many have lures to

draw families with children. New Burlington drive-in, near Burlington, has a miniature train seating 25 children.

New drive-in between Clear Lake and Mason City recently opened with Richard Felix manager. Others scheduled to open soon are those at Ames, Clinton, Ottumwa, Cedar Rapids, Marshalltown and Des Moines.

### Texas Drive-In Picketed

Kingsville, Texas.  
Projectionist picketing of the King's Drive-In here took a new turn this week when pickets began taking license numbers of cars which entered the theatre.

The house opened last week, and manager Chester Kyle, decried the picketing as an attempt to discriminate against him unfairly. He claimed that no other drive-in in a town this size had a union contract with projectionists.

### Smith Quits Eastern

Wilfred P. Smith, general manager of Eastern Drive-In Corp. of New Jersey, resigned effective July 1. Firm operates some five ozoners in Jersey, most of which were built under his supervision in the last five years. Understood he plans an outdoor house of his own.

### New L. A. Drive-In

Los Angeles.  
Century drive-in, with 1,000-car capacity, will be launched June 30 by Pacific Drive-Ins with guest stars and radio broadcast. Gerald Fowler will manage. It is the 16th in Pacific drive-ins chain.

### Carolina Drive-In Meet

Greensboro, N. C.  
Members of the Drive-In Theatre Assn. of the Carolinas will hold their annual meeting in Charlotte July 18.

### Fourth Syracuse, N. Y., Ozoner

Syracuse.  
The North Drive-In, second in the Syracuse area, opened by McConnell-Read Corp., local outfit.

### Sidney Lust, Va., Drive-In

Hampton, Va.  
New Sidney Lust drive-in opened here. Project, spread over 12 acres between Newport News and Hampton, cost about \$250,000, and accommodates 700 cars.

## Cotten Co-Stars With Fontaine for Wallis

Hollywood, July 5.

Joseph Cotten, on loanout from David O. Selznick, will co-star with Joan Fontaine in the Hal Wallis production, "September," for Paramount release.

William Dieterle will direct, starting in Italy in August.

## Bresler's Shift to Col.

Hollywood, July 5.

Columbia has signed Jerry Bresler to a producer contract, as soon as he winds up his current picture, "Abandoned," at Universal.

Bresler won an Oscar in 1943 for a two-reeler, "Heavenly Music." His first assignment at Columbia is still to be selected.

## New York Theatres

EDWARD G. ROBINSON SUSAN HAYWARD RICHARD CONTE  
"HOUSE OF STRANGERS"  
A 20th Century Fox Picture  
On Variety Stage—JANET BLAIR and  
HERB SHRIENER  
On the Stage—SLAUGHTER ON TENTH  
AVENUE, starring CAROL LYNE  
ROXY  
2nd Ave. & 50th St.

RADIO CITY MUSIC HALL  
Rockefeller Center  
June Haver Ray Bolger Gordon MacRae  
"LOOK FOR THE SILVER LINING"  
Color by TECHNICOLOR  
A Warner Bros. Picture  
SPECTACULAR STAGE PRESENTATION

Presented by  
BOB HOPE LUCILLE BALL  
"Sorrowful Jones"  
A Warner Bros. Picture  
MARY JANE SAUNDERS  
PARAMOUNT  
NIGHTLY FEATURE  
HOLLYWOOD

A  
 novel  
 ticket-  
 selling  
 idea  
 that  
 is  
 both  
 true  
 and  
 authentic!

**\$20,000,000 IN GOLD...  
 YOURS FOR THE TAKING  
 IF YOU CAN FIND IT!**

**GLENN  
 FORD**

**IDA  
 LUPINO**

*in*

**LOST  
 FOR  
 GOLD**

with  
 GIG YOUNG · Prince · Buchanan · Edgar  
 Screen Play by Ted Sherdeman and Richard English  
 Produced and Directed by S. Sylvan Simon

A COLUMBIA PICTURE



## Mayer Huddles With Schenck

Continued from page 3

to match it in number of releases would be Columbia, although comparison would only refer to volume and not to coin spent on production.

In line with its newly-adopted policy, Metro is already speeding its releasing pace. In the July-through-December slate, company is getting out pix at a three-per-month tempo. October is the only month with two now set and it is understood that a third film will probably be slotted for that period.

In all, 33 pix plus one reissue will be the total for the year against 29 features and three oldies last year. Of these, 19-20 are grooved in the last six months, only 14 in the first. Next year's output has already been set at 40.

### Volume Selling Too

Series of meetings, both in N. Y. and on the Coast, are being staged to grapple with one of the most complex problems faced by Metro in many years. The switch to volume production and distribution means that sales and studio staffs must handle almost double the amount of features of the past seven or eight years. Hence, the changeover will be slow to prevent any major dislocation of the company's machinery.

Volume output by Metro is believed to foreshadow similar action by many of the other large studios. Paramount and RKO are reported mulling production step-ups because of their theatre-divorcing decrees. Metro's action, on the other hand, is aimed at meeting the heightened demand for product caused by a sharp dip in extended runs.

For the current year, M-G is shooting at a \$65,000,000-\$70,000,000 rental take to fete its 25th anniversary. Shooting for at least one domestic date in every U. S. theatre, five branches have already booked at least one feature or short in all flickeries in their territories.

## Metro Toppers Map Heavier Program

Hollywood, July 5.

Metro will start 11 pictures during July and August and will maintain an average of three starters a month until August, 1950. Heavy program, adopted by Louis

Always--

## THE SHOWMAN'S FRIEND in Los Angeles

500 Modern Rooms  
with bath and radio  
"Foremost on the Coast"

## ALEXANDRIA HOTEL

Fifth at Spring • Los Angeles  
FRANK WALKER, General Manager  
Formerly at Olmsted, Cleveland, O.

## WANTED

ACTUAL MOTION PICTURE FOOTAGE OF VERIFIED PSYCHIC PHENOMENA for inclusion in documentary film about U. S. superstitions. Need authentic scenes of haunted houses, poltergeists, lycanthropy, satanism, werewolves, vampires and other preternatural manifestations. Banned footage must be accompanied by original sound track. No table tipping or mediumistic trickery. Must be good quality 35 or 16 mm. B&W or Color. Please phone PL 9-3600, Ext. 6.

## HOW GOOD?

Member of National Review Committee will review your film, play, T.V. show, radio program for R.O. stand and potentialities. (Constructive and constructive criticism). Phone Noon to 1 P.M. only 11-9-4005, or write: Box 3-224, Variety.

151 W. 46th St., N. Y. C.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century

Now Specializing in Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

B. Mayer, Dore Schary and William F. Rodgers, is designed to make full use of the studio's talent and to make stars earn their high salaries, which are paid whether they are working or not.

Six features slated to roll in July are "Key to the City," "Europa and the Bull," "East Side, West Side," "The Yellow Cab Man," "The Knife" and "Please Believe Me." Scheduled for August are "Father of the Bride," "Outriders" and three to be selected later.

### 9 Metro Musicals

Metro is going musical in a big way, following the heavy public response to "The Barkleys of Broadway" and "Take Me Out to the Ball Game." Three producers, Arthur Freed, Joe Pasternak and Jack Cummings, have lined up nine tune-fests, with orders to start as soon as possible.

Four on Freed's program are "Annie Get Your Gun," "Royal Wedding," "Tahiti" and "Showboat," which will signalize the return of Judy Garland. Three on Pasternak's list are "The Duchess of Idaho," "The Kiss of Fire" and "Summer Stock." Cummings is readying two: "Lovely to Look At" and "Three Little Words."

## D. C. Case

Continued from page 7

Arthur. Warner thereupon agreed to have Kass build it another theatre on another site or to pay Kass \$100,000.

In his decision, Justice McGuire said:

"What plaintiffs seek here is to enforce terms of an agreement which is part and parcel of what has been held by the Supreme Court to be an unlawful combination in restraint of trade and illegal, per se.

"In such case, the aid of the court is denied, not for the benefit of the defendant, but because public policy demands that it should be denied without regard to the interests of the individual parties.

"Motion of Kass for summary judgment is denied for the same reason and for the further reason that, even if the contract in question were not tainted with the same illegality as that of the original one between K-B and Stanley (Stanley Co., WB subsidiary), there is no obligation on Kogod under its terms to designate any site, and Stanley is incapable of doing so either alone or in conjunction with Kogod by the operation of the law.

"All the parties in this case, it appears to me, are hoist by their own petard."

## Exhib Org.

Continued from page 5

partially, before other deals or extended pacts are inked.

The 23 big circuits repped at the Waldorf-Astoria meet several weeks back which gave NEFC its sendoff, all pledged the maximum of \$100,000 stock purchases, it has been learned. Some of these exhibs, however, also pledged for other circuit ops who could not make the meeting. This accounts for \$3,000,000 pledged for the tills at the present time. Remaining \$7,000,000 is expected to be raised by expanding ownership further.

Prominently mentioned as possible distributors for NEFC-backed pix are Eagle Lion, Film Classics, Monogram and United Artists. It is believed by NEFCers that any one of these four companies would be eager to work a deal for an assured flow of product.

## RKO Skeds Shorts

Hollywood, July 5.

RKO is upping its two-reel comedy program from six to eight pictures for the 1949-50 releasing season. Schedule includes four "Newlyweds" and four "comedy specials," with Jack Kirkwood, Gil Lamb and Wally Brown as comics.

Bob Neill and Suzi Crandall are featured in "Newlyweds," which replaces the shorts made by the late Edgar Kennedy.

## Mono Taking Over

### Kaycee Distribution

Kansas City, July 5.

Monogram is taking over distribution of its own pictures in this area. Monogram films have been distributed here for several years through a franchise held by Lon Fiddler, who also held franchises in Denver and Salt Lake City. Following Fiddler's recent death, Mono announced decision to operate its own exchange here.

Film company has announced the appointment of T. R. Thompson as exchange manager here. He is a K-C film row vet, having been 12 years branch manager for RKO, five years district manager for United Artists and two years manager here for Disney productions.

Mono also is moving into new quarters in the Melcher building.

## 14 of 20th's 22

## Meggers Working

Hollywood, July 5.

With Robert Wise assigned to pilot "Ring Waterfront Three," 20th-Fox has 14 of its 22 directors actually working, the largest number toiling simultaneously in more than a year. Other busy directors are Claude Binyon on "Oh, Doctor," Jules Dassin on "Night and the City," Delmer Daves and Bert Leeds on "Arrow," John Ford on "Front and Center," Al Hall on "Turned Up Toes," Henry Hathaway on "The Black Rose," Henry King on "12 O'Clock High," Jean Negulesco on "Three Came Home," Otto Preminger on "Whirlpool" and John M. Stahl on an untitled script.

Meanwhile the studio has 31 scribes at work on 24 stories to be assigned to contract directors currently marking time. They are Andre De Toth, Edmund Goulding, Jack Gage, Howard Hawks, Elia Kazan, Walter Lang, Gregory Ratoff and Anatole Litvak.

## Failure to Complete L.A. Theatre Keys 445G Suit

Los Angeles, July 5.

Bobmick Theatres, Inc., controlled by Robert L. Lippert and associates, filed suit for \$445,000 against Ralph I. Guy for failure to complete a theatre in San Fernando Valley. Complaint declares Guy, a property owner, agreed to build a dual film house, with a total seating capacity of 1,200 but stopped work on it last September.

Bobmick asserts it invested \$45,000 in the project. The other \$400,000 is based on estimated loss of profit to the plaintiff.

## Sq. Dancers' U.S. Tour To Plug Goldwyn's 'McCoy'

Samuel Goldwyn Productions is budgeting about \$25,000 to send three troupes of square dancers on a tour of the country on behalf of the studio's forthcoming "Roseanna McCoy." Tours would be set up in emulation of those made by "The Goldwyn Girls," which the producer figures were one of the most profitable promotional efforts he ever made.

The trio of square-dancing troupes, which comprise eight people each, plus an orch and caller, will be routed through 60 to 75 key cities. Attempt will be made to tie up in each case with a local newspaper. Tour was decided on as a result of the success of the tepping demonstration put on by one of the troupes under sponsorship of Goldwyn at Central Park Mall in New York last week in association with Pepsi Cola.

## Mo.-Ill. Exhibs Team

St. Louis, July 5.

Forty-three indie exhibs in St. Louis Eastern Missouri and Eastern Illinois have filed a petition in St. Louis county court to officially incorporate as the Mid-Central Allied Independent Theatre Owners. The papers indicate that one of the chief aims of the organization will be to fight monopolies. The group, operating in the St. Louis area for several months, is an affiliate of the Allied States Assn.

David S. Nelson recently resigned as the Des Moines branch manager for Republic Pictures to become gen. mgr. of the exhibs' body.

## Lipton Accents How Regional

## Preems and Other Bally Pay Off

Universal's new habit of staging regional preems, coordinated with concerted sales and ballying campaigns, has now proven itself with "amazing improvements in business for those areas," according to David A. Lipton, U's national ad-pub director. Because the pattern has "easily doubled what would be normal grosses" in those sectors, U has revamped its production schedule to turn out a large number of pix particularly fitted for this type of selling, Lipton told VARIETY.

U's top ad-pubber, who returned to the Coast last week declared that a big percentage of the company's up-and-coming product would be along regional or topical themes. "They're based on a good exploitation hook because we now think in terms of selling," he added.

Referring to U's new method whereby hundreds of playdates are amassed in one sector on a day-and-date opening basis, Lipton said: "There is an incredible amount of money that shows up when you make a concerted effort, along showmanship lines, by creating excitement or special interest in a picture. We give a whole area the benefit of advertising and exploitation rather than a key city.

"Results have been astounding," Lipton said. "I don't mean in the city itself where it is to be expected, but in the secondary, sub-urban and smalltown keys which ordinarily could not capitalize on the built-up excitement. Analyzing it, we think the much better grosses arise from the feeling of the people in these communities that they are being let in on first runs. It has also given the distrib a chance to profit by the concentrated newspaper and radio coverage."

### Big Local Spread

Lipton pointed out that U now gives a tremendous newspaper spread in the area with the ads listing the dozens of houses playing the film. Previously, an equivalent spread would be devoted en-

tirely to the first-run key city opening.

National Allied and other exhib orgs, Lipton continued, have criticized distrib on the claim that their concentrated efforts always benefit the first-runs, leaving the subsequents and smalltown situations in limbo. U's technique, he argued, helps out the smaller fry identically with the big houses.

U's pattern ignores ordinary clearances to hand out the day-and-dates, Lipton said. However, bookings are not made to competing theatres and the company has not run into any loud squawks. Latest instance of the selling is that of "Calamity Jane and Sam Bass" with 600 bookings in Oklahoma and Texas in a seven-week period. Film easily doubled ordinary grosses, U found in checking previous releases, Lipton said.

Practice was first initiated with "Life of Riley" in the Cincinnati sector in March.

Before shoving off for the Coast, Lipton announced an autonomous setup of U's New York flackery, Henry A. Linet, eastern ad manager, will continue serving in that capacity. Philip Gerard has now been officially tapped for the eastern publicity managerial post to succeed Al Horwitz who has become studio publicity chief. Gerard has been serving in the spot for several months.

Charles Simonelli has been upped to newly-made spot of executive in charge of national exploitation. He will set policy along with Lipton, Linet and Horwitz. Lipton will shuttle between the N.Y. and studio offices devoting about equal time to each.

### RETEAM METRO STARS

Hollywood, July 5.

Metro bought "Darling," authored by Ruth Brooks Flippen, as a co-starrer for Peter Lawford and Janet Leigh.

Two thespes were linked romantically in "The Red Danube," a Metro production still to be released.

FOR A

# FAR MORE

Brilliant Spot



THE STRONG TROUPE

Portable High Intensity

## A. C. CARBON ARC SPOTLIGHT

Produces a steady, sharp, uniformly illuminated snow-white spot.

Silvered glass reflector and two-element variable focal length lens system.

Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer, an integral part of the base, makes the use of heavy rotating equipment unnecessary.

Easily operated. Automatic arc control maintains constant arc gap, free from hiss or flicker. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes.

Horizontal masking control. Can be angled at 45 degrees in each direction. Color boomerang contains six slides and ultraviolet filter holder.

Mounted on casters. Easily disassembled for shipping.

THE STRONG ELECTRIC CORP.

"The World's Largest Manufacturer of Projection Arc Lamps"

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Telos 2, Ohio

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

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THEATRE \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY & STATE \_\_\_\_\_

# SCHWERIN FORMULA VS. 'DON'T BE HALF SAFE' ON ADVERTISER RETURN IN RADIO

Three years of radio testing—1,100 separate program tests, plus nearly 2,000 commercial studies for NBC, Mutual and more than 30 national advertisers—provides the Schwerin Research Corp. of New York with an unequalled body of information on the whys and wherefores of broadcasting success and failure.

Out of it all have come literally hundreds of case-histories, five basic principles to be observed by those striving for success in radio, an one central fact.

The central fact is this: Radio has been wasteful. Horace Schwerin puts the estimate of waste, conservatively, at 50% of programming and 80% of commercials.

What causes this tremendous waste? Misuse, says the researcher, of one or more of the five basic principles of successful broadcasting. As he sees them, these five sources of error are: Familiarity, which includes the public's mental concept of your star, story, music, or other main elements, and (in commercials) the "frame of reference" of your audience's experience, into which your sales message must fit; Approach, which means finding the right beginning for your show, and making that right beginning strong; Mood, or the atmosphere created in your audience by your program, into which all the elements and commercials must dovetail; Emphasis, or the proper apportionment of stress on various elements of the program or commercial, and Direction—not having anything to do with the director's job, but rather concerning the selection of your audience, and directing your program and commercial to that group.

Each of these principles can be applied, in varying degrees, to all types of programs and commercials. Among the program-categories to be analyzed in this series are: Comedy, variety and comedy-drama; drama and mystery; popular music, semi-classical music, and music and talk; news; audience participation and quiz; serials; home-making and daytime talk; public affairs; juveniles. Outstanding examples of misuse and/or intelligent use of the five F-A-M-E-D principles on programs from each category will be cited.

**Testing-While-You-Wait**  
Basis for all conclusions offered by Schwerin is the "Schwerin System" of testing and pre-testing. It was evolved after Horace Schwerin's six prewar years of experimentation for ad agencies and four years with the Army; without the cooperation of Army personnel and equipment, Schwerin believes at least 10 civilian years (Continued on page 36)

## STEVENS MADE AD MGR. AT AMERICAN TOBACCO

Appointment of Albert R. Stevens as advertising manager of American Tobacco Co. (Lucky Strike) puts another radio-conscious personality into the ad helm. That's the post formerly held by Sylvester (Pat) Weaver before the latter moved over to Young & Rubicam a couple years back.

Since Weaver's departure, Louis Riggio, son of American Tobacco prexy Vincent Riggio, has held down the ad berth for Lucky Strike (with veepee Paul Hann handling the Pall Mall ad account).

Stevens was formerly director of advertising and sales promotion for National Dairies and as such was involved in the Sealest NBC programming. He moves into American Tobacco Aug. 15.

## WNEW's Humor Series

Gilbert Seldes and Dick Pack are priming a comedy series at WNEW, New York, titled "America's Funny Bone." It will be a series of recorded programs embracing dialect humor, the New Yorker type of humor, etc.

Louis Undermyer is doing one on puns; Harry Hershfield on philosophical humor; Paul Denis on practical jokes; Laurence Larier on cartoon humor; Dr. Frederick Wertham on psychological approach to humor, and so on.

## TR's Flock of Sponsors

Chicago, July 5.  
Transit Radio picked up 101 new sponsors during the past month, including Bendix, Swift & Co., Miles Laboratories and Sears Roebuck, and will shortly add Kansas City as the 15th city using TR.

Sales veepee Frank Pellegrin said that the largest gains have been registered in appliances, furniture and beverages. The sponsor list now totals 456.

## B&A Join Comics' N.Y. Huddle Parade

This is "TV huddle time" for radio's top comics. In the wake of the Eddie Cantor, Al Jolson, Jack Benny, Ed Gardner, Dennis Day, et al., discussions in New York over the past 10 days, latest Gotham-bound team to set video plans will be Burns & Allen.

Team is due in later this month to powwow with their new boss, William S. Paley, who has packed them to a CBS "exclusive" with "guarantees" for next season. B&A have been pitched up to a number of potential clients, but thus far there have been no takers, chief stymie being the high-priced tag attached to the comedy duo. Paley has been trying to peddle them as an AM-TV package.

After meeting with CBS, B&A sail on the Queen Elizabeth for a two-week engagement at the London Palladium Aug. 15. They return to N. Y. after a week in Paris.

## ABC's '1st Hundred Years,' 'Mr. & Mrs. Met' Prepped

ABC is prepping a new situation comedy, "The First Hundred Years," dealing with the adventures of a young married couple. Scripted by Jean Holloway, the airer will mix tragedy with the humorous elements for a change of pace.

Miss Holloway is also writing the audition script for "Mr. and Mrs. Met," which will cast Lauritz Melchior and Helen Traubel as a husband and wife operatic team. The airer will have a backstage locale and will blend longhair and pop music with light drama. Audition record, which will be cut this week, will use the Mark Warnow orch.

## 'Lassie Show' Set for '50

Chicago, July 5.  
Morrell Packing Co. will renew the "Lassie Show" for Red Heart Dog Food, 52 weeks from Sept. 3 via NBC, but the 15 min. Sat. show from Hollywood will shift from its present 4 p.m. (CDT) period to 10 a.m.

Show is now off for summer.



ELLIOT WAGER

KLZ Script Chief

KLZ script writer, Elliot Wager, was singled out recently by the Denver Advertising Club for scripting two award winning programs, "Knave of Hearts" and "Enterprise Unlimited"—another evidence of KLZ's leadership in the field of radio production.

KLZ, Denver.

## \$1,000,000 Net On 8 Shows Seen Via 'MGM Network'

MGM Radio Attractions, Metro's venture into the transcription business, should net \$1,000,000 annually in profits, according to Bert Lebar, sales manager of WMGM, N. Y., and head of the new outfit.

More than 150 stations have already signified their interest in buying the eight programs featuring Metro stars and properties. On the basis of 150 outlets, gross take would be around \$5,000,000, with production and distribution costs well under \$4,000,000 a year. Radio Attractions has already spent \$100,000 to turn out 12 hour broadcasts of "MGM Theatre of the Air," 60 quarter-hours of "At Home With Lionel Barrymore," 60 quarter-hours of George Murphy's "Good News from Hollywood" and 110 quarter-hours of Paula Stone's "Hollywood U. S. A." Production of "Maisie," "Dr. Kildare," "Judge Hardy's Family" and "Crime Does Not Pay" will not start until the station sales picture has been clarified.

Stations are being offered the programs at prices ranging from one-fifth to one-half their commercial rate, Lebar said. Metro's aim is to establish a "network" of affiliates who will aid all eight shows and also get promotional aid from the studio and its theatres.

(Continued on page 36)

## Hooper Top 15 and the Opposition

| Program                    | Hoopering | Sponsored Network          | Competition | Total network competition |
|----------------------------|-----------|----------------------------|-------------|---------------------------|
| Walter Winchell.....       | 15.5      | NBC Symphony.....          | 3.4         | 11.6                      |
| Lux Radio Theatre.....     | 13.1      | Telephone Hour.....        | 4.9         | 9.1                       |
|                            |           | Dr. I. Q.....              | 4.4         |                           |
| Talent Scouts.....         | 12.2      | Henry J. Taylor.....       | 1.3         | 8.0                       |
|                            |           | Johns-Manville News.....   | 1.8         |                           |
|                            |           | Voice of Firestone.....    | 4.0         |                           |
| Suspense.....              | 12.1      | Music Hall.....            | 5.3         | 9.3                       |
| My Friend Irma.....        | 11.9      | Arthur Gaeth.....          | 2.3         | 8.0                       |
|                            |           | Contented Program.....     | 3.8         |                           |
| Crime Photographer.....    | 11.7      | Name the Movie.....        | 2.2         | 8.6                       |
|                            |           | Sealest Variety Show.....  | 4.3         |                           |
| Mr. District Attorney..... | 11.6      | Lawrence Welk.....         | 3.5         | 10.2                      |
| Louella Parsons.....       | 11.3      | NBC Symphony.....          | 3.4         | 11.6                      |
| Curtain Time.....          | 9.8       | No Sponsored Programs..... |             | 8.9                       |
| Big Story.....             | 9.8       | No Sponsored Programs..... |             | 9.3                       |
|                            |           | Theatre U.S.A.....         | 2.1         | 10.4                      |
|                            |           | Fish & Hunt Club.....      | 1.3         |                           |
|                            |           | Burns & Allen.....         | 7.0         |                           |
|                            |           | Tales of Fatima.....       | 4.4         | 10.1                      |
| Judy Canova.....           | 9.2       | Sam Spade.....             | 7.0         | 13.1                      |
| Stop the Music.....        | 9.1       | Lum & Abner.....           | 5.9         |                           |
|                            |           | Fred Allen.....            | 4.9         |                           |
|                            |           | NBC Symphony.....          | 3.4         |                           |
| Dennis Day.....            | 9.1       | National Barn Dance.....   | 2.8         | 11.2                      |
| Our Miss Brooks.....       | 8.8       | Jimmie Fidler.....         | 3.1         | 11.2                      |
|                            |           | Am. Album of Music.....    | 5.0         |                           |

## The Schwerin Findings

This spring, the Schwerin System of qualitative radio program testing had its third anniversary. Since that first postwar spring of 1946, when NBC undertook to sponsor the Schwerin System with a long-term contract, more than 30 of radio's top advertisers have subscribed to tests of their programs. Result is, 1,100 different programs, and nearly 2,000 commercials have been tested, 350,000 radio listeners have come to NBC and MBS studios to volunteer their reactions to every conceivable kind of radio entertainment.

This spring Schwerin began to apply his AM-experience to television with methodology tests in New York, Chicago, Detroit and Cleveland, with the staff preparing a complete recapitulation of their testing experience in radio. The results were capsuled and paraphrased for three different groups—The N. Y. Radio Executives' club in April, 1949; the Chicago Radio Management club in May, and the N. Y. Chapter of the American Marketing Association in June.

These results, and the principles distilled from them, will be presented here for the first time. Beginning with this issue, separate articles will deal with Schwerin's findings on each of 17 leading types of programs and commercials, in the hope that agencies, sponsors, producers, writers, directors and all broadcasters will profit from this, perhaps the most comprehensive effort yet made in qualitative radio research.

## CBS Streamlining Axes Shayon, Six Asst. Directors; Chester Heads News

### 4 N. Y. Replacements On Natl. AFRA Board

Vinton Hayworth, representing the actors, and Lawrence Tibbett, Lanny Ross and Alex McKee, representing the singers, have been elected as replacements on the national board of the American Federation of Radio Artists from the New York local. Defeated candidates for the vacancies were Leon Janney, actor, and Julie Conway and Chuck Goldstein, singers. The N. Y. local has 15 other seats on the national board.

Janney previously had been named to fill a vacancy on the N. Y. local board, caused by the resignation of Ted deCordia because of film commitments on the Coast. Janney had been 10th in the election to fill nine seats.

The N. Y. group also elected 95 delegates to the '49 AFRA convention which will be held in August in San Francisco. The local will be able to send a large contingent to Frisco with proceeds of approximately \$14,000 from the ball it staged in the Hotel Astor May 20.

### Folsom on AM Vs. TV: 'Always Be Room For Both'; Sails for Europe

On the eve of his departure for a six-week business-vacation trip in Europe, leaving tonight (Wed.) on the Queen Mary, RCA president Frank M. Folsom supplements last week's VARIETY roundup on findings that "Show Biz Cools Off on Video." Folsom accents that television is an extension of sound broadcasting, much as sound augmented the silents, excepting that in AM-TV there will "always be room for both of them."

"The portable radio that one can carry around the house, on the porch, to picnics, into the bath-rooms while shaving, for the housewife to listen to news and soap operas while she's doing the dishes and the household chores, indicate that sound broadcasting will always be with us," he says.

"Things that will be perfectly natural to look at, like Berle, Benny, Cantor and such stars will naturally be ideal for television," Folsom continues, "but we must strike a balance in our belief that the American public will desert radio 100% for TV. That's not just so, nor likely ever to become so. There's certainly a place for both (Continued on page 36)

### WGL's New Ownership

Fort Wayne, July 5.  
News-Sentinel Publishing Co., publishers of the Fort Wayne News-Sentinel, has taken over operation of WGL, that city, from the FAR Liquidating Corp., formerly Farnsworth Television and Radio Corp., which owned the station since 1944.

License for Farnsworth's experimental television station, which was not sought by the News-Sentinel, has been transferred to the Capehart-Farnsworth Corp. by the FCC.

Although CBS' 10% economy cutback last week for the most part effected the secretarial-lower divisional staffs, cuing a wholesale doubling up and streamlining, some of the layoffs has occasioned trade surprise.

Among those to be axed was Robert L. Shayon, for the past few years one of the vital cogs in the scripting of CBS documentaries, and whose solo efforts have won him industry kudos. Factor in the Shayon dismissal was the dropping of the "You Were There" historical reprise series, which the web had been unable to sell. For a while there was talk of dumping the entire documentary unit.

Six assistant directors who had been assigned to commercial shows were dropped, with only a minimum of squawks from the agencies involved in the programs. Otherwise program veepee Hubbell Robinson, Jr., came off without losses on the creative level.

Also occasioning some surprise was the dismissal of Jack Bachem in the sales department. He had been with the network for 12 years, working on the Compton and Maxon agency accounts and covering the Philadelphia-Baltimore-Pittsburgh area. He was one of the higher paid salesmen.

Network's news department, both AM and TV, got the most thorough going over, with the establishment of a pattern of integration on all public affairs broadcasts under Davidson Taylor.

Perhaps the most drastic realignment of jobs affects Ed Chester and Wells Church. Chester, former director of news, special events and sports in TV, becomes

(Continued on page 36)

## MARKLE TO TAKE TIME OFF TO COMPLETE PLAY

Instead of returning to the CBS staff under terms of his lend-lease arrangement whereby he directed "Ford Theatre" for Kenyon & Eckhardt agency the past season, Fletcher Markle will take a leave of absence. He sails for Europe today (Wed.) along with Vincent McConnell, script editor on the Ford show. Markle hopes to finish a play while abroad.

CBS is committed to rehire Markle, now that Ford has cancelled out the hour-long dramatic show. But the European trip will hold up his return, and also gives Markle an opportunity to explore other outside commercial deals before finally deciding to check in with Columbia again.

### Ruth Lyons' Cincy SRO

Cincinnati, July 5.  
Ruth Lyons, Cincy's top femme radio entertainer in point of service and five-figure annual salary, brightened her halo with a single-announcement audience sellout of her Monday through Friday "Fifty Club" show for the entire 1950 stretch. Block reservations for the series this year were filled in two days.

A luncheon and participation pitch, the three-year-old show originates in the Gibson hotel and limits its attendance to 50 women. Fee is \$125 per head.

Most of the daily reservations cover complete groups from points within a 300-mile radius.



# CBS MOLDS 'SINCERE' HUCKSTERS

## Lo, the Poor Radio Ed

Radio editors around the country, on the basis of complaints being received, are in a tallsip over the increasing mail load, now that those two items known as FM and TV have projected themselves into the picture.

In key cities such as New York and Chicago the radio eds squawk that they're burdened down with 75 to 100 mailing pieces of publicity a day, so that it's actually become a physical task in opening the envelopes.

Healthy aspect of the beefs is that it has already cued a streamlining technique, notably at NBC. Orders have gone out to bear down on the volume of stuff, to trim and condense wherever possible; to lay off the puffs (even at the risk of incurring the enmity of agencies and sponsors) and restrict mailing pieces to news-worthy items. As result radio eds receive six envelopes a week less from NBC.

Actually, the reaction from agencies has been surprising. Instead of complaints, they go along with the premise that radio eds, conditioned to "no puff" envelopes, will be more apt to scrutinize the contents.

## 'Pat' Weaver in Y&R Checkout To Head Up NBC-TV; Wile Also Switches

In one of the major switchovers of the year, Sylvester (Pat) Weaver, radio-TV programming veepee at Young & Rubicam, is moving over to NBC to head up the web's TV operations. Weaver is taking along with him Fred Wile, Y & R production supervisor.

Weaver, who prior to his Y & R regime was radio veepee for American Tobacco under the late George Washington Hill, was named to the NBC post by Charles Denny, Jr., the network's No. 2 man, as part

### NBC-Y&R 'Swap'

Just as, some years back, there was a continuous exchange of personnel between Young & Rubicam and ABC (Chet La Roche, Hubbell Robinson, et al.), the major "swap" routine of the year now involves Y & R and NBC.

Sylvester (Pat) Weaver, radio-TV program v.p. at Y&R, moves over to NBC as the No. 1 tele man. In exchange Y&R is inheriting Ken Dyke, who was administrative program veepee at NBC.

of the current sweeping realignments designed to give NBC program supremacy in tele. Weaver gets a veepee tag and moves in Aug. 1.

Weaver moveover is doubly significant, providing a partial answer to the ultimate fate of key agency braintrusts in the face of dwindling radio properties. Once top dog among agencies in the big-league nighttime network sweepstakes, Y & R comes up in the fall with only two major Hollywood originations—Bob Hope (actually a non-agency package) and "My Favorite Husband," in this instance, too, a CBS-developed

(Continued on page 36)

## 4 By Carrington On Comm'l Sked

Kraft, moving into daytime radio in the fall, having bought the 10:30-10:45 morning strip on NBC, has acquired "Marriage for Two," as the vehicle to showcase. This is the Elaine Carrington-owned serial which did sustaining service for a CBS stretch last season.

Because of contractual restrictions involving the sponsors of her other three daytime shows—Procter & Gamble and General Foods—Miss Carrington will only be identified with the new package as the owner. The production has been parcelled out to the John Gibbs office, which in effect takes over the property on a lend-lease basis. Winifred Wolf will do the scripting. NBC starts rolling with "Marriage" July 11 on a sustaining basis, with Kraft stepping into the sponsorship picture Oct. 4. Staats Cotsworth and Terry Keane have been pacted as the leads.

Miss Carrington's other properties are "When a Girl Marries," "Pepper Young's Family" and "Rosemary."

## COMMERCIALS 'WITH HEART'

By GEORGE ROSEN

CBS for the past seven months has been quietly engaged in a unique contribution designed to put the "human equation" into radio commercials. The effectiveness of "sincere" plugs has been put through the testing mill at WCCO, the network's O & O station in Minneapolis, where the announcers have been schooled in new techniques. Since then the idea has been broadened to include all of the CBS owned-and-operated stations. Eventually it is the network's goal to adopt "sincere huckstering" as a standard practice on all coast-to-coast commercials.

This represents the first major and constructive move within the industry to rid radio, commercial announcements of the "insincerity" stigma that's been attached to them for years. It's the culmination of an idea conceived some time back by Howard Meighan, one of the web's upper echelon veepees. Idea stems from an awareness that the advertising agencies, entrusted with the task of preparing clients' copy, have, through the years, sloughed off radio commercial treatment while the men of brilliance within the copy-writing fraternity have always channeled their energies into the black-and-white medium.

This has applied to practically every top agency and every man worth his salt in the business, with perhaps the single exception of Bob Colwell (now partnered with Sullivan, Stauffer, Colwell & Bayles), who in his longtime regime at J. Walter Thompson, vested radio commercial copy with a slickness uncommon to the industry.

It was case of CBS deciding to take the bull by the horns. The informal, off-the-cuff treatment accorded Lipton Tea commercials by Arthur Godfrey, and more latterly the "human values" brought to the Sanka plugs by Gertrude Berg on TV convinced CBS that patterning the commercial to the personality of the "huckster" could go far toward giving commercials new meaning and a heretofore unrecognized sales impact.

In the case of WCCO, where CBS spent months trying to divorce the "insincerity" element from commercials, it frequently meant tossing agency copy out of the window, or doing a complete revamp job to fit the personality of the particular announcer. But, surprising enough, there wasn't a dissenting voice from the agency or the sponsor camp. This has given CBS sufficient heart to go all out on the campaign.

## Colgate Strategy To 'Go Daytime'

Television or no television, the soap companies are as bullish today about daytime radio as they were a decade ago.

Evidence of the continued "go daytime" thinking is reflected anew in the negotiations currently under way by Super Suds (Colgate), via William Esty agency, for two quarter-hour CBS daytime strips, with expectations that Colgate may finalize the deal shortly. Client recently dropped its nighttime "Blondie" show on NBC and is seriously eyeing the 3:30-4 p.m. Columbia cross-the-board slots for a pickup of "Woman in White" and a Mona Kent serial.

### Un-Radio TV

Some of the radio fraternity around New York were discussing last week the advisability of setting up a Washington lobby to invite a Congressional probe of television. They claim it's un-radio.

## Petry Control Feud Jeopardizes Cream Accounts; Station Reps Alert Selves for Graboff of Choice Plums

Chas. G. Mortimer, Jr.  
(Vice-President, Marketing,  
General Foods Corp.)  
expounds on why he calls  
Television—Jekyll  
and Mr. Hyde

\*\*\*  
in the forthcoming  
Radio-TV  
Review & Preview Number  
of  
VARIETY  
Out This Month

Practically the entire station rep field is keenly eyeing an inner-organizational conflict going on at the Edward Petry outfit which finds Petry and Henry Christal, regarded as the No. 2 man, fighting it out to determine where control shall be vested.

There's a lot at stake, even involving what some see as the disintegration of an outfit that's been top dog in the whole station rep operation, what with 39 of the nation's key stations, along with Texas Quality Network, Yankee Network and five TV operations on its far-flung schedule.

Already two of the major and lucrative accounts, involving the 50-kw WSM in Nashville, and WSB in Atlanta, are in jeopardy. WSM, whose five-year contract has expired, reportedly has returned its new contract to the station rep outfit, informing Petry & Co. that they had better first set their house in order if they want to talk business. Meanwhile WSM is doing business with Petry on a month to month basis. WSB's automatic extension (contract expires next June 1) gives the Cox station a breather on deciding whether to let Petry rep it again.

A couple weeks back the managers of the Petry-repped stations met in an emergency meeting in Chicago, alarmed over the widening breach between Petry and Christal, which has been waging in the courts. The stations frankly admitted that the feud has been affecting their business and they wanted to know "what gives?"

It's almost axiomatic among the big station operators that "if you want to share the spoils on national spot campaigns you've got to do business with Petry." A flock of other station reps wouldn't mind inching into the bigtime picture and grabbing off some of the choice plums.

In addition to Petry and Christal  
(Continued on page 37)

## Mutual, Next For Axings, To Swing Lightly

Mutual is reported to be next in line in the current wave of economies sweeping the networks and radio in general. However, it's understood that the axings wouldn't be anywhere near as drastic as those initiated by ABC, NBC and CBS.

Mutual's new prexy, Frank White, has been studying the administrative setup closely but has bided his time on personnel decisions, waiting until the other webs resolved their retrenchment pattern.

The economy sweeps have met with mixed reaction among key industry men. On the one hand it's argued that the webs, for the most part, have been overstaffed; that the streamlining attuned to changing conditions reveals a healthy attitude which should pave the way for the lower-cost radio formula of the future.

Others maintain that, with radio listening at its peak this year and networks still enjoying stratospheric billings, the economies are unjustified and are predicated on a "fear of fear."

## NAB'S NEW 'FORMAT' WHIPPED INTO SHAPE

Lancaster, Pa., July 5.

Plan to reorganize the structure of the National Assn. of Broadcasters is being worked out by a committee headed by Clair R. McCollough, prexy of WGAL here. Final recommendations will be whipped into shape this weekend at Portsmouth, N. H., for presentation to the NAB board on Monday (11).

The committee has received suggestions from various sections of the industry and McCollough is still in process of sorting and collating them.

## Ex-Mountie Gets Canada's Juiciest Newscast Plum

Toronto, July 5.

Following unexpected death of Jim Hunter, juiciest newscast plum in Canadian radio goes to John Collingwood Reade who will handle the two-a-day (a.m. and p.m.) newscasts for CFRB, largest-powered independent station in Canada.

Ex-Mountie and war correspondent, Reade was latterly public relations man for the Hydro-Electric Commission, is still consultant to latter in addition to his newscasting chores.

## WQQW Commie Tag Repudiated

Washington, July 5.

Pinning a Red tag on station WQQW by innuendo was attacked in a statement last week by the station's president, Morris Rodman, who also denied that he was in any way connected with the Communies.

Earlier in the week, the House Un-American Activities Committee had before it two women witnesses, Mrs. Bella Rodman (not Morris Rodman's wife), and Mrs. Rose Anderson, both of whom refused to answer questions on whether they had any Communist affiliations. The women were then asked whether they were stockholders in WQQW. Both said they were. Station said Mrs. Anderson owned 30 of 1,338 shares, but that Mrs. Rodman was mistaken, she owned none

(Continued on page 37)

## P&G's Agency Realignment

Having axed two cross-the-board daytime strips, "What Makes You Tick?" on CBS and the repeat of "Ma Perkins" on NBC, Procter & Gamble is shifting agencies on three soapers, as part of its budgetary realignment for the fiscal year that started July 1.

"Big Sister" moves from Compton to Biow, "Life Can Be Beautiful" from Biow to Benton & Bowles and "Welcome Travelers" from Compton to Dancer-Fitzgerald-Sample. Soaper moves become effective July 15.

"Welcome Travelers," half-hour audience participation strip, currently on ABC, will move over to NBC the latter part of September.

**BREAKFAST WITH BURROWS**  
With Abe Burrows, Doro Merande, Milton DeLuz, orch. Lyn Duddy, choral group, Bern Bennett, announcer; Binnie Barnes, guest.  
Writer-Producer-Director: Burrows  
30 Mins.; Mon., 9:30 p.m.  
Sustaining  
CBS, from N. Y.

Abe Burrows, one of the more refreshing talents in radio, is giving summertime listening a considerable lift, now that he's doubling from the CBS "This Is Broadway" program into his own half-hour Monday night stanza, "Breakfast With Burrows" (he's just a guy who gets up late) went into the last half-hour segment of the vacated "Lux Radio Theatre" on Columbia this week and it represents the most ambitious attempt yet to project the Burrows humor onto the coast-to-coast kilocycles.

There's a lot of "dressing" that's gone into the 30-minute format designed to give it a production status, what with a guest star (Binnie Barnes); the Lyn Duddy vocal group; the dry and caustic play of Doro Merande as a permanent fixture on the show, plus Milton DeLuz's fine musical background. But basically, it's the Burrows handiwork that gives the show its peculiar and unpredictable flavor. It's not hard carrying the ball weekly on this one, for it represents a four-way Burrows spread including the writing, directing and producer chore as well as projecting the Burrows personality.

Perhaps the unfortunate aspect of a Burrows show on radio is that he requires time to create the mood and feeling for his distinctive talents; those who know Burrows are already attuned and know what to expect. That crash, harsh monotone won't immediately excite newcomers without a preliminary warmup period, yet a half-hour show feels bound to punch right from the start. It can't take the initial five minutes to create desired informality for the Burrows banter and ballads. It's for this reason that it shouldn't attempt too much, but rely more on the Burrows personality to come across. Perhaps a slower-paced show, permitting Burrows to wind up to his own parodic finale, would establish the blase "Breakfast" nook.

It's because Burrows is that good (as witness the reprise of the musically version of "Hamlet" and "Brooklyn, U.S.A.," along with his writing contrib for the grocery boy bit) that it's worth whipping into better shape.

Rose.

**STRAWHAT CONCERTS**  
With Columbia Concert Orch. conducted by Bernard Herrmann; Sandy Becker, announcer.  
Producer: James Fasset  
Director: Oliver Daniel  
30 Mins.; Mon., 10 p.m.  
Sustaining  
CBS, from N. Y.

With the summer hiatus period usually considered a time to experiment with new program formats for the fall, CBS took the easy way out in lining up this replacement for "My Friend Irma." Eight-week "Strawhat Concerts" is just what the title implies—a string of lightopera and musicomedie standards, easily played for smooth summer listening. Show should do okay listenerwise.

Selections on the preem show (4) were good and sufficiently mixed to afford neat pacing for the half-hour. Best was a smooth arrangement of Duke Ellington's "Sophisticated Lady" and a sparkling rendition of Ferde Grofe's "Mardi Gras." Orch. under the capable baton of Bernard Herrmann, sounded full-bodied and proved its versatility with equally good jobs on all tunes. Brassy introductions and the program sounded enough like an outdoor band concert to give it a summertime touch.

Announcer Sandy Becker let the music carry the show, confining his narration only to brief intros. CBS took the middle break, usually reserved for a commercial, to spotlight Norman Corwin's upcoming "Citizen of the World" program.

Stul.

**CURT BELL TRIO**  
15 Mins.; Mon. thru Sat., 11:15 p.m.  
W.P. A. Albany

Trio, playing its second engagement at the Ten Eyck Hotel, features continental numbers. Dancers and others in Rose Lounge like them, judging from applause. Some of the broadcasts make better listening than others. It's a question of balance and perhaps acoustics.

Glen Walrath announces the numbers and does the plug, which stress atmosphere, appointments and refreshments. Jaco.

**SCREEN DIRECTORS PLAYHOUSE**  
With Cary Grant, H. C. Potter; Henry Russell Orch.  
Writer: Milton Geiger, Dick Simmons  
Producer-director: Howard Wiley  
30 Mins.; Fri., 9 p.m.  
PABST BEER  
NBC, from Hollywood  
(Warwick & Legler)

Screen Directors Playhouse bowed breezily as a commercial Friday (1) with another version of the Cary Grant-Myrna Loy-Melvyn Douglas film, "Mr. Blandings Builds His Dream House." Previously a sustainer tagged "NBC Theatre," this half-hour stanza was picked up for a 14-week summer stretch by Pabst Beer and handed a new title. The film-a-week adaptation has been grooved into the time slot formerly occupied by the Eddie Cantor show.

"Playhouse" format heeds substantially to the same policy as when the show was one of NBC's top house programs. As adapted by Milton Geiger and Dick Simmons, the radio "Blandings" captured as best it could the light, frothy comedy of the picture. Grant gave the show a lift in portraying his original role while supporting players were capable. However, a yarn of this type cries out for a visual medium—a point plainly obvious to those who have seen the film.

H. C. Potter, director of the celluloid "Blandings," introed Grant and later exchanged a bit of innocuous banter with the star. Top field day belonged to the sound effects man who probably reveled in making with the construction noises. Pabst plugs were modest and were woven around the claim that on "these hot July days Pabst is welcome relief—taste will tell you why it's the finest." Gibb.

**MY SILENT PARTNER**  
With Faye Emerson, Cameron Andrews, Harold Stone, Ruth Gilbert, Lyle Sudrow; Dick Dudley, announcer.  
Producer: Robert Adams  
Director: Jim Hayes  
Writer: Sheldon Reynolds  
30 Mins.; Thurs., 8 p.m.  
Sustaining  
NBC, from N. Y.

Faye Emerson's first radio series is a starchy-eyed domestic comedy, expertly cast and performed, and well-scripted and produced, that in its first program didn't quite find itself. Initial airer Thursday (30) had a good many laughs but not too much point. Promise is there for a good show, however, when the series is shaken down and develops a character of its own. Too much corn; stock characters in stock dialog; and other handicaps, hobbled the preem program, to take the edge off a lot of otherwise amusing moments and light banter.

Miss Emerson is cast as a small-town gal who establishes herself in business in N. Y. as a trouble consultant. She's a slow-witted, inoperant stanza, that the gal seemed in need of a lot of advice herself, rather than having any to give. This may have been necessary to set preliminaries for the series, and certainly the idea of a romantic femme trouble-shooter offers possibilities. But plot structure on the opener was sometimes just a little silly.

As a charming nitwit and modern Alice in Wonderland, Miss Emerson, though fresh and appealing, though at times being a little too coy. An excellent supporting cast included Cameron Andrews as a philosophizing janitor, Harold Stone as a hugely-amusing soda-fountain counterman, Ruth Gilbert as a public stenog, and Lyle Sudrow for the romantic interest as a young lawyer. Bron.

**DICK JURGENS TREASURY SHOW**  
With Three Suns  
Producer: Robert Ray  
Director: John Dietz  
30 Mins.; Sat., 7 p.m.  
U. S. TREASURY DEPT.  
CBS, from New York

Treasury Department's newest sponsorship provides a good musical show, based on the work of Dick Jurgen's Orchestra, which hasn't had as enviable an opportunity to show its wares in a good many moons, and the Three Suns, one of the most colorful small combinations available. They combined Saturday (2) to musically kick off what probably will add up to a very listenable series.

Jurgens, a Coast-originated band that specializes in semi-novelty numbers, but which plays straight music in excellent fashion, did a neat job. It worked various tempi into a neatly woven pattern of cleanly played pop music. And the Three Suns, with such items as "Frasquita Serenade," ably filled the chinks.

Treasury plugs for bond-savings are smoothly and logically projected. Wood.



**HARRY SALTER**

MUSICAL DIRECTOR  
Stop the Music-ABC  
It Pays to Be Ignorant-CBS

**GUY LOMBARDO ORCHESTRA**  
With Kenny Gardner, Don Rodney.  
Trio  
Producer-Director: Charles Kebbe  
30 Mins.; Sun., 7:30 p.m.  
REXALL  
NBC, from New York  
(BBD&O)

Guy Lombardo's orchestra is rarely out of a commercial radio job. With this broadcast the perennial dance combo instituted a summer replacement for Phil Harris and Alice Faye, backed by Rexall.

Lombardo never changes. Neither does his impact. He varies only with the type of songs reaching hit status. This show was smartly paced and smoothly executed, based on a colorful mixture of pops, standards and the ever-present Lombardo medley. Kenny Gardner, Don Rodney and the band's trio alternated in handling vocals. It was well done. Rexall plugs are lightly projected and kept within bounds. Wood.

**SHEILAH GRAHAM**  
With Don McCall  
Writer: Miss Graham  
15 Mins.; Sun., 9:30 p.m.  
Sustaining  
MBS, from Hollywood

As a replacement for the Jimmie Fidler show, Hollywood columnist Sheilah Graham bowed Sunday (3) on the Mutual net with what appears to be a surefire formula for winning dialer attention. In purveying filmland gossip Miss Graham doesn't hew to a high plane, but gives what the masses presumably want—a peephole view of the stars' private lives.

Taking the "witness stand," Miss Graham was tossed a half dozen odd queries by Don McCall as to whether it was true or false if Shirley Temple's marriage was on the rocks; was Brian Donlevy going to link with Audrey Totter; and kindred romantic questions. She caustically "profiled" Jennifer Jones and announced a "What's Wrong and What's Right with Hollywood" contest for listeners.

Miss Graham personally felt that Hollywood should be flailed for charging "new prices for old pictures" (reissues) and on the credit side rated it kudos for its "Hopes, Scharys and Home of the Braves." Formerly on Mutual's "Yours for a Song" show, the columnist employed an authoritative style which was enhanced by her trace of a British accent. On the basis of her initialer, Miss Graham looks all set. Gibb.

**MYSTERY HALL**  
With Larry Haines, Ann Thomas, Adelaide Klein, Harold Stone, Louis Sorin, Sandy Bickert; announcer, John Scott  
Producer-Director-Writer: Tex Weiner  
30 Mins.; Sun. (3), 3:30 p.m.  
Sustaining  
MBS, from New York

For five weeks Mutual will showcase new whodunits on its "Mystery Hall." Program premed on the opener was "Scop Davis," a creation of Tex Weiner, which didn't add up to much.

Davis is a crime reporter in the venerable tradition of "Front Page" and other hackneyed, hokey glamorizations of the omniscient legman. In this case, however, the hero is a bit less cocky and somewhat more philosophical about "Life on the Great White Way."

Yarn was a seamy piece about a character named Gardemia Mary, who was being blackmailed by a

(Continued on page 37)

**YOUNG LOVE**  
With Jimmy Lydon, Janet Waldo, John Heiland, others  
Producer-Director-Writers: Jerry Lawrence, Bob Lee  
30 Mins.; Mon., 8:30 p.m.  
Sustaining  
CBS, from Hollywood

The producing-directing-writing team of Jerry Lawrence and Bob Lee have utilized some of their better regular-season gags and situations to give "Young Love" a feathery touch. This summer replacement shapes up as a particularly charming show which should provide considerable diversissement to a hot summer's evening.

It's a story of college amour in a school which doesn't permit for any such activity in its curriculum. Jimmy Lydon and Janet Waldo are the pair of frustrated lovers who marry despite the school's regulations and are forced to keep this step secretive. It's a comedy show which, if kept in bounds, can be one of the better summer shows.

The charter participants, Lydon, Miss Waldo and John Heiland indicate that they've experienced hands at this type of comedy. The juvenile leads play their parts with the proper youthful touches while Heiland as the understanding Professor Mitchell provides an ironic contrast.

While Lawrence and Lee indicate that they've poured considerable effort into the writing of this show, they haven't neglected producing and directorial chores. All departments have been filled with good taste and proper regard for timing and structure. Jose.

**SPIN TO WIN**  
With Warren Hull, emcee; guests  
Producers: Mark Goodson, Bill Todman  
45 Mins.; Mon.-thru-Fri., 7 p.m.  
Sustaining  
CBS, from N. Y.

Giveaway programs are reaching a zenith, or nadir, when CBS can spot one for 45 minutes a night five times a week, with \$15,000 jackpot of prizes, as with "Spin to Win." But, apparently, it's what the public wants, and when it's dressed up as attractively as this one, it deserves its spot. Program is expertly produced, and is kept moving snappily along by emcee Warren Hull.

Airer is built on the simple principle of playing a series of popular disks and asking various questions about them, such as the names of the singers, the song titles, type of questions rhythm played, etc. Interesting new trick is the performance of a wellknown tune played backwards, with guessers winning the jackpot. On opening night Monday (4), the \$15,000 jackpot was cracked, which is rather unusual for a coast-to-coast preem. Another unusual setup on this quizzer is the fact that both a telephoned contestant anywhere in the U. S., and members of the studio audience, share in the questions and prizes. If a telephoned contestant muses a question, he designates a studio audience member to try for him, and if the latter wins, the telephone gets a chance at the jackpot query.

Monday night's preem was interesting (in addition to the jackpot being won) by the fact that the records chosen for playing were all of superior grade, and varied. Also, generous samplings of them were given. On the other hand, most of the questions were easy, and only the problem of guessing the disk played backward offered any difficulties. But that problem was a toughie. Bron.

**VOICES AND EVENTS**  
30 Mins.; Sunday, 5:30 p.m.  
Sustaining  
WNBC, N. Y.

This new stanza which teed off Sunday (3) on NBC network is another public service appealing especially to the quick readers of the news without time to fully digest contents. The reprise of important news of the week thirtailed by current news of the day (Sunday) jells into a very interesting as well as informative program.

Program, which is the composite effort, script-wise and production-wise of James Fleming and the NBC News and Special Events division, had plenty of bite on initialer via commentary and excerpts from the Alger Hiss commingled perjury trial and the Judy Coplan conviction and sentencing. Various newsmen from the locations wherein events occur handle the commentary in breezy and interesting fashion which beheads plenty knowhow and sharp editing. Other items touched upon were commentaries by various bigwigs on the state of the nation, possible depression and like items. Also a crow-caller from Mississippi. It's all handled in "living newspaper" style and hits the mark. Edna.

**LEAVE IT TO JOAN**  
With Joan Davis, Joseph Kerna, Elvy Allan; Bob Lemond, announcer; Lud Gushkin orch.  
Writers: Jess Goldstein, Al Gordon, Jack Harvey, Marvin Marx  
Director-Producer: Dick Mack  
30 Mins.; Mon., 9 p.m.  
Sustaining  
CBS, from Hollywood

Deal is set for American Tobacco to hop on this one for fall sponsorship on behalf of its Roi Tan Cigars, the client buying it "cold" on the basis that CBS has evolved a new and different type Joan Davis with a situation comedy in place of her stand up comedies of the past. Perhaps by the time September rolls around they'll also inject the most vital element of all—a scripting job that makes some pretense at originality.

"Leave It to Joan" for the initial weeks of its airing has gone into the first half-hour of the "Lux Radio Theatre" Monday night time. As summer fare, it is ambitious programming, for it is a comedienne, whether it's situation comedy or the hard-and-fast gag routine, knows how to deliver a laugh with the best of them. But her four-count "em—writers unfortunately fell into a pedestrian groove for the premiere installment. The characterizations including the usual foils that could have come off a dozen other shows are strictly off the stock shelf, and even the "situation comedy" is something of an elusive item on the preem, which generally resorted to punch lines for the laugh payoff.

Dick Mack is back for his perennial association with Miss Davis as director-producer, which bespeaks tight production. Rose.

**YOUR MARRIAGE**  
With Samuel G. and Esther B. Kling  
Producer-Director: Bob Novak  
Writer: Gerald Gerson  
15 Mins.; Mon.-thru-Fri., 11:15 a.m.  
Sustaining  
MBS, from New York

Samuel G. Kling, a Baltimore divorce attorney, and his wife, a psychologist and marriage adviser, draw out cases from their daily syndicated column for this dramatic-counseling strip. Story on the preem dealt with a bachelor girl who snagged a mate by being coy and hard to pin down. After the honeymoon, however, the bride's keeping her groom guessing nearly wrecked their relationship—until the Klings came to the pair's rescue.

Their advice, that a man like the guessing game while the chase is on but wants his spouse above suspicion after the courtship is over, was well stated. However, the Klings' analysis did not go very deep. Burden of blame was placed on the frau, while the fact that the hubby had an immature desire to be petted and reassured should have called for comment. The experts merely deftly let a "let your husband revel in the certainty of your love."

First two-thirds of the aircast was a dramatization of the early wooing and later woes of the couple, with the final portion being given over to the Klings' discussion with newlyweds. The latter were capably tushed, although the dialog occasionally sounded like balloons in "she was a sal sack until she discovered soap" cartoon ads. The Klings were pleasant, although a trifle stiff. Brit.

**FOUR-STAR PLAYHOUSE**  
(Welcome to Our City)  
Starring Rosalind Russell, plus others  
Producer-director: Warren Lewis  
Script: Milton Geiger  
Sustaining  
30 Mins.; Sun., 8-8:30 p.m.  
NBC, from Hollywood

"Four-Star Playhouse" had the benefit of a name player in Rosalind Russell for its preem show. Its initial script was adapted from an original Cosmo mag story by Edna Ferber. Yet, these weren't enough to put over the premiere performance of this new dramatic series. Put it down to a veteran player pair who couldn't cope with a little script.

This is a series where each week one of a quartet—Miss Russell, Fred MacMurray, Loretta Young or Robert Cummings—will be alternately starred, each to be supported by lesser players.

Neither Miss Russell nor her vis-a-vis, especially the latter, got any dramatic intensity into their roles of a husband and wife who, after years of marital life, find themselves straining at the seams. They feel that a trip to New York, together, might enhance their perspective, and it does, of course. But the story, nothing more than that. And since the yarn is as simple as all that, it was important that the players give it more than just casual performing values. Kalm.



# RADIO ALERTED TO 'BLACK LIST'

## UN Embraces Radio in a Big Way; Benj. Cohen Outlines Multiple Plans

Paying tribute to U. S. radio for its aid to the United Nations, "which could well serve as a model to the rest of the world," Benjamin Cohen, head of the UN's information department, last week outlined upcoming plans for getting news about the world organization to American listeners.

Later this month, Cohen said, 275 U. S. indies will start airing "UN Story," a 15-minute transcribed series produced at the request of the NAB's Independent Stations Committee. In addition, a special documentary will be produced exclusively for the unaffiliated stations by Norman Corwin, UN director of special projects.

Another Corwin show, "Citizen of the World," will be aired by CBS on Sunday (10), reporting the work of personnel serving the various international bodies. ABC, which has aired "Two Billion Strong," has shifted the show to evening time, Saturdays at 8:30 and will repeat eight of the original shows. UN reporters in various parts of the world will make tape recordings for the series during the summer.

NBC is prepping an impressive six-week campaign to be launched Sept. 4, including hour-long documentaries to be written by Corwin and Millard Lampell, a concert from the UN's General Assembly Hall and a public dinner at the Waldorf-Astoria with celebs. In addition, four half-hour documentaries will be part of the "Living 1948" series. These will include two to be scripted by Corwin, one by Allen Sloan and a fourth to be produced in Canada by Sinclair Allen.

The NBC campaign will utilize station break announcements and the integration of UN themes into commercial airers. Several special TV programs will also be skedd.

Broadcast Music, Inc., in cooperation with UN Radio and the U. S. Commission on UNESCO, will release a 52-week series, "Music of the World," in September. BMI aims at placing the platters on hundreds of U. S. stations, as well as on English-speaking outlets in other countries.

During the '48-'49 season 170 U. S. stations carried the daily program "UN Today" and 1,000 stations carried the "UN Day 1948" and "A Year to Remember" broadcasts. "Memo from Lake Success" was heard on 96 CBS outlets and "Two Billion Strong" on 220 ABC stations. In April and May WNBZ and WBSN, N. Y., carried five hours daily of General Assembly proceedings.

## WMAQ (Chi) Draws A Moral in Revealing Upbeat in Spot Biz

Chicago, July 5. WMAQ spot sales showed a heavy increase during the past week in the face of summer doldrums. Sales manager Oliver Morton, in reporting a total of 340 spots sold in seven days, attributed the rise to "an increasing awareness of advertisers that radio still delivers the most potent results for the least money."

Leading the accounts was Hoberg Paper Mills which signed for 133 one-minute announcements through Cramer Krasselt agency, Cowles Publishing Co. skedd 130 station breaks and 26 one-minute announcements through McCann-Erickson agency. Other tab holders are Chevrolet with 38 one-minute announcements through Campbell-Ewald agency; Michigan Blueberry Cooperative Assn. for nine announcements through Charles Hoyt agency, and Republic Pictures for three breaks through Donahue & Coe.

**Frank M. Folsom**  
(President, Radio Corp. of America)  
stresses  
**Opportunities For Performers In TV**  
\*\*\*  
an interesting byline feature in the  
**4th Annual Radio-TV Review & Preview Number**  
of  
**VARIETY**  
Out This Month

## Student-Staffed Toledo Station's Envious Record

Toledo, July 5. While those in the trade worry about the future of radio, the Toledo public school system is turning out dozens of student performers and thousands of moppet listeners each year through its \$25,000, 250-watt FM station, WTDS. This station is the nation's first completely student-staffed radio station, and is heard in the public schools' 325 receiving sets and in the high schools through master public address systems.

Number of receivers in the grade schools is constantly being increased through aid of the Parent-Teacher groups, which hold such money-raising affairs as carnivals, bazaars, musicals and raffles to finance purchase of additional sets. The station does not try to teach by radio, but instead offers programs with wide general interest, four-fifths of them aimed at grade school classes for children under 14. These programs are written and produced by high school students enrolled in the 10 dramatic workshop classes, which give professional type training in program writing and production. High school students also handle the

## New Orleans to Get New 50kw Station

New Orleans, July 5. This city is going to get a new 50,000-watt radio station and a new \$250,000 downtown office building to house it. The FCC has granted a permit to the Louisiana Broadcasting Co. to operate at full strength around the clock, on 1540 kilocycles.

Heading the company are Roy Hofheinz and W. N. Hooper of Houston, who now operate two stations in that city and one in the Rio Grande valley. The FCC awarded them the permit after a long legal battle.

Transmitter of the station will be built in Mandeville, La., 22 miles across Lake Pontchartrain from New Orleans. Other transmitting facilities and studios will be located in a new office building to be constructed in the business district. The station will employ about 50 people.

**A&C's ABC Exit**  
Abbott & Costello's Thursday evening co-op stanza for ABC will be dropped following the broadcast tomorrow (7). The program, which cost the web around \$350,000 a year, represented the margin between breaking even and taking a loss in its co-op department and was considered too high-budgeted for the affiliates to peddle. A&C's daytime show was nixed by the web several months ago.

## SWEETS EXIT CUES ALARM

William Sweets, former president of the Radio Directors Guild, and one of radio's top directors, resigned last week from his brace of Phillips Lord-packaged assignments, "Gangbusters" and "Counterspy," but under circumstances which have already cued some widespread alarm in the trade.

Sweets, who has been associated with the Lord radio enterprises for the past six years, says he was left with no alternative but to turn in his resignation, attributing the move to "sponsor-agency pressure." ("Gangbusters" is bankrolled by General Foods for its Grape Nuts product; "Counterspy" by Pepsi-Cola. Both shows are off for the summer, with both clients already committed for renewals next season).

The Sweets-Lord parting of the ways is seen as only the start of a concerted campaign to embrace all elements in radio (particularly among the acting fraternity) designed to evade from the employment rosters those whose names have been linked with Communist influences. In the wake of the Sweets resignation, there have been widespread reports of the existence of a "blacklist" including the names of many actors, writers and directors who have identified themselves with certain movements. It is anticipated that agencies and clients will "go to works" on the "list" in earnest this fall.

The Sweets "pressure" is believed to stem directly from the incident last fall when he pulled out as proxy of the Directors Guild rather than yield to the demand that he take an oath of allegiance. Sweets contended that such an act on his part would have split the union wide open, for it would have brought the RDG within the framework of the Taft-Hartley Law, whereas the radio directors are "immune" from its provisions.

Sweets is spending the summer at his farm in Manchester, N. H.

## Reuther Sees Labor Web for 'Little People' As WCUO (Cleve.) Bows

Cleveland, July 5. Cleveland's 10th and newest FM outlet began broadcasting (30) with President Walter P. Reuther of the CIO United Auto Workers predicting the country will have a national network of labor-controlled radio stations.

In his speech at the opening of the station, WCUO, Reuther maintained the stations will be dedicated to the enlightenment "of the little people" in their struggle to keep the world free from totalitarianism.

The new station, he added, "will be the voice of the little people because they are the core and the heart that makes up America."

Through both this station, and the CIO's other outlet, WDET, Detroit, listeners "will be able to get the true and basic facts" on the issues troubling the world, according to Reuther.

Ralph Wallace is station director, Bill Watts is program director and Bill Hall is chief engineer.

## WEEL's 'Evans Show Case' To Tour N. E. Theatres

Boston, July 5. WEEL last week inaugurated a series of live broadcasts, the "Evans Show Case," from the stage of the Keith Memorial theatre, here. A half-hour show, it features Carl Moore and Gloria Carroll and follows the general format of their "Beantown Varieties" heard locally every morning.

Deal is set for 13 weeks with the first three broadcasts to be picked up from Hub theatre. Show will be spotted in other RKO houses in New England and will return to Hub in August.

## Radio Set Sales in Summer Spurt in Face of TV Price War

**Eddie Davis**  
humorously expounds on  
**'After Television—What?'**  
\*\*\*  
an interesting byline feature in the  
**4th Annual Radio-TV Review & Preview Number**  
of  
**VARIETY**  
Out This Month

## Novik's Pattern For WLIB Buy; Harlem Studios

Morris and Harry Novik filed Friday (1) with the FCC to buy WLIB, N. Y., from Dorothy Schiff's New York Post-Home News Publishing Co. for \$150,000. With the Novik brothers in the New Broadcasting Co., which is taking over the 1 kw. station, are Samuel H. Hains, a certified public accountant, and Norman B. Furman, proxy of the Furman-Feiner advertising agency.

Besides appealing to the 2,000,000 English-speaking Americans of Jewish descent in N. Y., WLIB's new management will be also slanted to the 1,000,000 Negroes in the Metropolitan area. It is planned to open studios in Harlem and to originate entertainment and discussion programs from the large Negro community.

Novik's reasoning is that there has been a big upsurge of interest in Jewish problems and culture as a result of Israel's being set up as a nation. Stanzas beamed to the second and third generation Jewish-Americans will be in English, but the policy will not affect WLIB's present airers in foreign languages.

Morris Novik, former toppler of WNYC, Gotham's munny station, is radio consultant to the International Ladies Garment Workers Union and the United Automobile Workers. Sale of WLIB marks a further curtailment of Miss Schiff's radio interests, with the transfer of KLAC and KLACTV, Los Angeles, awaiting FCC approval.

## KING's New 'Headline' Formula; Scraps News

Seattle, July 5. KING, powerful local indie, has thrown out all regularly scheduled newscasts except the 7 a.m. strip and is spotting "Headline Highlights" 10 to 15 times a day. "Highlights" are news headlines with a commercial or public service spot announcement following, running about 30 seconds on the average. Further coverage of the news is confined to breaking-in on any program for spot news coverage.

Radical change was occasioned by belief that stations could not compete with network news shows and first trial of "Headline Highlights" idea has proven quite successful.

## WCOP's Sales Upbeat

Boston, July 5. WCOP reports sizeable increase in local time sales and talent revenue for fiscal year which ended May 29. Time billings were up 12% over previous year and local advertising was 25% higher, with a sturdy increase of 58% in talent revenue.

With the sale of television sets continuing on the decline, despite some slashing price cuts in brand-name models, retailers have discovered a sharp spurt in the sale of radio sets. This factor, they say, bears out predictions that radio will continue to have the upper hand in the broadcasting industry for at least another year and presages further price cuts in TV models.

While tele manufacturers have not yet let go with the anticipated price war, retailers throughout the country are beating them to the draw in slashing prices. Most drastic step yet taken was a super sale conducted last Friday (1) by Davega's 23-chain store in N. Y. Outfit offered two unidentified brand-name sets to sell at \$99.95, including antenna. Ads were carried in the N. Y. morning papers and created such a rush to the stores that the two models were completely sold out by 3 o'clock that afternoon.

Check revealed the sets to be a Tele-Tone, originally selling at \$169.95, and a Motorola, which listed previously at \$189.95. Both are seven-inch table models, enclosed in carrying cases with built-in antennas. Such sets can be operated with no outside installation, which hyped their sales. Davega sold them at its standard carrying charges, requiring only \$9.99 down and \$1.25 weekly.

Spurt in radio sales, meanwhile, was disclosed in a confidential report taken by one of N. Y.'s largest department stores. Quicker turnover was particularly noted in table models, while purchase of portables also is holding well. This store noted a slowdown in the movement of tele sets and confirmed predictions of a looming price war among major manufacturers.

## BMI's Program-Librarian Clinic Into Eighth Round, With Al Fresco Interlude

Broadcast Music, Inc., is mixing in a little recreation with the education for the summer session of its Program Directors and Librarians Clinic. Seven previous schools have been staged, but the upcoming course, to be held in New York, July 18-19, will include an injection of vacation spirit. A cocktail party with recording celebs will be held on the first day and on the second day students will cavort at the Cresthaven Country Club on Long Island Sound.

In the midst of a vacation atmosphere, after boating, swimming, tennis and other sports, the students will be able to trade facts and opinions with programming experts. Profs will include J. Donald

(Continued on page 36)

## KVOR's 101G Sale

Washington, July 5. KVOR, 1 kilowatt outlet at Colorado Springs, Colo., has been sold for \$101,000, subject to FCC approval, it was announced over the weekend by Hugh Terry, vicepres and general manager.

Purchaser is James D. Russell, of Danville Ky., part owner of WHIR, at Danville. Seller is Aladdin Radio and Television, Inc., which recently acquired KVOR along with KLZ, Denver. Russell is controlling stockholder of Voice of the Rockies, Inc., new corporation, formed to take over KVOR. Under the deal, KVOR would continue under its present manager, Everett Shupe, and would retain its CBS affiliation.

## BBC's Haley to N. Y.

Sir William J. Haley, director general of the British Broadcasting Corp., arrives in New York Saturday (9). He will be here for a week making new contacts and renewing old ones. Haley's last visit to the U. S. was in 1943.

# Kinescoping Now Okay for Full Com'l Use, Sez CBS' Ted Lawrence

Radio stars afraid to chance television through fear of what kinescoping recordings may do to their appearance are unduly worried, since all the essentials for turning out consistently good kine prints are now known. That's the opinion of Ted Lawrence, technical assistant to CBS television veepee Jack L. Van Volkenburg, who has been trouble-shooting the development of kine quality for the last several months.

Best off-the-tube transcriptions today, Lawrence said, are often better than cable transmissions between N. Y. and Chicago. He noted that there is a certain loss of picture definition when a show is carried on the cable. As a result, he said, when the cable is extended to the Coast, the networks may decide in favor of kine, since tripling the co-ax distance may make the definition loss three times as great. Thus, according to Lawrence, Hollywood performers waiting for the cable may find themselves no better off when it finally gets there.

As Lawrence puts it, the quality of kinescoping is now dependent on the studio production staff. He noted that some kine prints are very good, while others have turned out unpredictably bad. "That's not the fault of the process," he said. "The process is now down pat. So it must be due to a characteristic of the picture signal." Thus, he added, if the image is carefully controlled and lighted from start to finish of a program, the filmed transcriptions can be consistently good. This may require some compromises in lighting techniques on the part of the producer and director but, Lawrence declared, any such compromises have been found to provide a better on-the-air picture.

To give him a chance to prove his theory, Lawrence has been handed complete jurisdiction over the technical production of "Toast of the Town" and "54th Street Revue," both hour-long vaude presentations, for the next few weeks. He plans to extend the experiment to dramatic shows next. Lawrence said he hoped to be able to prove by fall that kinescoping is adequate for full commercial use. Fact that the still-shifting studio personnel will have become experienced by then in handling each production correctly will help solve the problem, he said.

Lawrence looks for no radical changes in the technical development of kinescoping. Studio cameras, which are responsible for the picture quality, are now settled in design, he said, and four new kinescope models just shipped by CBS-TV to the Coast are better than the old models mainly because of their easier operation. He said 35m film stock is not necessarily better than 16m for kine work, unless the speed factor is involved. In addition, he said, with the amount of kinescoping now being done by the networks, use of 35m film stock is uneconomical. He pointed out that CBS-TV, for one, now averages 850,000 feet of kinescope film per month.

## WORLD'S LARGEST TV TOWER FOR ATLANTA

Atlanta, July 5.

WCON, Atlanta Constitution's ABC affiliate here, has submitted plans for the tallest television tower in the world to Atlanta's City Building Inspector Marvin Harper for a permit.

Proposed tower will reach 1,110 feet into the air and will be twice as tall as any other structure in Georgia. WCON will be Atlanta's third video outlet, having been preceded by WSB-TV, owned and operated by Atlanta Journal and affiliate of NBC, and WAGA-TV, CBS affiliate belonging to Fort Industries. Towers of latter two stations approach 550-foot mark.

David Carpenter is general manager of WCON.

Jacksonville — Complete transmitter and studio tele equipment has been bought by the Florida Broadcasting Co., which operates WMBR here, for WMBR-TV. Equipment was purchased from General Electric. New station will be managed by Glenn Marshall, Jr., secretary-treasurer of FBC.

## TV Tests Come to Omaha

Omaha, July 5.

First official test for television receivers in the area was made last Friday night (1) by WOW-TV from the new transmitter room in the near downtown area. At 9:45 p.m. John J. Gillin, station prexy, turned on a switch and station officials personally took over the first TV general reception tests ever made in this part of the country.

Joseph Herold, manager of the station, said there are between 300 and 400 television sets in the area. Fine reception was reported from Lincoln, 60 miles away, and Shenandoah, Ia., about the same distance in the opposite direction. Tests will be continued from July 11 to Sept. 1.

## Boston's TV Party for Legit

Boston, July 5.

The Hub will get its first legit via video when WNAC-TV airs a series of one-acters coming out of the Wellesley Summer Theatre. Possible because the one-acters will be student-produced and acted, no Equity members are involved.

Series will be supervised by Eldon Winkler, director of the fast-growing college-sponsored theatre, but none of the full length straw-hatters will be ogled by the video cameras. Students plan a series of originals, all of them as curtain raisers to the regular evening shows.

WNAC has long put its weight behind the Wellesley summer theatre operations, airing, in previous seasons, its openings. Fact is Linus Travers, general manager of WNAC, is a prominent Wellesleyite, and is on the board of directors of the summer theatre. Others on the board are Charles Luckman, of Lever Bros., who puts his public relations department to work promoting the theatre, and Ed Perini, one of the owners of the Boston Braves. They, too, are Wellesleyites.

## K. C. SET FOR NOV. 1 TV BOW VIA WDAF

Kansas City, July 5.

Television will arrive in K.C. about Nov. 1, according to plans of WDAF-TV announced last week by Roy Roberts, president of the Kansas City Star which owns and will operate the video outlet. The local advent of TV will be without benefit of network service, however, as the coaxial cable is not expected to reach K. C. (from Omaha) before mid-1950 at the earliest, possibly later.

Unofficially, TV will be introduced via WDAF-TV Sept. 11 when the station begins the 30-day test period. The Star will promote this event in connection with an exhibition of television sets by area dealers in the Municipal Auditorium Exhibition Hall, and with a special television edition of the paper.

Dean Filzer, general manager of WDAF, the Star's AM station, will also direct WDAF-TV.

## Cleve. Theatre's TV Lounge

Cleveland, July 5.

The Alhambra theatre has opened a "Television Lounge" at an estimated cost of \$50,000.

Billed as a "television theatre within a theatre" the lounge will permit patrons to enjoy their favorite TV program and yet not miss the film.

Merrill Cowan, theatre manager, maintained that this is part of the theory that TV and movies aren't enemies, but could "be of benefit to each other."

The lounge, air conditioned and with all new equipment, will project onto a life-sized screen, 7 by 9 feet in size. Lounge has 250 seats.

Preview of new lounge came with intro of Olsen and Johnson show.

## NBC-TV's Psycho Series

Televisioners will get a basic introduction to psychoanalysis soon through a new NBC-TV house package. To be titled "Theatre of the Mind," the show will dramatize actual psychoanalytic problems, which will then be turned over to a panel of experts for advice.

Show is to be launched as an experiment by NBC-TV's new creative program department under the supervision of Fred Coe. If it pans out, it will be slotted as a regular series and opened up for sponsorship.

## Big TV Setup For Psychiatric Study

Washington, July 5.

Biggest mobilization of television and film equipment for medical purposes yet mapped by health authorities is set for the new \$60,000 Bethesda hospital, now under construction. Some 15 TV cameras and a half-dozen film units will be strategically scattered throughout the new structure to observe mental patients and others through concealed ports. Kinescoping of what the tele cameras see so that the films can be circulated among medical schools and experts is also planned.

Film cameras will be used to record on six all psychiatric treatments of patients. Some 30,000,000 feet of film is expected to be used annually. Because TV cameras are far more sensitive to light than conventional film cameras, former will be used to document fluoroscopic, operations and other surgical treatments. Recordings will take the form of kinescoping.

Bethesda hospital is a clinical center for the National Institute of Health. Warren Cheney, exec producer for the Air Force Madison Sq. Garden show last year, is acting as TV and film consultant.

## WTMJ-TV'S CIVICS, JOB-HUNTING SHOWS

Milwaukee, July 5.

WTMJ-TV has broadened its public service programming with two shows on job hunting and civics. Both are sustainers.

"The Job for You," produced in cooperation with the Wisconsin State Employment Service, presents case histories of young people seeking careers before an "opportunity board" picked especially to deal with the applicants' problems. Willet Main is moderator, along with four board members from vocational and industrial field. Job applicants are given a quickie briefing on how to land employment.

"Milwaukee — A Progress Report" is an every other Saturday show headed by Mayor Frank Zeidler and members of the city government dealing with local projects in conference fashion.

## Len Levinson's Video Series Via Rudy Vallee

Hollywood, July 5.

A projected series of cartoon oaters being made by Impossible Pictures for Rudy Vallee is currently undergoing the finishing touches of dubbing and cutting. Written and directed by Leonard L. Levinson, Impossible prexy, the animated films will be known as "Cowboy Kids." They're aimed at the television market.

In addition to his film chores, Levinson has written "The Brown Derby Cook Book," which Doubleday has scheduled for publication Nov. 10. The tome has recipes by the Derby chefs and expertizing and testing by Marjorie Child Husted. General Mills exec who headed the Betty Crocker staff for 20 years. A 5,000 word history of the Derby, also written by Levinson, is included.

## Gould's Tex. TV Spot

Fort Worth, July 5.

Roubert Gould has been named to succeed Seymour Andrews as program director for WBAP-TV here. Gould was formerly production manager.

Thomas L. Thompson has been upped from studio director to production manager.

## Inside Television

Tele is the most dynamic single element in the entire American economy and within five years "will be one of the first 10 industries in the U. S.," according to a featured article in the July issue of Fortune. The mag contrasts the AM situation, in which "the full construction-and-equipment bill was usually amortized within the very first year, certainly within two or three years," with the TV picture in which the four video networks and 50 tele stations lost \$15,000,000 during '48.

The average station requires an investment of \$400,000 with operating expenses of an additional \$400,000 during the first year, it is estimated. The 67 stations now operating represent an investment of \$30,000,000, the piece estimates, while advertisers sunk about \$10,000,000 into TV during '48. AT&T spent scores of millions for coaxial cables, while the U. S. public plunked down between \$750,000,000 and \$1,000,000,000 for sets.

Despite the costs, TV is booming, Fortune says. In April, '49, there were 301 tele advertisers; in April, '49, there were 1,350, many of whom had never used radio. Over 30% of NBC-TV's time has been bought by clients new to broadcasting, it was reported.

WOR, N. Y., which will preem its TV outlet late this summer, will use an unusual moving test pattern. Filmed on a continuous six-minute reel, the pattern will start with the customary geometric design, with the circle becoming the "O" in WOR and serving as a window in which will be spotted film clips of a typical New York skyline, crowd scenes, traffic shots and bathing beauties. Device to project the endless film was made by Television Associates. Advantage of the cinematic test pattern is that it will give installation engineers a motion picture to focus on.

WOR and WOR-TV, it has been decided, will give each other heavy plugging, a policy which will give teevee a strong push among AM listeners. While WCBS, WJZ and WNBC all have video adjuncts, they aren't able to plug tele consistently because they feed the network. WOR's relations with Mutual give it a large amount of local option time, which will permit the all-out campaign for WOR-TV.

Unique arrangement has been worked out by NBC-TV and BBD&O to experiment with simulcasting of Lucky Strike "Hit Parade." The video cast, including dancers, are assigned to a separate studio and work out their routines to the music played by Mark Warnow's orch for the air version. The video segment is being viewed on a closed circuit, with kinescoping expected to start July 16. The two-studio idea, it is felt, will eliminate camera and prop interference with the AM broadcast. Bill Harrington was selected as "Parade" vocalist, it is reported, because he can accompany himself on piano or accordion and thus add to interest of the televersion. Show is expected to go TV in September.

Listing of tele set owners has become a major problem in Chicago because of the difficulty of keeping accurate, up-to-date rosters. None of the Chi stations attempt to keep lists, although WBKB kept files on mail response until late in 1948.

Only Chi source for listings is a forecast publication, which is besieged with daily calls from agencies, producers and promoters. Neatest coup was arranged by a Chi direct mail agency which bought up the mag's listings at \$10 per 1,000, and in turn is selling them to its clients at \$25 per.

NBC television, still hard pressed for studio space, has converted another radio studio in its Radio City, N. Y., headquarters into TV use. Latest to get the TV buildup is 3A, a comparatively small-sized studio on the third floor. With program activities expanding steadily, the web now has 37 image orthicon cameras in use for its studio and remote operations, believed to far surpass in number those of any other web. N. Y. studios are manned now by 210 technical employees.

Television is not only giving radio a drubbing, but has moved into sparring position with newspapers for consumer attention, according to circulation managers attending the international convention in Chicago last week.

Foremost exponent of "why newspapers should be less complacent" about TV was Abbie Wallace, circulation manager of the New York World-Telegram. He disclaimed any "serious threat to newspapers" but at the same time admitted that a personal survey showed that tele has cut into the sale of newspapers, especially late at night.

Metro has no present plans for getting into television, according to Bert Lebar, WMGM, N. Y., sales topper and head of the new MGM Radio attractions. Lebar, who recently conferred with studio biggies on the Coast, said that the pic company is "strictly out of TV and is pursuing a hands-off, tele policy." Strategy is to take a definite negative attitude to tele, rather than any middle-of-the-road position. Lebar reported, and Metro is nixing all video requests for its talent and properties.

## 'Screen Test' Co-op Sale; 200G Time-Talent Tab

ABC-TV's "Hollywood Screen Test" has been sold on a co-op basis to Best Foods and Duffy-Mott Co.

Best Foods will back the show over WJZ-TV, N. Y., for 52 weeks, starting Sept. 3, via Benton & Bowles. Duffy-Mott will bankroll the stanza on six ABC-TV affiliates for 52 weeks, starting Sept. 24, via Young & Rubicam. Time and talent costs are estimated at more than \$200,000.

Putting "Screen Test" into the co-op category is an extension of the web's video co-op policy, which is said to be operating in the black. Boxing and wrestling sessions are backed co-operatively in a number of markets.

## KTTV Leases Studios

Hollywood, July 5.

KTTV, Times-CBS tele station, has taken a five-year lease for two studios in the Capitol Records building on Melrose avenue. One studio will be left intact while the other will be completely remodeled. Rest of the building will remain in hands of Cap plattery.

Theatre seats will be removed and stage torn down in one studio, making room bare and level for presenting programs sans audience. The other studio will be left to handle 350-person audience.

## L. A. OUTLET USING TRAILERS FOR BALLY

Hollywood, July 5.

KLAC-TV will adapt motion picture technique of trailers to advertise station's forthcoming programs. Method will replace the printed card technique on the outlet. All other stations here are using the old vaude cards.

KLAC is making trailers on all programs utilizing a permanent cast. Also on film as a leaser will be the baseball games and other sports set by station. Outlet will use stills of shows not having a set cast.

## Detroit at Variance On Number of Sets

Detroit, July 5.

Estimates of the number of television sets in Detroit range all the way from 60,000 to 100,000.

Best compromise figure seems to be 72,000. That's based on a July 1 check by WXYZ of distrib reports and from the Detroit Edison Co. reports of installations.

Major distrib and manufacturers claim, however, that there are more than 100,000 video sets in operations here.

WXYZ hopes to get to the bottom of the deal by polling distributors.



# TV GROWING OLD TOO FAST

## FCC Asks Film Companies For 'How, What & When' on TV Plans

Washington, July 5.

What does theatre video need and how do the film companies plan to go about developing it?

This was the crux of a series of six major questions which FCC last week posed for Paramount Television Productions, 20th-Fox, and the Society of Motion Picture Engineers, the three big groups in the film industry now experimenting with theatre television. Coming mission asked them to submit full information by Sept. 2 next, with special attention to six specific matters. FCC asked especially:

1. What minimum frequency requirements will be for a nationwide, competitive theatre television service.

2. What specific frequency bands the film people want allocated for theatre television, and the reasons for the choice.

3. Exact functions which would be performed in each frequency in a theatre television service.

4. Whether, and to what extent, such functions could be performed, in whole or in part, by use of coaxial cable, wire or other means of transmission not using radio frequencies.

5. Whether, and to what extent, existing common carriers have or propose to have facilities available capable of performing such functions, in whole or in part by radio relay, coaxial cable, or wire.

6. Plans of proposals looking toward the establishment of a theatre television service.

While asking for information, FCC extended the temporary authorizations on some of the experimental relay stations Par and 20th have been using in theatre TV testing.

Commission approved three of these for Par and one for 20th in the New York area, at the same

(Continued on page 35)

## Puppeteers In TV Genuflect

Detroit, July 5.

The happy merging of puppetry and television provided an exciting topic of conversation for the 200 members of the Puppeteers of America who held a four-day convention here ending Friday (1).

"Both puppetry and television are benefiting by the wedding of the two," said Martin Stevens, of Middlebury, Ind. He abandoned the "legit" theatre in 1934 to become a fulltime puppeteer.

"Television overcomes the major disability of the puppet show—that of not being able to see it back of the 10th row," he declared. "The smallness of the puppet stage has the added advantage of overcoming the early weaknesses of television. The fuzziness of the screening adds reality to the characters. The players are seen nearly 'life size'."

There was only one dissenting voice heard as the puppeteers "thanked the Lord" for television. Nicholas Nelson, of Chicago, said puppets have a future—but it is not in television. He claimed television stations put too high a price on shows, forcing prospective sponsors to abandon first-rate productions.

## WGN-TV's Hoopla To Unveil Transmitter

Chicago, July 5.

WGN-TV has skedded a special telecast to celebrate the official opening of its new transmitter and antenna tonight (5) with a show built around comic Sid Caesar, Lind Brothers vocal group, Dorothy Dorben Dancers, comic Willie Shore and singers Nancy Wright, Donald Gramm and Lee Bennett.

## 'WHAT'LL WE DO FOR AN ENCORE?'

Top television execs, taking advantages of the current hiatus period to review last season's hectic activities, are beginning to worry about that old show biz saw—"What can we give 'em for an encore?"

Mad rush during the season just ended to sew up topname talent at practically any cost has given the industry no chance to develop new writing, producing or acting talent. Even more important is the fact that the names most in demand are such seasoned performers as Jack Benny, Ed Wynn, Eddie Cantor, Al Jolson, etc., and the string of high-bracketed performers who guested on the various vaudeo shows.

With TV having thus become virtually an old-hand medium despite its youth, industry toppers are wondering "Where do we go from here?" As one network exec put it, "Television programming is beginning to look like a Palace bill of 20 years ago. What are we going to do when these name stars pass their peak or feel it's time to retire?"

Only two years ago, the industry chiefs recall, advertisers and the networks alike were satisfied to think in terms of a \$500 weekly budget. Shows costing as high as \$2,500 at the time, such as the still-current "Kraft Television Theatre," were notable exceptions. Then came Milton Berle and His "Texaco Star Theatre," with its emphasis on headline guests and, zoom—competing sponsors scrambled to match its draw. Budgets skyrocketed into the \$20,000-\$25,000 brackets and tyro performers, writers, etc., were left straggling.

Run-through of the top-rated TV shows reveals few actors or performers who had not previously established themselves in some other medium. Only possible exceptions might be the moppet characters, such as "Howdy Doody" (with Bob Smith) and "Kukla, Fran and Ollie" (with Fran Allison and Burr Tillstrom). Less costly programs are similarly devoid of new talent and, with the exception of such young "old timers" in the business as NBC's Fred Coe, there are few big names unique to TV in the production-direction ranks.

Only salvation in sight, according to the industry toppers, are the series of house-built packages now being created by the networks. Because they are forced to work on sustaining budgets, the webs are utilizing lesser-known performers, or developing new ones. House packages also give assistant producers and directors a chance to test their wings. But, the TV execs point out, the big sponsors are sighting for a reprise of the expensive programs for next season.

## Mars Buys 'Howdy'

Chicago, July 5.

Mars, Inc., has signed for a 13-week, 15-min. segment of "Howdy Doody," starting Sept. 5.

Candy company will sponsor the Mon. 4:45 p.m. period through Grant agency.

## All-Star Game for Par?

While there is little chance of theatre television cutting in on the World Series in the fall, the Broadway Paramount might pick up the All-Star Game next Tuesday (12), which is to be played at Brooklyn's Ebbets Field.

Gillette Safety Razor is to sponsor the game over CBS-TV, which is transmitting it to some 19 cities. It was Gillette who bankrolled the Charles-Walcott fight in Chicago two weeks ago and permitted both the Par and the Brooklyn Fabian theatre to pick it up for large screen use. As a result, while no deal has been signed for the Par to carry the All-Star contest, it is expected some such pact will be inked this week.

## NBC's Revamped TV Program Roster Puts Accent on Chi Originations

### 'Do You Speak Broken Television?'

asks

Bob Colwell

in the

4th Annual

Radio-TV

Review & Preview Number

of

VARIETY

Out This Month

## MOT Readies Pacific War Vidpic Series

March of Time, which produced "Crusade in Europe" for ABC-TV and 20th Century-Fox, is making a 52-reel vidpic series on the war in the Pacific. Video will thus be the first medium to give a comprehensive picture of that part of the war.

To be aired nationally in early 1950, the films will document actions of all U.S. and Allied services in all theatres of the Pacific fighting. Since no single book covered the subject, as did General Dwight Eisenhower's for the European theatre, original MOT scripts will be used. Richard De Rochemont, who served in a similar capacity for "Crusade," will produce. Project has the backing of U.S. Army, Navy, Marines and Air Force, and of British, Australian, New Zealand and Dutch authorities.

As in the "Crusade" series, the Pacific pix will consist of 26 chapters, each less than 25 minutes long, to provide time for commercials. Show will probably be bankrolled by Time, Inc., with possibility that a co-sponsor may split the bill. Production cost is estimated at between \$300,000 and \$400,000.

## Yanked From Thurs. TV Slot on NBC, Bigelow Shifts Winchell to CBS

CBS has acquired the potential video competition to its Edgar Bergen show with the pacting of the Bigelow program with Paul Winchell and Dunninger. Bigelow will start on CBS in October after its summer hiatus. Program has one more week to go on NBC.

Switch came last week when NBC assigned the current Bigelow Thursday 9:30 p.m. slot to Buick's Olsen & Johnson show in the fall. Young & Rubicam, agency for Bigelow, was dissatisfied with new time allotment and pacted the program with CBS for the Wednesday 9 p.m. slot giving it an adjacency to the Arthur Godfrey program. Package is under a three-year video contract to Y&R and has two years to go.

Switch came as a surprise in the trade inasmuch as show's Hoopers indicated seventh position in national standings and second in N. Y. following.

Tele show's switch to CBS doesn't preclude the possibility that Winchell may do a radio show on NBC. Winchell was on the Jane Pickens program for 14 weeks last season, and there's a probability that NBC may attempt to give him an AM slot.

NBC television, capitalizing on comparative sponsor inactivity during the current summer season, is effecting a sweeping realignment of most of its sustaining programs to build their chances for snagging bankrollers. Idea, as worked out by national program chief Norman Blackburn, is to find the hottest spots available for the shows the web thinks are hot and so try to build their ratings before the anticipated renewal of sponsor interest in the fall.

Three of the programs involved originate in Chicago, indicating the web may put increased emphasis on its Chi operation for building new packages. One of these, "Garroby at Large," now aired Saturday nights at 10, switches in to the Sunday night at 10 period starting this week (10), to take advantage of the "Philo Television Playhouse" returning to the air in the 9 to 10 spot the following week. "RFD America," also originating in Chi, moved into the Thursday at 8 p.m. time starting last week (30).

Third Chi show is "Quiz Kids," which takes over the full connected network as a sustainer in the Wednesday night at 8 slot until Aug. 31. Alka-Seltzer has bought the program starting Sept. 7, when it will be moved into the Wednesday night at 10 period.

Biggest switch is to be made in the Saturday night log. Blackburn hopes to get the U. S. Marine Band from Washington to fill the 8 to 8:30 bracket. "Television Screen Magazine," now aired at that time, will be shoved back a half-hour. "Who Said That?" Crosley-sponsored quiz show, remains in its present 9 to 9:30 slot, with the "Eddie Condon Floorshow" taking over the 9:30 to 10 time. Latter slot is now occupied by "Saturday Night Jamboree," which is to be yanked. "Three Flames" will take over the 10 to 10:30 time which, with the Condon show, will give NBC a back-to-back jazz parlay.

"Believe It or Not," rating on which has been climbing gradually for the last several weeks, will be moved from its present Tuesday night at 9:30 time to a half-hour earlier on Tuesdays, following the new Olsen & Johnson program. Procter & Gamble's "Fireside Theatre," which have held the Tuesdays at 9 segment, started its summer layoff after last night (5). NBC is also planning to revive a television of the "Lights Out" program, to which it owns rights, in the Friday nights at 9:30 slot. That will depend on whether American Tobacco gives up the time following expiration of the "Your Show Time" program next week.

## Pall Mall Buys TV 'Big Story'

American Tobacco has picked up the tab on "The Big Story," TV documentary series which will blend live action and film shot on location in the cities where the factual yarns took place. Stanzas will preem around Sept. 15 and Sullivan, Stauffer, Colwell & Bayles, agency for Pall Mall, is negotiating with NBC-TV and CBS-TV for a suitable slot.

Bernie Procter will produce the program, which will be scripted by Arnold Perl, who also does the AM "Big Story" series for same sponsor.

## Marines' TV Signoff

Washington, July 5.

Film is being made here with Marine Corps color guard and full Marine Band for use of all video stations in the U. S.

Based on an idea by Donald A. Stewart, manager of WDTV in Pittsburgh, film is being produced for the benefit of any station which will use it for signoff and other purposes.

**MAMA**  
With Peggy Wood, Judson Laire, Malcolm Keen, Ruth Gates, Rosemary Rice, Dick Van Patton, Iris Mann  
Writer: Frank Gabrielson  
Director-Producer: Ralph Nelson  
30 Mins., Fri., 8 p.m.  
Sustaining  
CBS-TV, from New York

For some time now there's been an awareness that one of the basic formulas necessary to give video a much-needed lift and warmth, namely situation comedy, has been lacking. As TV became more and more inundated with hit-and-miss vaudeo presentations, it only served to accent this shortcoming. The emergence of "The Goldbergs" was the clincher in recognizing that situation comedy, when real and alive, was as vital to tele's creative growth, as it was in radio.

The point was again proven last Friday night (1) with the premiere of "Mama," the new Carol Irwin package built around Kathryn Forbes' warm-hearted Norwegian characters as suggested by her "Mama's Bank Account" novel and its subsequent "I Remember Mama" legit and pic adaptations.

In effect this is the "Goldbergs"—with a Norwegian accent. And on the basis of last week's initial installment, the "Mama" saga looks like a TV click. As scripted by Frank Gabrielson and enacted by a highly capable cast headed by Peggy Wood and Judson Laire, with all the necessary topflight production accoutrements, it is endowed with sufficient qualities to satisfy discriminating viewers in all age brackets. The mood, the color, and the flavor of the original Forbes characterizations have all been captured, and brought to life within the framework of a polished TV production.

Gabrielson played it safe for the initial episode, built around Papa's attainment of citizenship (a script, incidentally, that had previously done successful service in radio), but dovetailed with the surefire sentimental values was a blending of rich, far portrayals, sharply focused by expert camera treatment, to suggest "Mama's" continuing broad appeal.

With the possible exception of Uncle Chris (Malcolm Keen's portrayal seemed too forced; certainly not the sympathetic character as suggested by Oscar Homolka), the casting was first-rate, not ably Judson Laire as Papa, Peggy Wood as Mama, Iris Mann as Dagmar and Rosemary Rice as Karin, the latter, as in the stage version, also doing the running commentary.

General Foods, which starts sponsorship of "Mama" on Aug. 5, appears to be playing it smart in video, at least in its coffee division. What the "Goldbergs" is doing for its Sanka product, "Mama" should duplicate for Maxwell House.

Rose.

**FEDERAL AGENT**  
With Joe De Santis, Arnold Robertson, Edward E. Conroy, narrator  
Producers: Chick Vincent, James Caddigan  
Directors: Carl Eastman  
Writer: Don Sanford  
30 Mins., Wed. (2nd), 9 p.m.  
Sustaining  
DuMont, from N. Y. (7 stations)

DuMont's "Program Playhouse," showcase for new tele talents, last week preem'd "Federal Agent," a whodunit based on the files of Edward E. Conroy, formerly chief special agent for the FBI in New York. Conroy served as narrator, which seriously detracted from the show's potentialities. The investigator was nervous before the cameras, fluffing some of his lines. In addition, fact that the material was read destroyed the illusion of reality, especially so since the case enacted dealt with a phenomenal memory job.

The story itself lacked dramatic punch, detailing the tracking down of a quartet of murderers. The case was cracked by the identification of a single fingerprint, a feat which lacks spectacular eye-appeal. On the other hand, a documentary handling of the tedious identification process could have aroused interest.

Stanza evidently suffered from insufficient rehearsal time. Thespian in the opening holdup scene was unconvincing. Cutting from camera to camera was slow and a couple of times the cast was left on screen after the scene had died. Joe De Santis, however, turned in a neat job as the gang leader and Arnold Robertson was fair as the sheriff.

Injection of the narrator at two points in the unfolding of the yarn was bad, interrupting the story and explaining what should have been told in action.

Bril.

**MR. AND MRS. NORTH**  
With Joseph Allen, Jr., Mary Lou Taylor, others  
Producer: John Loveton  
Director: Marc Daniels  
Writer: Hector Chevigny  
30 Mins., Mon. 9 p.m.  
COLGATE  
NBC, from New York  
(Sherman & Marquette)

The video translation of one of radio's staples, "Mr. and Mrs. North," provides an added dimension to this lightweight mystery. This comedy when wired for sight retains the same qualities inherent in its radio edition plus the visual attributes afforded only by tele.

For the initial session writer Hector Chevigny has taken a subject with which he's unfortunately quite familiar with—that of a sightless man who has the responsibility of administering a relatively large estate. Jerry and Pamela North stumble across one murder and an attempted murder and Pamela's light-headed hunches provide the key to the solution.

The one unfortunate aspect of this yarn is the fact that the viewer by asking himself which of the cast is most unlikely to pull the caper, finds himself in agreement with the show's denouement. The villain of the piece shouldn't be so stainless if the element of mystery is to be kept at top-secret level.

Enactments are uniformly good with Joseph Allen, Jr. and Mary Lou Taylor as the sleuthing pair, with sets and production values excellently keyed.

The Colgate commercials for Lustré Creme shampoo and Ajax cleanser are in the metrical form with cartoon embellishments. The big center spiel comes off best.

Jose.

**MEET YOUR CONGRESS**  
With Blair Moody, moderator  
Producer: Charles Christensen  
30 Mins., Fri., 9 p.m.  
NBC, from Washington

From a public service angle, this type of program is probably the most effective educator in the working of the U. S. government. Although there are several other programs similar to this on the air, there's more than enough material to go around. All of these shows are not only informative, but have a natural dramatic quality born out of ideological conflict. They bring to the constituency not only the viewpoints of the legislators but their personalities as well. In short, this program genre is video's meat.

"Meet Your Congress" has a familiar, straightforward format which brings two Congressmen from each party to discuss vital public issues. On the preem (2) Senators James Murray, Joseph O'Mahoney, Jomer Ferguson and Andrew Schoepel kicked around the problem of rising unemployment in the U. S. The show had several rough spots. Blair Moody, as moderator, apparently failed to elicit the participants in video's etiquette and consequently, speakers were getting into each other's hair. Early part of the show, moreover, was taken up with some academic comments that flared into verbal fireworks just about at closing time. In any case, however, it gave a glimpse into Congress' division between the laissez faire and government intervention camps. With firm control by Moody, it will undoubtedly emerge into topnotch adult video fare.

Herm.

**PUPPET OPERA**  
Producer: Ernest Wolff  
Director: Oswald Werrenrath, Jr.  
30 Mins., Tues. 8 p.m. (CMT)  
NBC, from Chicago (8 stations)

Ernest Wolff's puppet troupe is an earnest experiment in bringing opera classics to televiewers, in this case "Aida," but it will take more than claquers to warrant encores. Wolff's miniature opera has scored heavily in Chi hotel rooms and restaurants using a tiny stage and recordings of La Scala Co. of Milan, Italy. The intimacy gained by a personal showing is lost on TV, wherein the puppets move jerkily about in a grey mist.

Topflight recorded music can't save the show from an almost complete sense of unreality, although the program technique is a faithful imitation of grand opera, complete with orch. curtain calls, intermission scenes and announcements. Camera can't get close enough to pick up intricate details of costumes and scenery, which are a big feature of the troupe and hence these are not noticed by viewers.

It's too bad that a first class idea such as this doesn't meet tele requirements, at least in black and white reception. On color tele, with adequate closeup lensing, puppet opera would be a better show.

Mart.

## Tele Followup

"Front Row Center" on DuMont continues to hold up as one of video's brighter revues. Modestly scaled and stacked with young talent, Friday's show (1) ran off at a breeze, entertaining pace for most of the way. Comedy sparkplugs are Jan Murray, doubling as emcee, and Phil Leeds, both contributing several funny sketches. Niterly singer Marion Bruce delivered a couple of fine numbers and the superb dancing team of Hal Lohman and Joan Fields scored once again with some fancy stepping. Singing duo of Virginia Oswald and Jack Cassidy were okay but their turn was too long. Overall, show rates high because of its fresh material which, even though slipping at times, reveals a willingness to take a chance.

"Studio One," for its last show this summer, made a flight into a ghostly realm with the adaptation of Ellen Glasgow's "The Shadow Third" on CBS last Wednesday. Drama had a fragile substance but was spun out effectively via expert performances and a superb production. Especially standout was the camera's fluidity in creating a subtle atmosphere of impending tragedy. The climax of this piece in fact, was accomplished solely via camera work.

Yarn revolved around the attempt of a doctor to get rid of his wife by committing her to an insane asylum. Gliding eerily through the piece was the form of the deceased daughter who was killed by her father through negligence. The ghostly existence of the girl is used for some confused symbolism for most of the way but is exploited for a spine-chilling climax. At the windup, the doctor is shown sprawled dead at the bottom of a staircase with the camera slowly rising upwards to pick up the child's skipping rope which tripped him on the top step. Members of the excellent cast included Helmut Dantine, Francis Fuller, Margaret Randolph, Frank Wilson and Una O'Connor.

Kyle MacDonnell, who won her television spurs as the singer with a tres videogenic face, branched out into her first dramatic role Wednesday night (29) on NBC-TV's "Kraft TV Theatre"—and did a surprisingly good job on it. Play, an old fashioned farce by Margaret Mayo titled "Baby Mine," lacked impact because its basic situations have become trite but, under the combined administrations of Miss MacDonnell and others in the cast, it emerged as easy viewing. Fun was heightened by the actors playing it so fast, that it wound up six minutes early. They rounded off the hour by introducing the cast and plugging the following week's program.

As a scatterbrained wife addicted to lyting, Miss MacDonnell laid on the slapstick with a heavy brush, proving she can handle roles like these with ease. Warren Parker and Natalie Core were good as her best friends and Gordon Mills was adept as the disgusted husband, milking the maximum in laughs from the part. J. Walter Thompson staff producer Paul Belanger hyped the pace with his camera cutting and was also responsible for directing the cast so deftly.

**RED BARBER'S CLUB HOUSE**  
With Red Barber, guests  
Writer: Judson Bailey  
Producer: John Peyser, John Derr  
15 Mins., Sat., 6:30 p.m.  
U. S. ARMY AND AIR FORCE  
CBS, from N. Y.

Broadcast simultaneously over AM and TV, this sports show has the advantage of Red Barber as pilot. Barber is a smooth, well-informed gabber who can get across the maximum amount of info with minimum effort that's directed at the key athletic events. Program serves nicely as a week-end news roundup, plus late baseball scores and interviews with sports celebs. Despite the radio tieup, special video angles were liberally used via still and motion pictures which illustrated Barber's chatter without interfering with the AM broadcast. On the kickoff stanza (2), Barber exploded the baseball myth about the July 4 league leaders, described the inspiring comeback of Joe DiMaggio and gave the week's of tennis results. Picture inserts were neatly handled throughout. Barber, with Pee-wee Reese of the Dodgers who, incidentally, broke up the ball game only a few minutes previous.

Filmed plug for the U. S. Air Force was a hardhitting selling job showing the planes to be handled by the potential recruits.

## WHAT'S THE WORD?

With Jack McElroy, Margaret Brown, Jack Lane, Monica Whalen, Whitey Roberts, Gene and Jean, Cy Sommers, Jack and Jackie Shafon, Ivan Dilmars orch.  
Director: Bud Cole  
Producer: John Nelson  
30 Mins., Thurs., 8:30 p.m.  
EVANS CASE CO.  
KNBH, Hollywood  
(Don Marter)

"What's the Word?" is best of the audience participation yet beamed on the Coast. That really isn't saying much, because most of them have been pretty sad affairs. Comparisons aside, "Word" is so, for if for no other reason than the fabulous prizes gathered by the Three Johns of "Bride and Groom," Masterson, Nelson and Reddy. It's a show that Coast viewers will be looking forward to next week, because the giveaways are right in the "Stop the Music" groove. Additionally, there's good entertainment on tap.

Time and talent costs, aside from the premiums, are \$1,200. Jack McElroy is emcee of the Evans Case Co., layout, with Westinghouse Electric and other manufacturers in for some painless cop-plugs. McElroy stands in front of a large chart with squares on it, like a kingsize crossword puzzle. Studio audience and home viewers are given clues contained in such acts as Whitey Roberts' juggling stint and Margaret Brown's tap dancing. In the case of Roberts it was a five-letter word (McElroy supplied that cue), meaning "lure," because Roberts was juggling two-bit pieces. Miss Brown's was "toe." When a studio participant misses, viewers get a chance to phone in the answer.

Other clues were provided by such acts as Gene and Jean, magicians; Cy Sommers in pantomime of a "Figaro" recording; Jack and Jackie Shafon, puppeteers; Jack Lane, Brown Derby cartoonist whose sketch was correctly pegged as Dennis Day; and songstress Monica Whalen. Ivan Dilmars and orch provided the backing. McElroy worked like a beaver, but ingratiatingly. Dittie for announcer Lou Cole. Bud Cole directed, John Nelson produced, Don Marter of Boston is agency for Evans, and the results were worth the backbreaking efforts of all concerned.

Layout moves so fast that the commercials are hardly more than throwaways. Speed, apparently, is the secret of staging successful video giveaways. Speed, and the giveaways themselves.

**BRASS BUTTONS REVUE**  
With NBC's Page and Guide staffers  
Writer: Bob Van Scoyk  
Producer: Bill Garden  
Director: Dick Cox  
Music: Jerry Verbel, Jerry Breiten  
30 Mins., Wed. (29), 10:40 p.m.  
Sustaining  
WNBT-NBC, N. Y.

"Brass Buttons Revue," written, directed by and starring NBC's page and guide staffers in N. Y., is the opportunity offered them by the web to showcase their talents, on the assumption that many of them use their jobs as stepping-stones to careers. Last Wednesday night's edition, first since the war, revealed considerable creative talent in writing and direction and the performers, while not standout, showed some promise.

Most of the show was played for laughs, which was a good thing, since the one or two attempts at serious skits were n.s.g. Best of them lampooned some of NBC's best known properties. "Howdy Doody," the web's video puppet star, took in on the chin via a hilarious skit titled "Rowdy Rudy" and radio giveaways also came in for their share of satire in another neatly played scene. Show at times took on the coy characteristics of a high school senior class play but, for the most part, indicated some of the talent involved should be given a professional try-out.

As a sustainer, the revue could not have given too much camera rehearsal, which was sorely evident in directions, with performers peeking through curtains with camera range, etc. Otherwise Bill Garden, himself a former NBC page boy and now chief of the web's TV promotion operations, handled the production capably. Singer Earl Wrigleson, who also graduated from page ranks, was on hand to introduce the proceedings.

**San Francisco** — "Kieran's kaleidoscope," new series of quarter-hour nature films directed and narrated by John Kieran, which debuted June 30 via KGO-TV, has been signed for sponsorship by the Bank of America.

**OLSEN & JOHNSON SHOW**  
Starring Ole Olsen & Chic Johnson; featuring Marty May, June Johnson, J. C. Olsen, others  
Producer-director: Ezra Stone  
TV Director: Frank Burns  
60 Mins., Tues., 8 p.m.  
BUICK  
NBC-TV, New York  
(Kudner)

Olsen and Johnson have certainly run the gamut. The zanies have been in every branch of the amusement industry during their approximately 35 years as a team, and now they're a cinch to carve a new career for themselves in television. Their opening show for Buick, as the Tuesday night summer replacement for Texaco's Milton Berle vaudeo, gave plenty of indication that they will make a place for themselves when they get their own spot in the fall for the same sponsor.

There was hardly a piece of business that O&J did on the opener that isn't standard. All of it, of course, associated with O&J.

Ole Olsen, always a master at the talk, doesn't have midgets running up and down the aisles, or other distractions occupying the audience, when he's making with the tele gag. This isn't Olsen in the theatre, it's Olsen in the TV. Olsen is focused on him alone. Thus he punches home his spiel.

Throughout this TV-er is in the usual Olsen and Johnson tradition of scurrying midgets, loud costumes, racy pace, standard sketches with the usual blackouts, and the countless props without which no O&J show is complete.

Production-wise, it was a strong show. Everyone rates more than a nod, and a particular one goes to the camera crew.

In one, highly peopled show, but no one had much to do outside of the stars, Marty May, Chic Johnson's son-in-law, was the emcee in the "pre-show" festivities within the show, in which a Hollywood premiere was satirized for five minutes, from in front of the TV theatre. June Johnson, Chic's daughter, and J. C. Olsen, Ole's son, helped make it a family affair.

This is a show that costs, production-wise, in the neighborhood of \$20,000 weekly. It looks it.

Kahn.

**ON THE AVENUE**  
With Howard Tupper, Bernard Krause  
Producer: Bob Stone  
Three 60-Min. Telecasts  
ALBANY CENTRAL AVE. CIVIC AND MERCHANTS ASSN.  
WRGB-TV, Schenectady

Celebrating a unified three-day sales promotion, an Albany merchants group inaugurated a new feature in its advertising budget, the presentation of three hour-long telecasts through WRGB's remote equipment. It was the first time such sponsorship had been essayed hereabouts; the results accordingly were closely studied in both the video and the business fields. Comments by interested parties, on and off the air, were generally favorable, although from the point of viewers the shows were too long and repetitious. They held moments of interest, however.

Two teenage bands played acceptably. Howard Tupper and Bernard Krause did impromptu interviews. Changed spots for each telecast, plus film shot of avenue establishments, gave participating stores a sufficiency of plugging. Added to this were the many spels by merchants and participants. Camera work attained a fairly high level of effectiveness. It is probable that producer Bob Stone and others of the crew learned valuable lessons from pickups.

Jaco.

**MUSICAL DEMITASSE**  
With Kay Fredericks  
Director: Lee Hall  
15 Mins., Wed., 7:45 p.m.  
Sustaining  
WNHC-TV, New Haven

"Demitasse" is pegged as a series of varied femme vocalizing, program caught (29) being confined to operatic selections from "La Boheme" and "Madame Butterfly."

Kay Fredericks, with radio and recital background, displays a nice voice and sufficient facial emphasis to make her rendition convincing from the dramatic standpoint.

Program is broken up by chatter between Miss Fredericks and announcer Tom Romano, conversation being descriptive of story being told in particular song. Peter Roy accompanies okay on the piano.

Camera work of lap dissolves and double exposures is effective in chopping up the lengthy straight vocalizing shots.

Bone.



## Tele Chatter

### New York

CBS-TV director Ralph Levy left for the Coast, Sunday (3), where he is to take over direction of some of the big-name programs planned by the web for the fall. Announcer Rex Marshall now doing all his television and AM work on a freelance basis, with shows on most of the N. Y. stations and nets. TV, first video picture mag on a national scale, scheduled for an August launching by G. & E. Publishing Co. Walter L. Stieckel, former RCA-Victor manager for the Leo Meyberg Co., Los Angeles, named DuMont national receiver sales manager. New mobile tele unit slated for a tour of the N. Y. area soon to showcase Air King receivers, in cooperation with company dealers. Singer Kitty Carlisle signed by Muriel Campbell for a live video show to be titled "Tea with Kitty". Show biz vet Martin Begley named talent procurement supervisor for NBC-TV. Walter Lantz cartoons, "Woody Woodpecker" and "Andy Panda," bought by Bob Emery for daily showing on his DuMont "Small Fry Club." Douglas Dean, Ray Bolger's understudy in the current Broadway production, "Where's Charley?" joined the permanent cast of DuMont's "And Everything Nice" as dancing partner for Maxine Barratt. NBC-TV's Kyle MacDonnell vacationing at her Kansas hometown until July 22.

### Hollywood

Hollywood Bowl has informed television stations that five Bowl programs are available for telenessing this summer. Bowl is asking \$2,500 per program. Being offered are the San Francisco Ballet on July 23, Tex Williams' Caravan on July 30, La Traviata, Aug. 12-13 and the ice show featuring Barbara Ann Skott on Aug. 27. . . . Leighton Brill and William Trinz have set up tele production company. Brill was former Coast rep for Rodgers and Hammerstein. Trinz was U-I talent scout. New company, to be known as B-T Enterprises, will specialize in musical packages. . . . Don Lee has leased 16 John Wayne westerns from Toby Anguish's Television Pictures Distributing Corp. Pix were produced at Monogram between 1933 and 1935. Series will be telenessed starting Sunday, July 17. . . . Telefilm is making its second series of 52 telepix titled "Roving Cameras." . . . KTTV has leased 13 British pix from CBS. They are part of the 52 under CBS wing. Station will start beaming Saturday, July 16, kicking off with "High Command." Films were made between 1940-44. They feature James Mason, Gracie

Fields, Ann Todd, Otto Kruger, John Loder, George Sanders, Edmund Gwenn, Vivien Leigh and others. . . . Christl and Webber Productions has completed a 30-minute dramatic film for video based on novel "Homeward Bound" by W. W. Jacobs. Telepic stars Dick Foran and Rosemary DeCamp. Hans Conried, Grady Sutton, Joyce Compton and Thurston Hall are featured. Peggy Webber directed and Frank Christl produced film.

### Chicago

WNBQ has cancelled out its Puppet Opera after four programs. Difficulty in lensing is believed to be the reason for axing. . . . Corinne Bartolini off to Coast for NBC-TV audition. . . . WGN-TV celebrated Philippine Independence Day with special documentary filmed in Pacific by U. S. Signal Corps. . . . Pat Flanagan and Vince Garrity announcing WGN-TV coverage of Chi police baseball benefit July 6. . . . Burton Holmes now shooting film at Sarra studio for Santa Fe railroad tele series skedded for fall release. . . . WGN-TV staffer Nancy Laing winner of Evanston beauty contest. . . . Indie tele producer Tom O'Brien back on job after bout with virus x. . . . ABC-TV's Sing-Copation with singer Dolores Marshall and instrumentalist Jack Fascinate switched to new time Sun. at 8:15 p.m. . . . Florida Trio acrobatic team and juggler Jimmy Evans guested on ABC-TV Super Circus. . . . "Cross Question," WGN-TV courtroom drama created by attorney William Wines; goes off for a week, and moves to new time on return. Wed. at 9 p.m. is new period.

### London

TV's newest Saturday night program, "Magic Carpet," which replaces "Cafe Continental," unrolls for the first time July 8 and will touch down in Cairo, with a visit to Rio de Janeiro set for the following month. . . . Ana Esmeralda and the "Spanish Rhapsody" company, which is now appearing at the Savoy theatre, were telecast in a 45 minute program. . . . Video cameras will be back at the Ascot race course when Peter Dimmock and Henry Green will be commentators. . . . Televised direct from the theatre before the war, J. B. Priestley's Yorkshire comedy, "When We Are Married," will be on the air again Sunday (10) with a repeat performance the following Friday (15). . . . Only Horse Battery in the British army, the King's Troop of the Royal Horse Artillery, will be featured in the evening program next Monday (11).

### Ready Answers

Don Hyndman, Eastman Kodak engineer, will head a special committee which the Society of Motion Picture Engineers is setting up to answer the six questions posed by the FCC on theatre television. Special committee will meet within a few days to start working on a report to the Federal agency.

Most of the information needed to meet the FCC demand for edification on the film industry's plans are already in the hands of SMPE. Hence, there is no question that the group will be able to meet the two-month deadline set by the FCC.

### FCC Asks

Continued from page 33

time making plain that "it is without prejudice to any action that the Commission may take with respect to authorizations or applications of the grantee in the light of the decision of the Supreme Court" in the Big Five anti-trust case. FCC denied two other relay extension applications for Par and one for 20th on the ground that these relays were not being used anyway.

In its letter to Paramount, FCC said:

"You are further advised that before any permanent frequency assignments may be authorized for theatre television relay purposes it would be necessary both for the Commission to allocate frequencies to any such contemplated service, and to adopt rules and regulations governing the licensing and operation of stations in any such service.

"At the present time no such rule making proceedings are pending and the Commission has received no request therefor. . . .

"The Commission is not in a position to give any assurance that as the result of appropriate rule making procedures it would necessarily reach the conclusion that allocations of frequency to, or adoption of rules and regulations governing, theatre television relay would be justified in the public interest, convenience or necessity."

FCC told Par that the temporary extension only carries for a few months and that additional information must be filed by Sept. 2 if the company wants to continue the experimental relay licenses.

Greenville, Tex.—Leo Hackney, commercial manager of KGVL here, has been named manager of the outlet, replacing Earle Fletcher, who has resigned.

## 20% of London's TV Time Given To Light Fare; Vaude in Sat. Key Spot

London, June 30.

### ABC SNAGS BAPTIST SHOW VS. MBS PITCH

ABC has won its battle with Mutual to snag a contract with the Southern Baptists. The latter's religious program, a half-hour stanza to be aired on Sunday at 3:30 p.m., will be skedded on some 130 stations across the south.

Move points up the web's new policy of taking commercial religious airers, cued in by raids on some of its shows by CBS and NBC. ABC and Mutual now find themselves dueling when it comes to new biz and renewals. ABC recently made a pitch to lure National Biscuit Co.'s "Straight Arrow" away from MBS, but was unsuccessful.

### WJJD's AM Vs. TV Forum

Chicago, July 5.

Radio listeners will get an earful of "what's what" in the radio vs. tele industry struggle in a special WJJD forum July 10. Holman Faust of Mitchell-Faust agency, and ex-head of the Chi Radio Management Club, will tangle with Johnny Graff, WBKB program director. Bill Irwin, radio-TV editor of the Sun-Times, and moderator Lee Schooler fill out the panel.

### WESA's Overhaul

Pittsburgh, July 5.

Heads are continuing to fall at district radio stations and latest shakeup has just taken place at WESA in nearby Charleroi, Pa., where John (Whitey) Karabin is out as manager and has been replaced by Charles R. Duvall, former sales chief at WJPA in Washington, Pa. Henry Niederkofter, chief engineer at station, has been upped to Duvall's assistant.

At same time, Joe Beljan takes over at WESA as news editor and publicity director.

### Wisner's Brewery Sponsor

Detroit, July 5.

Harry Wisner's "Sports Show" over ABC network each Saturday evening will be sponsored henceforth by the Goebel Brewing Co. of Detroit.

Program had been sustaining Wisner has been sports director of ABC since 1942. His program originates at WXYZ when he is not on the road covering top sporting events.

About 20% of the screen time on the BBC's London video service is now being given over to light entertainment, which embraces everything from the music hall to musical comedy. Of this time, vaudeville alone accounts for three Saturday peak evening dates each month. Viewing time for vaudeville is already permanently allocated for three monthly features. To keep the percentage up there are, in addition, occasional short series like "The Magpies," with Betty Astell and Cyril Fletcher, revues taken direct from legit theatres and various types of floor shows.

Although straight drama still holds No. 1 position, there is a growing demand for popular TV shows, and the BBC light entertainment director, Pat Hillyard, is planning the introduction of two new program series. First of these, skedded for mid-August under the title of "Cabaret Cruise," will have a cruising liner as its setting, and the material will include light vaudeville items, a quiz and popular bits.

Second series is planned as a weekly show, and Hillyard is now scouting for a top-ranking star who can be featured as resident artist. Arthur Askey, who has a high radio rating, is a likely candidate, and two TV spots he has had proved him a natural for the medium.

Of the three regular vaude shows, "Cafe Continental," which recently celebrated its second birthday, has the biggest viewing public, with an audience calculated to be around 600,000 for each show. This program is being transformed into the "Magic Carpet" series, and the "Cafe" will move to a different country each month, with Cairo as the starting-off ground.

Major difficulty facing the BBC in its endeavor to widen the scope of its vaudeville entertainment has been the restrictive clause in many theatre contracts prohibiting stars from working on TV at Alexandra Palace. This embargo affects particularly American artists touring Britain via one of the major circuits and a video show would cost them their return fare to the States.

Another restriction is in the matter of finance. Since TV is being heavily subsidized by license money garnered from radio, maximum budget for a 60-minute vaude entertainment is limited to around \$2,500 to \$3,000.

Edie Dear:

So now it's TELEVISION! Your staging and choreographic efforts each week for the Dave Garroway show are excellent. There — I've said it — even though I am your brother.

Know you're busy on the new "Empire Room" Palmer House Show, etc., so I'll just send love and see you next week in video-land.

Love,  
Richard Barstow

Dear Brother Dick:

Why didn't you tell me you were doing the CBS "Ford Show"? I loved it. Mother and I will tune in again on Monday. You really must be in the chips now that you've finished choreographing the Barnum & Bailey Circus — and that surprise smash act for Janet Blair and the Blackburn Twins. Now — how about sending Mom some money!  
Love and kisses,

Edith Barstow

## From the Production Centres

### IN NEW YORK CITY . . .

Michael Sillerman, formerly prexy of the Keystone Broadcasting Co., has joined the Fred W. Ziv Co. as special sales rep, headquartered in the transcription outfit's N. Y. offices. **Heidy Mayer**, story teller on WOR's "Here Heidy," flew to Israel yesterday (Tues.) for 10-week stay during which she'll collect tales for her stanza. . . . **Mastic Acres** real estate outfit has added three 15-minute Italian shows on WOV in addition to its biz on WHOM and WVNJ. . . . **Edith Dick**, WWRL station manager, named to board of trustees of Queens Symphony. . . . **Arno Huth**, expanding activities at New School, will teach two courses on world radio and a seminar in international broadcasting. . . . **David T. Golden**, publicity-special events topper of WPAT, Paterson, has resigned after six years. . . . **ABC's Arthur Gaeth**, who gabs for the United Electrical Workers, started a four-month survey of unemployment conditions Monday (4) during which he'll travel across the country. . . . **Zane Knauss**, ex-WMGM, Meadville, Pa., has joined WMGM as assistant night manager. **Ward Wilson**, WMGM sportscaster, celebrates 20th year in radio this week. He started in the WMGM building, 711 Fifth avenue, when it was NBC hq. . . . **Dick Bradley**, who left WNEW announcing staff Friday (1), started at WQXR Monday. . . . **Wendell** (Scattergood Baines) **Holmes** plays a screen role in "Lost Boundaries." . . . **Parke Levy**, "My Friend Irma" scripter, spending summer in Atlantic City. . . . **Jill Warren**, mag record critic, joined staff of **Mark Goodson** and **Bill Todman** for "Spin to Win." . . . **Frank Zullo** heading MBS flackery while **Jim O'Bryan** takes three-week hiatus in Colorado. . . . **Joan Henry**, of Compton radio department, wed Thursday (30) to **Warren Pott**, who is associated with the "Believe It or Not" tele stanza.

**Ed Kobak** to Pine Orchard, Conn., for three weeks. . . . **Eleanor Butler**, secretary to CBS sales veepee **Bill Gittinger**, weds **Charles Eason**, of the War Dept., on Saturday (9). . . . **Fran Carlon**, **Ralph Camargo**, **Grant Gordon**, **Marilyn Erskine** and **Charles Penman** new to cast of "David Harum." . . . **Dorothy Francis** joins "Lorenzo Jones." . . . **Peter Capell**, **William Greene**, **Tony Randall** and **Leonard Shorer** new "Front Page Farrell." . . . **Jim Lister** will produce a new summer replacement for the Coast Guard on Mutual, featuring singers **Peggy** and **Bert Kalmár**, Jr. Their father was half of the famous songwriting team of **Kalmár** & **Harry Ruby**.

### IN HOLLYWOOD . . .

"One Man's Family" will no longer be a Sunday affair on NBC. After more than a dozen years it moves to a Monday night time. **Carlton Morse**, headman of the family all these years, taped 13 of the shows before trekking east with his troupe for their tele baptism. . . . Broadway department stores, which for 13 years sponsored noon newscast on KJH seven days a week, pulled out to channel the coin to other media. Within a few hours after the time became available Thompson agency moved in and sold the news period with **Sid Fuller** to Ford Dealers. . . . **Blayne Butcher** of Newell-Emmett passing the summer in New York until "Suspense" returns for Auto-Lite Sept. 1. . . . **Jack Rubin** and **Jamison Brewer** scripting "Chicken Every Sunday" for **Billie Burke** and **Harry Von Zell** on NBC. . . . After seven-week hiatus, "Beulah" returns with the same setup. . . . **Michael Chapin**, a broth of a lad, spilling the commercials for **Rexall** on the **Guy Lombardo** cut-ins from here. . . . CBS transferred **Henry Flynn** and **Ed Buckalew** to Radio Sales in

the recent eruption. **Peter Opp** of publicity goes to England to study "the theatre" under the GI Bill of Rights. . . . **Paul Franklin** vacationing high in the Colorado Rockies with **Fred Harmon**, creator of "Red Ryder," which **Franklin** writes and directs for radio. . . . Thanks, also, to Ampex tape, **Jerry Devine** is making a motor tour of New England with his family.

**Robert Tallman** and **Gil Doud**, who did such a bangup job of writing "Sam Spade" for the past three years, are no longer doing it. . . . Around KNX they're saying that **Howard Meighan** and **J. Kelly Smith** will alternate for the first few months as Coast head of the network after **Don Thornburgh** hits the trail for Philly, where he will prexy WCAU.

**Bob Landry's** "This Fascinating Radio Business" will get a lot of vacation reading by the home horde. . . . One of the local book stalls sold out a dozen copies fast. . . . **Frank O'Connor** called east by the illness of his father. . . . CBS is discontinuing its western division station relations department to meet the budget cutback. . . . **Bob Burns** auditioned a half-hour show for **Dancer-Fitzgerald-Sample** with **Shirley Ross** as vocalist and **George Wyle's** music. **Procter & Gamble** is interested. . . . **Alan Rich**, radio ed of (San Fernando) Valley Times, sold a copy boys and **KGIL** called "Managing Editor." Contestants start as copy boys and move up through the city room ranks on the right answers. . . . **Jim Burton** now directing "Green Lama" on CBS. . . . **Charles Bevis**, topper of NBC's owned and operated radio and teevee stations, looking over the local tele operation.

### IN CHICAGO . . .

**Lots Hallowell** of WBBM sales to wed **John Madden** of Quaker Oats this summer. . . . NBC news ed **Fred Whiting** to bow out in fall to take teaching post at Northwestern U. . . . **Conralto Helene Hekman** heads Chi Theatre of the Air program July 9. . . . **Elise Fargo**, asst. to producer **Ben Park**, wed July 2 to **Mitchell Kaplan**. . . . **Ralph J. Wood, Jr.**, of WMOR elected prexy of FM Broadcasters of Chicago. Other officers are **Edward Wheeler**, WEAW, Evanston; **Harold Benton**, WILA, Woodstock; **Jerry Keefe**, WFJL, and **Ted Leitzell**, Zenith Radio. . . . **Anita Cassidy** new WBBM sales staffer. . . . Mutual account exec **Carrell Marts** on Wisconsin vacation. . . . **Wilfred Pickles**, BBC comedian, made guest shots with **Welcome Travelers** by ABC and **Gold Coast Rhythm** on WBBM. . . . Needham, Louis & Brorby agency has added **Frederick Mitchell** to account staff and **Dick McClaughry**, ex-NBC writer. . . . Copy staff. . . . WBBM emcee **Patrick O'Riley** to head Frontier Celebration at Villa Park, Ill. . . . **Osborne Putnam Stearns**, WMAQ Food Magician, leaves for European tour July 10. His show will be transcribed for 30 days. . . . **Temptones** quartet started new WGN 15 min. musical show July 4. Format will be mixed vocals and instrumentals. . . . **United Nations** mediator **Ralph Bunche** and family guested on **Welcome Travelers** by **Tommy Bartlett**. . . . **Drummer Bobby Christian** makes bow on WBBM's **Melody Lane** tonight (5). . . . **Julian Bentley** starting weather news service via WBBM for small boat operators.

## Schwerin's 'Don't Be Half Safe'

Continued from page 28

would be needed to ascertain the validity of his testing methods.

Two major research facts stand out from Schwerin's GI career. The first, which was presented to **Generals Summervell** and **Marshall**, then to the **Truman Committee**, demonstrated that 20% of the food served to soldiers was being wasted. Its immediate result was a saving of \$119,000,000 on the Army's food bill; its secondary result was recognition of the importance of research, and the subsequent appointment of Schwerin to investigate the efficiency of GI commercials on AFRS stations.

This second project utilized a research man's dream sample—25,000 soldiers, whose actions which resulted from different commercials could be observed under control conditions. From thousands of man-hours of testing, observing, correlating and tabulation, Schwerin deduced his "Curve of Remembrance," which showed that only commercials which are greatly liked or violently disliked, are remembered.

The Schwerin System is a method of qualitative testing, which means that it reports audience liking for programs rather than amount of listening, as is the case with quantitative methods like **Hooper** and **Nielsen**, which tell how many people listened to a program.

Schwerin's is far and away the largest qualitative operation in the field, and is based on an enormous mass of tests, both experimental and practical, extending over 13 years' time. The methodology of the system was reviewed in an earlier VARIETY series (January-February, 1946). This series will explain enough about the "end product" that is obtained so that the reader can follow these present articles.

#### Profile Technique

The central feature of one of Schwerin's reports is the profile of audience reaction, which shows minute-by-minute how the audience liked the program. If the line on the profile reached 100, it would mean that everybody in the audience liked the program at that point; if zero, that everybody disliked it.

Liking scores, which are mentioned frequently in this series, are made up in the same way, and summarize information from the profile. The higher a liking score, the more people liked what they heard.

The profile and liking scores show how the audience reacted as they were listening to the program. To supplement this information, discussion periods are held after

the tests. During these, audience members tell what they liked and disliked about the show, and these comments are rephrased for the whole audience to vote on. These comments and votes are not nearly as important as the liking scores, but they frequently provide valuable additional clues regarding strengths or weaknesses of the program.

Analytical conclusions of the Schwerin System are based on the principle that a "matched sample" audience can be tested on their continuing reactions to radio programs and commercials, so that the results will indicate the reaction of all available radio listeners, with validity. Basic to the operation of Schwerin's System is the "factor analysis," which relates to the most significant characteristics of the audience which affect their liking and disliking the program.

These factors are divided into two main groupings, physical and psychological. The physical factors include sex-by-age, education, income, and others; psychological, or listening factors take into account such criteria as attitude toward the type of program under consideration, predisposition, familiarity, amount of listening, etc. All of these factors are "matched" to the "universe"; i.e., total available listening audience.

The resulting reports, which are confidential to Schwerin's clients, provide minutely detailed breakdowns on elements of the program under study and on their appeal to different segments of the audience.

Special clearances have been obtained in order that this VARIETY series could be assembled. The next article will deal with the first program category, **Mystery Drama** shows.

## MGM Network

Continued from page 28

Stars on "MGM Theatre," including **Van Heflin**, **Fredric March**, **Brian Aherne**, **Charles Laughton** and **Margaret O'Brien**, are being paid \$500 for hour performances—an unusually low fee—plus 10% of the profits on their particular broadcast. Performers on other shows are getting AFRA minimums plus between 16-33% of the net on their stanzas.

Besides the financial and publicity return on the project, **Metro** feels that the platters will do a good public relations job for the film industry. The **Paula Stone** and **George Murphy** strips will stress positive aspects of Hollywood news and will include info about other lots.

## BMI's

Continued from page 31

**Wilson**, ABC program veepee, who'll discuss "So You Want to Program a Network?"; **Ted Cott**, veepee of WNEW, N. Y., speaking on "New Frontiers of Musical Programming"; **Don Norman** and **Clay Daniel**, assistant manager and production director, respectively, of WNBC and WNET, N. Y., demonstrating "How to Make a Wax Program Appear Lifelike"; **Sylvan Levin**, WOR, N. Y., music director; and **Gordon Grimm**, assistant program manager of WCBS, N. Y., reviewing the relation between the librarian and the program director.

More than 190 station staffers have attended the BMI courses since they started this year. Registration is culfo, provided by the BMI station relations department as a service to the industry. The summer session, for which several station managers and program directors have already enrolled, may be followed by another two-day school in August. The clinics include visits to studios of Web outlets.

## CBS Streamlining

Continued from page 28

director of CBS news under the integrated setup, over **Church**, whose new title is editor-in-chief of the news division.

Director of special events is **Bob Bendick**, with **Lee Beal** as his assistant. **Werner Michael's** new title is chief of the documentary unit. **Lyman Bryson** becomes head of the division of discussion, with **Bob Hudson** as his assistant. **Red Barber** is director of sports.

#### CBS Applies D. C. Axe

Washington, July 5.

**George Connerly** is out as CBS news editor. He is being replaced by **Larry Haas**, sent down from New York. Haas was in television news in N. Y. Haas, as was Connerly, will be under **Ted Koop**, who is CBS news director in Washington.

"Country Journal," the only CBS sustaining farm show, is being scrapped. It originated here with **Don Lerch** as director; **Virginia Tatum**, as home editor. Both are dropped.

This leaves "Garden Gate" as the only farm sustainer on the web. "Country Journal" was a half-hour Saturday show.

## Pat Weaver

Continued from page 29

property. Meanwhile, Y & R find itself entrenched more and more in the video picture. (Meade has been a topflight producer in radio.)

Significant, too, is the fact that Y & R is moving up **Everard Meade** into the No. 1 program spot. Meade, a veepee, has been Weaver's assistant and the two were associated at **American Tobacco**. In the days of Y & R's radio supremacy, any such key checkout (as that involving Weaver) would have set in motion a flurry of activity to wrap up the top man available in the business. Under the web's TV realignment, **Norman Blackburn** continues as program manager, with **Carleton Smith** continuing as an inner-circle administrator.

Meanwhile, there's a growing conviction that the NBC operational pattern will result in a complete divorce of AM and TV, rather than integration, with separate sales department, etc.

## Folsom

Continued from page 28

but never to the exclusion of either."

This is Folsom's first inspection trip abroad since joining RCA as top exec. He will take in the British, Belgian, Dutch and French affiliates of the RCA family.

#### Video's Fancy Losses

That television is a costly undertaking is evidenced by the past year's losses of \$4,000,000 by NBC's video ventures; and \$2,000,000 each by CBS and ABC. Maintenance of stations and their operations account for the variance of the red ink.

NBC owns and operates five stations in N. Y., Chicago, Washington, Cleveland and Los Angeles; whereas CBS operates only in New York and has a 49% interest in KTTV, L. A. ABC, like CBS, will ultimately have five channels, but right now operates only in N. Y., Chi and Frisco, debuting in the last city only recently.

## The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor **Roy J. Turner**.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooper ratings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

**ARTHUR B. CHURCH**  
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Special facial features in stock and made to order for Stage, Screen and Television.

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## WRITERS!

SAVE TIME WITH ACTUAL RECORDINGS OF YOUR SCRIPT BEFORE SUBMITTING FOR ACCEPTANCE. For further information call **JOHN LOMBARDI** at Ackawanna 4-3587 Tuesday, Thursday or Friday after 2 p.m.



## Radio Reviews

Continued from page 30

panhandler. Was the no-good grifter Shivering Sam? Was it Blind John? Was it Singing Ann? No, it was another drag moocher, name of Pegleg. And how did Davis trap him? Because Pegleg was the only suspect who spoke of the corpse in the past tense.

While the main stem background might have lent the airer Runyon-esque charm, handling stressed a phoney sentimentality and bathos. Scripting chopped the story into small bits rather than developing sustained scenes that add to the listener's sense of being present as a drama unfolds. The fault was a particularly noticeable because the segments were punctuated by strings and chords on the organ and the musical bridges were unoriginal.

On the credit side was the fact that violence was played down. Davis getting mugged in a dark alley only once, and without too much fireworks. The thesping, by a cast which included some top AFRA-ites, was good. *Brit.*

## ADD A LINE

With John Nelson, emcee  
Producer-director: Marvin Beck  
30 Mins., Mon.-thru-Fri., 3:30 p.m.  
Sustaining  
ABC, from Hollywood

This is a combination disk jockey-quizz show, with an elementary business of adding a rhyme to another line as its selling point. John Nelson's breezy handling, and a good choice of disks, makes this an amiable program, although the rhymes that are offered as audience bait are rather silly and the answers pretty childish and easy. Handsome prizes, such as wrist watches, travel cases, handbags, etc., cue audience interest, too. Prizes of contestants who miss go into the jackpot prize. Contestants are phoned in at various cities, to hypo program's draw.

Monday's (4) preem offered such disks as "Now Is the Time," "Some Enchanted Evening," "Velvet Touch," etc., to intrigue listeners. Rhymes had nothing to do with the disks. Phoned contestants are given 10 seconds to add a rhymed line to the one given, and in several instances missed out. *Bron.*

## THE PLEDGE (EVERYBODY'S FOR IT)

With Quentin Reynolds, narrator:  
Francis Lafferty, Bill Griffiths:  
original music, John Gart; announcer, Roger de Koven  
Producer: Ted Hudes  
Writer-Director: Mitchell Grayson  
15 Mins., Mon., 10:15 p.m.  
CITIZENS COMMITTEE ON DISPLACED PERSONS  
WMCA, N. Y.

Congress' laxity in handling the DP situation came in for another lacing via "The Pledge (Everybody's For It)," a transcribed airer on WMCA, N. Y. Monday (4) sponsored by the Citizens Committee on Displaced Persons. A compelling documentary narrated by Quentin Reynolds, the 15-minute program is the latest in a series of similar stanzas prepared by the CDDP to enlist public support for the cause.

Reynolds graphically cited the confusion attending the 1948 D.P. Act which, he said, permitted less than 35,000 d.p.'s to enter the U. S. last year. Short dramatic sequences illustrated the disillusionment of camp inmates long waiting to go to America. Our "broken pledge," he contended, can be redeemed only if Congress passes a new bill which would permit entry of 400,000 d.p.'s over a four-year period with a minimum of red tape. House has approved the measure, but still awaits Senate okay.

These facts were presented crisply and rather than being merely dry statements the assertions served to heighten the gravity of a situation which only our legislators can rectify. Reynolds' delivery was forceful while supporting

players. John Gart's original music and Mitchell Grayson's expert direction helped project the mood of the Ted Hudes production. On the whole "The Pledge" is an effective piece of public enlightenment. *Gib.*

**YOUNG AMERICAN CLUB**  
With Dick Perry, Bill McReynolds.  
Mel Winters, Leona Bender  
Producer: Jerry Lee  
30 Mins., Sat. 11 a.m.  
Foremost Dairies  
WOAI, San Antonio

A new children's club for boys and girls between the ages of two and 16 has been formed here with the aim to foster wholesome American principles in the kids; to teach poise and self confidence; to build character, and to discover budding talent that might otherwise go unnoticed. With a format such as this, the sponsor is to be congratulated. The local club is the fourth to go on the air with a final goal of 32 planned by the sponsors in cities all over the country where they have plants.

Club meetings are held each Saturday in the form of the weekly broadcast. There is no charge to the kids for membership. The only requirement for membership is that if the child is of school age he must be able to repeat the Pledge of Allegiance to the Flag. The pledge is made at the opening of each program.

Each week, talented club members are heard in vocal selections at the piano or other various specialties. The youngsters are also participants in a quiz show in which none of the contestants are losers. The first prize is a cash award while the others receive coupons good for the sponsor's products.

One of the highlights of each broadcast is the presentation of an orchid to the "Mother of the Week" who is selected on the basis of the best letter written by club members on the subject "Why My Mother Is The Best In The World."

Dick Perry is m.c. for the airings. He has a jovial personality and keeps the kids entertained at ease before the microphone and in general keeps things moving at a pretty fast pace. Bill McReynolds is the announcer for the airings and reads the short commercials in fine style. Leona Bender is the sponsor's representative on the airings and makes the various awards. She also reads the winning letter naming the "Mother of the Week."

Melvin Winters supplies the musical background for the various juvenile entertainers ably and well. *Andy.*

## Toledo

Continued from page 31

control panels, the microphones, turntables and other technical tasks.

The programs—music, stories, plays, languages and social problems—are usually 15-minute ones, and more than half of them are original, scripted by students, with the remainder transcribed. Station has pioneered among school radio systems in adaptations of well known works in literature and current novels, and after showing publishers that it does a good job on their properties, has had no requests for royalties. Station's annual budget of \$20,000 does not permit such payments, anyway, said Harry D. Lamb, director of the radio-visual education department.

Station has also been highly successful with its foreign language and social science programs, all of which supplement the teachers' work, instead of substitute for it. Lamb pointed out.

Station operates from 9 a.m. to 3 p.m. during the school term, has a large studio which can accommodate symphony or high school orchestras, sends out mimeographed program schedules to classes each week, and boasts a large number of high school students who obtained professional jobs directly upon graduation.

As for television, the station is more interested in getting radios in every classroom and becoming a cultural fountain for the entire city, offering the best in music, literature, dramatic productions and lectures. Eventually, however, the school system would like to adopt the new medium, "which would be a natural for our setup," according to Lamb.

## NARND Preps N.Y. Meet

Omaha, July 5.

Arrangements Committee for the annual meet of the National Assn. of Radio News Directors has been named by prexy Sig Mickelson, of WCCO, Minneapolis. The group will be headed by Jack Shelley, WHO, Des Moines, and will include Frank McCall, NBC; Wells Church, CBS, and Milton Burgh, MBS.

The confab will be held in the Hotel Commodore, N. Y., Nov. 11-13, according to Soren H. Munkhof, of WOW, Omaha, NARND exec secretary.

## UHF

Continued from page 33

VHF assignments and that some new ones could be added.

The firm told the Commission it still believes that "it would be a serious mistake to base the revised allocations on utilization of a substantial portion (such as one-half) of the UHF band." Last May, in behalf of Helm Coal Co., of York, Pa., backers of WNOW, a TV applicant, the lawyers submitted a proposal to supplement the present VHF assignments with a few UHF channels for use in some 30 cities.

Reasoning was that this would provide a competitive video service where the medium will be economically feasible during the immediate future. They had urged that allocations of "a principal portion of the UHF band be withheld for from three-five years, pending further experimentation." The WNOW plan contended that large use of UHF for black-and-white TV would leave insufficient room for development of color or high definition video.

## WQQW

Continued from page 29

although her husband, Samuel Rodman, owned eight.

Morris Rodman then went before the Un-American Activities Committee and filed a statement in which he said in part:

"I am not a Communist, and I have never been a Communist. I have had no connection of any sort with the Communist Party. I have never made any contributions by cash or by check to the Communist Party, or to anyone representing that party . . .

"Witnesses who refused to answer whether or not they were Communists on the ground that it might incriminate them, were then asked whether they owned stock in WQQW. The effect of unjust innuendos of this kind on WQQW is a matter which perhaps the committee has failed to consider . . . If this committee, by its questions, creates the unfounded suspicion that the station is in some way Communist-influenced, all the money that a lot of small people have put into the company will be gone.

"I say with all the sincerity with which I am capable that there is not a hint or trace of Red influence in the station. If there are any stockholders who are Communists I can assure you that they have not, nor are they in a position to influence the policy of the station in any way."

Rodman pointed out that \$300,000 is invested in the station by the stockholders, none of whom owns more than 50 shares.

## Petry

Continued from page 29

tal, there's a third partner, Ed Voynon, who is stationed in Chicago. Latter hasn't projected himself into the controversy, save that he, too, has much at stake in the eventual outcome. Petry, it's reported, owns most of the stock, but Christal has as much voice in the operation. Showdown has been precipitated in a bid to determine in which personality the control rests.

Originally the courts handed down a decision in favor of Christal. Last week the decision was reversed on appeal in favor of Petry. Which indicates that the whole thing has burst wide open again.

Boston—Edmund Pilla, former announcer of the now defunct WORL, has joined the sales staff of WCOP, Hub's ABC outlet.

## CIRCLING THE KILOCYCLES

Memphis—Matty Brescia has resigned as publicity and promotion manager of WMPB, ABC outlet, to form his own public relations office.

Cincinnati — John Halloran, a grad of Cincinnati College of Music's radio department, is a new continuity writer for WLW. Two of his cousins, Ed Byron, producer of "Mr. District Attorney" and other network shows, and Joe Chambers, radio consulting engineer, preceded him as staffer of the Crosley station.

Philadelphia — Military personnel are attending the KYW Summer Workshops for Teachers for the first time. Five Marines, four from Fourth District headquarters, and one from special recruiting, are students in the month-long sessions, which began this month. More than 40 special teachers will attend the workshop sessions.

Atlanta—Don Elliott has been named news director of WCON, owned and operated by Atlanta Constitution, replacing Lockwood Doty, who has gone to New York to join NBC as a news writer. Elliott has been with WCON since it first hit the air 18 months ago.

Albany, N. Y.—Michael Danyla, Jr., continuity writer at WABY since 1944 and one-time Troy newspaperman, has been appointed sales manager of the station.

Fort Wayne—Tim O'Sullivan, news editor of WGL, Fort Wayne,

and exec secretary of the Fort Wayne chapter of AFRA, has resigned to become night news editor at QIBC, Indianapolis.

Camden, N. J.—Malcolm E. Kennedy, former national radio representative of Forjoe & Co., has joined WKDN as general manager. He has been associated with WIP, Philly, and WBMS, Boston, as station rep.

Wichita Falls—W. P. Hood has been appointed v.p. and general manager here for KFDX in an announcement made by Darrold A. Cannan, prez of Wichtex Broadcasting Co., owners and operators of outlet. Cannan also announced resignation of Charles E. Clough as commercial manager. He joins staff of KWFT here as manager.

St. Louis—Chester I. Thomas, gen. mgr. of KXOK-KXOK-FM, owned by the St. Louis Star Publishing Co., has been elected prez of Transit Radio, Inc. He entered radio in 1931 at WLW and WSAI, Cincinnati, and became top man at KXOK in 1944.

San Antonio—Harold Lee Patrick has joined the announcing staff of WOAI coming here from KFDA, Amarillo and KGNC, Fort Worth.

Fitchburg, Mass.—Ray Ovington has resigned his position as TV director of Bermingham, Castleman & Pierce to accept the commercial management of WEIM, basic Yankee-MBS outlet in Fitchburg.

Listen for the words "Transcribed by AMPEX" after the great shows in radio

Top talent demands high fidelity equipment  
Now! New series 300

MAGNETIC TAPE RECORDER



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Console model



Console Model 300\* \$1,573.75 • Portable Model 300 \$1,594.41  
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F. O. R. Factory, San Carlos, Calif.

Early in 1948 the producers of the Bing Crosby show, officials of the American Broadcasting Company and Ampex engineers, recorded the Crosby show on an Ampex 200 magnetic tape recorder. The show has been reproduced on the air directly from the tape, and has been each week since that time.

The freedom and lack of pressure on the artists, combined with the quality, reliability, ease of editing and low cost of the Ampex recorded production, has started a steady parade of outstanding talent in the Ampex direction . . . all asking for their programs to be "Ampexed."

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M-G-M—

"On an Island with You"  
THE CAMEL SHOW  
Every Friday Night, 8:30 D.T.T.  
Mgt.: LOU CLAYTON

# Jocks, Jukes and Disks

By BERNIE WOODS

**Vaughn Monroe** "Someday" - "And It Still Goes" (Victor). Two likely tunes. Monroe may have a solid hit in "Someday," revival of a hillbilly in pop form. In dance tempo, disk sells solidly under Monroe's vocalling, backed by the Moon Maids. Reverse is a newie, a ballad, it fits Monroe's pipes nicely and he makes a good thing of it.

**Andrews Sisters-Russ Morgan** "Now, Now Is the Time" - "Oh, You Sweet One" (Decca). Trio and Morgan could have a big winner in "Now," new pop in waltz tempo. Morgan gets in on the lively-faced vocal and his band skillfully works the background. Fine jock and juke piece. "Sweet One" ("Schnitzelbank Song") is okay, will get plays, but is not as good. Sisters also issued "Home Work" and "Only for Americans," from Miss Liberty. Their work on the first, one of the score's most likely pieces, is strong. It figures as a b.o. possibility. "Americans" is fair.

**King Cole and Trio** "Who Do You Know in Heaven" - "Trouble With Me Is You" (Victor). "Who," a new pop making a mark, is a stronger possibility via Cole's disk. Tunes is good, a natural for him, and he whips it at ballad speed along a hit line. Flipover, a rhythm piece, is fair.

**Tony Pastor** "Baby Talk" - "In Your Eyes" (Columbia). Pastor, always a hit threat, may have one in "Yes, Yes." He does the corny oldie straight, in rhythm tempo, with the band chorusing and occasionally vocally imitating instruments. It's a fine side for jocks and jukes. "Baby Talk" will be tongue-tied sales-wise.

**Anne Shelton** "Twilight" - "I Get Sentimental Over Nothing" (London). London could have another "Again" in this "Twilight." It's a smart new ballad, and Miss Shelton, George Mitchell Choir and Paul Fenoulhet orchestra give it a winning whirl. Backing is an exceptional melody that may be held at the barrier by a fair vocal. Miss Shelton does it well.

**Tommy Dorsey** "Pussy Willow" - "Dream of You" (Victor). If any band could come up with a followup to Let Brown's instrumental hit, "I've Got My Love to Keep Me Warm," it's T.D. His "Pussy Willow" and recent "Continental" release are both strong pieces for jocks. "Continental" is the better side because it has more melodic character, but "Pussy" clicks, too, at an easy rhythm beat. It's backed by a colorful pop. "Continental" is coupled to a vocal by Charlie Shavers that's very playable.

**Guy Lombardo** "Dreamy Old New England Moon" - "Coquette" (Decca). Two swell faces. Lombardos "Moon" side has vast possibilities. Tune, a good new pop, is silkily cut with a Kenny Gardner vocal. Backing moves out a good version of a standard, vocally by Jimmy Brown. Decca also issued "There's Something About Paree" and "Sue" by Lombardo. Both are swell jock and juke fare, up-tempo items with vocals by Gardner and Trio.

**Dick Jurgens** "24 Hours of Sunshine" - "Who Do You Know in Heaven" (Columbia). Best sides Jurgens ever cut. For first time band has real disk presence. "24 Hours" is strong jock and juke stuff. In waltz beat and chorused by entire band, it sells solidly. "Heaven" is not far behind. Jimmy Castle and chorus do the vocal, at dance beat.

**Unitones** "Love Is a Beautiful Thing" - "Send 10 Pretty Flowers to My Girl in Tennessee" (London). Unitones always capture everything in such corn tunes as "Love." And they do it here, drawing a lot of b.o. potential from the new pop. Flipover is cute in a lot of ways, too, but it's not near as strong.

**Four Tunes** "I'm the Guy" - "My Last Affair" (Victor). An excellent pitch by the Four Tunes. "Guy" has a strong chance to hit hard for jocks and jukes. Tune is good, but it's their rhythmic, Mills Bros. 1c like interpretation that puts the b.o. spin to the face. "Last Affair" is fair.

**Bing Crosby-Carmen Cavallaro** "Four Winds, Seven Seas" - "Make Believe" (Decca). Decca followed Guy Lombardo's "Four Winds" with one by Crosby. It's not an improvement. Crosby puts less on the disk than he had on the copy before him. Cavallaro's piano provides a neat assist. With "Make Believe," he may have something. Old tune sounds good, and while Crosby could have done better, it's very playable.

**Jimmy Dorsey Orch.** "And It Still Goes" - "Fiddle Dee Dee" (Columbia). Jimmy Dorsey's first disk for Columbia gives him a crack at

a brace of new pops. With Larry Noble, Swanton and Helen Carroll on the vocal, he gives "Still Goes" a commercial twist that can do all right if the tune goes. Reverse is a lively, musically version of the new novelty. It bounces nicely. Claire Hogan vocals.

**Billy Whitlock** "Scotch Hot" - "Two of Irish" (London). These aren't the type that become outstanding hits, but both are unique and make for good jock programming. On first, Whitlock taps out a lively jig on bells and on the reverse tackles xylophone. They're both worthwhile.

**Fred Waring** "Younger Than Springtime" - "This Nearly Was Mine" (Decca). Jocks should find a lot of use in this pairing, from "South Pacific." With the exception of the first portion of "Springtime," containing a negative solo by Gordon Goodman, the sides are excellent. Waring's chorus brightens the first after Goodman quits and Jane Wilson and the glee club wrap up the finely-drawn melody of "Mine."

**Barclay Allen** "Waltz" - "Carocita" (Capitol). Both sides excellent jock and juke fare. Allen's nimble fingers work a b.o. pattern on the first, Chopin's Opus 64 No. 2 C Sharp Minor, slicing it solidly in tango rhythm and shifting to samba beat. It snaps. "Carocita," also samba-beat, is a strong piece of wax, too.

**Russ Carlyle** "Roly-O-Rolling on the Roller Coaster" - "Golden Sands of Hawaii" (Coral). Another corn-flaked novelty, "Roly" is grooved smartly by Carlyle's outfit and it could earn a lot of plays on jock tables. Carlyle and the band solo and chorus the vocal brightly. Leader handles the flipover, a tune that can be taken or let alone.

## Platter Pointers

**Gene Krupa** starts with the two tunes his band used on latest Columbia release, "The Galloping Comedians," a polka, and "Swiss Lullaby." **Kay Starr's** "I Wish I Had a Wishbone" grows on a listener with every spin. Signature's Hi-Tone label turning out faces well worth the 39c, such as "The Riddlers," "Merry Go Round Waltz," **Jimmy Saunders'** "One Kiss Too Many," **Alan Dale's** unique duet with himself on "Give

Me the Moonlight" and such reissues as **Johnny Long's** "Just Like That" and "Sweet Sue." **Marlin Sisters** also turn a smooth "Merry Go Round Waltz" (Columbia). "Down by the River Side" should be big for **Sister Rosetta Tharpe** (Decca). Good novelty is "Pay the Man the Money" by **Butch Lane** (Capitol). **Johnston and Dean** work a smooth "Fiddle Dee Dee" (London). **Francis Craig** trying for another "Near You" with "Away From You" (M-G-M). **Ditto Jubilaires** "Mene Mene Teckel," an excellent piece (Capitol).

Standout western, hillbilly, jazz, race, polka, et al: **Cousin Joe**, "Don't Pay Me No Mind" (Hi-Tone).

**Dale Evans**, "Nothin' in My Letter Box" (Victor); **Red Foley**, Tennessee Polka (Decca); **Tex Williams**, "Ham'n Eggs" (Capitol); **Ivy Willis**, "Hen-Pecked Papa" (M-G-M); **Jimmy Atkins**, "Silver Dollars Tinkling Down" (Coral); **Happy Wilson**, "How Long" (Decca); **Jimmy Wakely**, "Tellin' My Troubles to My Old Guitar" (Capitol); **Bob Wills**, "Square Dance No. 3"; **Johnny Bond**, "Read It and Weep" (Columbia); **Roy Rogers**, "Home On the Range" (Victor); **Johnny Moore's** Three Blazers, "Bop-A-Bye Baby" (Victor).

## Monroe 'Riders' Gives RCA 55% Ride in the Sky

RCA-Victor delivered its second-quarter statement to music publishers yesterday (Tuesday) and the figures give an idea of the current condition of the disk business.

Victor's total disbursement was approximately 55% higher than the previous quarter, but the large increase was due mostly to one recording - **Vaughn Monroe's** "Riders in the Sky" and its companion piece, "Single Saddle," on which royalties, of course, are also paid.

Without "Riders," Victor's statement would have been up a slight percentage over the first quarter, but the one disk, or rather the two sides, shot it up to a 55% increase.

## Inside Orchestras—Music

The National Association of Amusement Parks, Pools and Beaches, which has 2,500 members, including reps from Canada and London, has adopted "Amusement Park Waltz" as its theme song. Written by Gladys Shelley, the tune published by Roberts Music and recorded by RCA Victor, is currently a natural jukebox plug in amusement parks throughout the country. It is also being piped over amusement park speakers and reels for installation in merry-go-rounds are now being made. Miss Shelley, who is the wife of Irving Rosenthal, co-owner of Palisades Amusement Park in New Jersey, is an established songsmith, but for obvious reasons, has more than casual interest in plugging the amusement park item.

Nick Kenny is in a friendly hassle with Columbia Pictures over "Beyond the Purple Hills," which Gene Autry (Armand Schaefer) Productions bought as a theme and also as a film title. Kenny wrote it with his brother Charlie.

Meantime, another Columbia western, "Untamed Breed" (Sage Productions, Inc.), released a couple of months ahead of "Purple Hills," has thematic music credited to George Duning and cue-sheet credits to Shapiro-Bernstein, but which the Kennys aver is too similar to "Purple Hills," which was copyrighted in 1947. The Columbia studio attorney is looking into it on a friendly basis, with a settlement likely.

Guy Maier, dean of U. S. piano instructors, has recommended "Palm Canyon," a keyboard instrumental, as a practice piece for third-grade students. There's nothing strange in that, but there is in the fact that the piece was written by Frederic Myrow, nine-year-old son of songwriter Joe Myrow. Youngster is widely known as a pianist and composer among Hollywood songwriters, where he lives with his father.

Myrow also has another son, Jeffrey, 7, who's a competent violinist. Mills Music publishes "Canyon."

Capitol Records' seventh anniversary, Friday (1), drew an extra dose of exploitation from New York and eastern disk jockeys last week. Dick Linke, Cap promotion head in the east, prepared several different approaches to the event which found favor with disk-spinners. One lined up the outstanding hits marketed by the company in each of the seven years of its existence, beginning with Freddie Slack-Ella Mae Morse disk of "Cow Cow Boogie."

"Mrs. Monotony," originally part of "Miss Liberty," was first written by Irving Berlin for Metro's "Easter Parade" couple of years ago. Judy Garland sang it, but the number was left on the cutting-room floor. Berlin made some slight lyric changes in it and altered its sex in the title for the musicomedie, now trying out. In "Easter Parade" it was called "Mr. Monotony." It, too, has since been cut from the leg's score.

Metro's 25th anniversary (1924-1949) is a handy peg for its subsidiary M-G-M Records to hang an album of hits from the parent company's filmicals. Tagged "Silver Anniversary," the collection has such stars as June Allyson, Peter Lawford, Jimmy Durante, Judy Garland, Betty Garrett, Kathryn Grayson, Lena Horne, Van Johnson and Gene Kelly warbling some of their more recent numbers.

## Joe Hawthorne Named

Dallas, July 5. Joseph Hawthorne, associate conductor of the Dallas Symphony, has been selected as resident conductor of the Chattanooga Symph.

No successor for his post here has been named although Lester Salomon is in line for it.

## PALDA 1ST PHILLY FIRM TO PUT OUT LP DISKS

Philadelphia, July 5.

Palda Record Co. will take over manufacture and handling of Cowboy Records and is planning to put out Long-Playing records, which will make it the first local waxworks to enter the LP field.

Palda makes string-band waxings under that label and owns several other labels, including Noel, for Christmas music; Tower, for Irish lulls and others for race, hillbilly and juve material.

Cowboy, oldest platter plant here, specializes in hillbilly, western and folk fare. James E. Myers, Cowboy prez, will continue to handle artist and repertoire chores, as well as supervise recording sessions. Palda plans to reissue many of the earlier sides.

Terms include a guaranteed production on a monthly basis against a royalty figure for the overall Cowboy catalog. Jack Howard, Cowboy v.p., will continue to handle the label's promotion and advertising, along with Palda's headman, Dave Miller.

## 2 Shep Fields Aides Hurt in Ohio Crash

Toledo, July 5.

Holiday traffic took its toll in musical instruments as well as injuries to two members of Shep Fields' orchestra. Sid Parker, violinist, and Sal Iardi, trumpeter, suffered cuts and bruises, and every instrument in the 14-piece band was damaged when their truck, which also contained baggage of the troupe, swerved early last Saturday (2), to avoid a car 10 miles southwest of Indianapolis, and overturned. The band was en route from Evansville for a three-day stay at Centennial Terrace, near Toledo.

The two members riding in the truck were treated at General Hospital, Indianapolis, and then took a plane for Detroit, and traveled by taxi the 60 miles from Detroit to Toledo. The other members of the band resumed their trip from Indianapolis in automobiles Saturday afternoon.

The truck was demolished and every instrument in it damaged. The players were able to repair most of their instruments but a set of drums was rented in Toledo.

## VARIETY 10 Best Sellers on Coin-Machines. Week of July 2

|  |                               |
|--|-------------------------------|
| 1. SOME ENCHANTED EVENING (6) (Williamson) | Perry Como..... Victor        |
|  | Frank Sinatra..... Columbia   |
| 2. RIDERS IN THE SKY (10) (Morris)         | Vaughn Monroe..... Victor     |
|  | Burl Ives..... Columbia       |
| 3. AGAIN (16) (Robbins)                    | Gordon Jenkins..... Decca     |
|  | Vic Damone..... Mercury       |
| 4. BABY IT'S COLD OUTSIDE (7) (Melrose)    | Whiting-Mercer..... Capitol   |
|  | Shore-Clark..... Columbia     |
| 5. BALI HA'I (3) (Williamson)              | Perry Como..... Victor        |
|  | Bing Crosby..... Decca        |
| 6. I DON'T SEE ME (7) (Laurel)             | Gordon Jenkins..... Decca     |
|  | Perry Como..... Victor        |
| 7. FOREVER AND EVER (11) (Robbins)         | Perry Como..... Victor        |
|  | Russ Morgan..... Decca        |
| 8. "A" YOU'RE ADORABLE (11) (Laurel)       | Perry Como..... Victor        |
|  | Tony Pastor..... Columbia     |
| 9. WONDERFUL GUY (3) (Williamson)          | Margaret Whiting..... Capitol |
|  | Fran Warren..... Victor       |
| 10. HUCKLEBUCK (1) (United)                | Frank Sinatra..... Columbia   |
|  | Tommy Dorsey..... Victor      |

## Second Group

|                                      |                              |
|--------------------------------------|------------------------------|
| CARELESS HANDS (9) (Melrose)         | Sammy Kaye..... Victor       |
|                                      | Mel Torme..... Capitol       |
| EVERYWHERE YOU GO (Lombardo)         | Guy Lombardo..... Decca      |
|                                      | Doris Day..... Columbia      |
| ROOM FULL OF ROSES (Hill & Range)    | Sammy Kaye..... Victor       |
|                                      | Dick Haymes..... Decca       |
| FOUR WINDS, SEVEN SEAS (Lombardo)    | Sammy Kaye..... Victor       |
|                                      | Guy Lombardo..... Decca      |
| RED ROSES FOR BLUE LADY (19) (Mills) | Vaughn Monroe..... Victor    |
|                                      | Guy Lombardo..... Decca      |
| HOW IT LIES (Morris)                 | Bing Crosby..... Decca       |
|                                      | Kay Starr..... Capitol       |
| KISS ME SWEET (Advanced)             | Kitty Kallen..... Mercury    |
|                                      | Sammy Kaye..... Victor       |
| MERRY GO ROUND WALTZ (Shapiro-B)     | Guy Lombardo..... Decca      |
|                                      | Art Mooney..... M-G-M        |
| CANDY KISSES (Hill & Range)          | Eddy Howard..... Mercury     |
|                                      | Johnny Mercer..... Capitol   |
| LOVE ME, LOVE ME, LOVE ME (Miller)   | Eddy Howard..... Mercury     |
|                                      | Sammy Kaye..... Victor       |
| NEED YOU (Cholce)                    | Stafford-MacRae..... Capitol |
| SO IN LOVE (9) (T. B. Harms)         | Bing Crosby..... Decca       |
|                                      | Dinah Shore..... Columbia    |
| COMME CI COMME CA (Leeds)            | Tony Martin..... Victor      |
|                                      | Dick Haymes..... Decca       |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]



# BOUNCE BACK TO BOUNCE MUSIC

## Capitol Seen Prepping Turnover Of Distribution to Private Outfits

Hollywood, July 5.

Capitol Records may be prepping a complete turnover of its owned and operated distributing points to privately owned organizations. Rumor here has it that the start of such a move is behind the calling of a regional managers' meeting at Cap's headquarters here this week.

Cap's eastern head, Bill Hill; Ray Marchbanks, Midwest; Vic Blanchard, south, and Paul Featherstone all have been ordered to Hollywood for the meeting. Normally, Cap doesn't hold a confab of regional managers here but once a year, usually in the fall. Hill is stationed in N. Y., Marchbanks in Chicago, Blanchard in Atlanta and Featherstone in San Francisco.

Capitol and Decca are the only two major record firms which run owned and operated distributing points. Cap recently turned over its Washington, D. C., outlet to its Baltimore distrib, and otherwise has given indication of ducking out of that style of operation, which is lucrative when record sales are big but a heavy drain on the exchequer when sales are slow, as they are now.

Decca, too, has been making economy moves. Sometime ago it did away with a group of dispersal points by setting up larger centrally located stock banks which could fill orders just as fast. When it brought out Coral and the newer Vocalion labels, distribution was assigned to independent distrib.

## Cap Readies 15% Cut in Personnel

Hollywood, July 5.

Capitol Records is getting all set for a 15% personnel slash in its offices throughout the country. For the first time in the firm's history, Cap lost coin during the last two months.

Glenn Wallichs, Capitol prez, indicated that the major chop in manpower will come in sales departments. Cap has approximately 900 employees. Wallichs says there'll be no slashing in the repertoire division. That department recently hired two recording directors, Lou Bush here, and Pete Rugolo, in N. Y.

Jack Devaney, national disk jockey promotion head, is being let go. So is Glen Clausen, writer of publicity stories on Cap artists.

## DICK LINKE LEAVES CAPITOL, JOINS KAYE

Dick Linke, eastern promotion and public relations head for Capitol Records, headquartered in New York, will leave that post July 15. He'll join Sammy Kaye in a similar capacity, working in front of the band's road trips, tying up promotion connections between Kaye and Chrysler dealers, etc., who sponsor the band's ABC network broadcasts five times a week (transcription).

When Linke leaves Cap, the disk manufacturer, it's understood, will fold his office. Capitol has been instituting economy moves the same as other recording companies have been doing, and Linke's leaving to join Kaye provided the opportunity to reduce that end.

## Cleve. Orch Seeks 150G

Cleveland, July 5.

Cleveland Orchestra seeks \$150,000 in addition to its operating income for the coming year. Last year, the Severance Hall group sought a maintenance fund of \$120,000, and northeastern Ohio music lovers responded with \$126,000.

This year, because of increased cost, group is seeking \$150,000.

## Edgewater Beach Name Policy in Strong Payoff

Chicago, July 5.

Name band policy for Edgewater Beach hotel's boardwalk summer session, is paying off, with attendance hitting over 13,000 admissions weekly. Claude Thornhill opened Friday (1) on heels of Freddy Martin and will be followed by two-weeker featuring Vaughn Monroe.

Attendance has also been maintained on Tuesday, off night for bands, with a rhumba night consisting of lessons, contest and community rhumba lines. Paul Shubin and Jack Cavan's orch alternates with Betty Gray trio with Ray McIntosh.

## Material a Factor In Sale Reaction To Victor Disks

RCA-Victor's 50%-off sale, which ended last week (30), sold huge amounts of inventory disks for the company and its distrib and dealers, but it was not a complete success, territory by territory. Reaction was strange, the sale piling up big totals in metropolitan and rural areas, and in many cases towns close to the successful ones didn't do well. New York, for example, reacted solidly to the sale, but Newark's distrib and dealers found a lethargic buying public.

Circumstances, on the basis of distributor reports, make it fairly clear that in so far as record-buyers were concerned, the sale involved price plus material. Dealers who did not promote the sale heavily did little business, those that advertised without naming in the ads the material available did fairly well. But those that ran ads which pointed out a 50%-off price on outstanding things, such as the "Nutcracker Suite" and material of similar stature, did a landoffice business.

In other words, the majority of the stuff Victor cleared off its shelves, according to distrib, was material widely in demand in normal times, but which hasn't been selling lately due to economic conditions. The disks that moved slowly before still moved slowly, sale or no sale.

However, Victor asserts the sale accomplished the purpose, which was to move large amounts of 78 rpm inventory to help clear the way toward a quicker acceptance of its 45 rpm players and disks. Whether that was accomplished, since record buyers loaded with freshly bought 78's aren't likely to immediately turn to a new type platter and turntable speed is anybody's guess.

## Philly Songsmith's Beef To Truman on Fee Hike

Philadelphia, July 5.

Formal protest to President Truman and to Pennsylvania congressmen and senators was made by the Songwriters Ass'n of Philadelphia over raising of the copyright fee for published songs from \$2 to \$4, and upping fees for manuscripts from \$1 to \$4.

Frank Capano, composer, publisher and president of the association, drafted the letter of protest. Declaring the fee hike for unpublished songs "a terrible blow to the aspiring writers," the Association protested "it creates a hardship that can very well discourage the writing of music and the further development of authors and composers."

Letter urged the President and senators to bring back the fee for unpublished songs to \$1.

## BANDLEADERS SEE RETURN TO SWING

Bandleaders coming in off the road have noticed a very definite change of musical taste by hotel and ball room patrons. Whereas during the past three or four years the demand was mostly for ballads, the trend at the moment is back toward modified bounce tempo, they say. Dancers still flounce off the floor when a fast swing number comes up, but they ask for, and leaders seem to get much better reaction with medium rhythm arrangements.

Maestri who have noticed the trend assert that the tempo that gets best reaction is similar to that used by Les Brown on his "I've Got My Love to Keep Me Warm" record hit "Columbia." If that's true, Brown's record did to some extent accomplish what many bandleaders thought it would—reactivate interest in swing music.

Bandleaders and agency men don't have much hope for a return to prewar times. They point out that high-school kids today, without the will to learn generated by the sharp interest in bands that was evidenced before the war, do not know how to dance in comparison to teenagers of the late '30s.

## Hampton Mops Up on the Coast Despite Biz Slump

Hollywood, July 5.

Lionel Hampton drew a guaranteed flat \$5,500 along with a 60% privilege Sunday (3) for a one-nighter at Oakland auditorium, Oakland, Cal., has a tremendous population of Negroes and is a hot place for Hampton. Last year, on percentage, he drew better than \$6,000.

Coast band biz is in something of a slump, but Hampton has seven other one-nighters in the Pacific Northwest scheduled plus a return to Oakland July 24. Guarantees on the northern leg of his tour range from \$1,250 to \$2,500. He has two stops at Portland, Seattle and Vancouver, Next Sunday (10) he gets a flat \$5,000 for a Wrigley field concert here which is promoted by Leon Hefflin and Joe Adams, disk jockey.

Starting July 27, after the second Oakland date, the orch will play the Million Dollar in downtown L.A. Hampton pays for all talent on the show and splits the theatre's gross 50-50 from the first dollar.

## Mercury-Capitol Fight Over Telefunken Ties Up to Fed. Ct. Judge

Whether Capitol or Mercury Records is entitled to the exclusive distribution rights in the western hemisphere to the classical catalog of Telefunken Records is to be decided by Federal Judge Sylvester Ryan. Attorney Arthur E. Garmaize, repping Capitol in its suit against Mercury, made a motion last week for summary judgment. This move is a shortcut taken when no facts are in dispute other than a question of law. It eliminates a trial and leaves the decision in the hands of the judge.

Ryan who reserved decision on the case last Wednesday (29), may take anywhere from three weeks to three months before reaching a decision. In that time he will review the contracts made by both disk outfits. If he comes out in favor of Capitol then Mercury can appeal the ruling. A reverse decision would still entitle the plaintiff to bring the case to trial.

## RCA Decides on 49c Price For Cheaper Label; Revive Bluebird Tag

### Big 3 Sues Co., Claims Non-Payment of Music

Big Three Music Corp. (Robbins-Feist-Miller) has brought suit in N. Y. supreme court against National Advertising Products Corp., claiming the latter never paid it for delivery of sheet music valued at \$4,403. Plaintiff allegedly shipped the copies on or after Jan. 15, 1948.

NAPC countered with a general denial of the allegations and asks dismissal of the action. Suit was disclosed last week when Big Three moved to examine the defendant. Latter sought to have the examination vacated, asserting the motion was merely for the purpose of harassment.

## Late-July Sale For London Disks In U.S. Decca Deal

London Records' initial U. S. release of FRRR (full frequency range recording) material will be pressed in England and is expected to hit U. S. sales marts by the end of July. London recently took over U. S. distribution of FRRR from U. S. Decca as part of a deal the latter made with British Decca under which London would be allowed to record and press in the U. S., using U. S. artists. In return, British Decca guarantees U. S. Decca an annual income of \$225,000 from the sale of U. S. Decca disks in England, etc.

London has been talking with both Columbia Records and Muzak about the possibility of either one doing the pressing here that the U. S. Decca arrangement now allows. Heretofore, all London disks have been made in England and shipped here. A deal with either manufacturer may as yet be worked out, but not in time for the initial FRRR release. Too, London is interested in maintaining the quality it achieves by manufacturing in England, where shellac is more plentiful. It is using a new Gion process material in the new FRRR sides. Initial release, incidentally, will be composed of 45 selections, 16 of which will be available in the U. S. by the end of the month.

All the London FRRR material will be cut in the 33 1/3 rpm Microgroove Long-Playing groove developed by Columbia Records last year. Move gives Col. a heavy advantage in favor of its L.P. in view of the battle with RCA-Victor's 45 rpm disks.

London also will eventually cut pop material in the U. S. for distribution here. Such is the pop market at the moment that the company is going slow on that angle, however. It has talked with several pop artists, but no deals have been made.

## Tommy Tucker Back To Personals as Maestro

Tommy Tucker will go back to personals as a maestro for the first time in more than a year and a half. He's booked into the Capitol theatre, N. Y., early in August and may follow that with other dates.

Tucker dropped his baton late in the fall of 1947 because he was forced to spend so much time on the road, and retired to taking care of his Asbury Park N. J. electrical appliance store. He refused all dates offered until the Mutual network opened a spot for him on Thursday evenings with a radio version of his old stage idea, "Sing For Your Supper."

RCA-Victor has made up its mind that the low-priced record it has been mulling will sell at 49c, rather than the possible 39c, being considered. It will be titled Bluebird, tag of the company's 35c. disks before the war. Victor figures on beginning shipments of the cheaper sides Aug. 1, which means that dealers will not have them until Aug. 10 or 15.

Some of the eight sides Victor cut recently, in preparation for the final decision on a low-priced platter, will have to be junked. Company officials feel that since the tunes recorded are all current hits, they will be slightly faded six weeks hence and of little sales value.

Victor, incidentally, intends operating its 49c. platters a bit differently than Decca and Columbia handle them. The Bluebird sides will be dispersed through regular distributor and dealer channels, with all the current discounts applying. Decca distributes its Vocalion sides through indie handlers, and Columbia's Vocalion distribution is done through Eli Oberstein's Wright Record Co., parent of his Varsity (35c.) label.

Of the three majors now in the 49c. field, Victor, incidentally, is the only one using a label that may be known to the disk-buying public. Bluebird sides were only discontinued about five years ago. Decca's Vocalion and Columbia's Harmony were both discarded much farther back, Vocalion about 10 or 11 years ago and Harmony in 1931.

## N.Y. Library Needs 25G Annual Fund

Singer Lawrence Tibbett, as musical adviser to the N. Y. Public Library, is aiming at a \$5,000 annual endowment from the four major record companies to build up the new diskology department at the 5th avenue and 42d street main branch. RCA is acquiescent if Columbia, Decca and Capitol come through. Plan calls for \$5,000 from each for five years. Tibbett thinks he can get the Juilliard School of Music to contribute 5G annually also.

Right now, flocks of recordings have come into the Public Library but the material is just piling up. New adjunct necessitates blasting and building in the sub-basement; at least three in personnel; erection of record listening rooms, etc.

## AL GALICCO INTO BIZ FOR HIMSELF AS PUB

Al Gallicco, professional manager of Leeds Music and its subsidiaries, will leave that outfit Aug. 1 to go into business for himself. Gallicco has secured full financial backing from an unidentified bandleader. He'll have offices in New York and Hollywood.

Gallicco has been with Leeds since 1938, with time out for Army service. New firm will be called Al Gallicco Music.

## Oldies as Airline Stunt

Kansas City, July 5.

Trans-World Airline is reviving hit tunes of 1929 as one of the principal promotion stunts in celebration of its 20th anniversary. Airline and a jukebox company have dug up 292 songs popular two decades ago.

These have been reproduced on about 100 platters, three or four tunes to the disk, and are being played continuously on jukeboxes in ticket offices in principal cities along the airline route.

# AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK  
ENDING  
JULY 2**

| Pos. | Pos. No. | this last weeks | wk. in last |
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[illegible]



# Big Sale as Corn Tune Cues Mills' Hypo of 'Waltz'

Mills Music is taking a rather unique track with its "Blue Skirt Waltz." Corn-waltz tune is now a sheet sales hit via recordings by Frankie Yankovic (Columbia), Lawrence Douchow (Victor), and Sokach-Habat orchestra (Decca) and 16 others in that limited category of sales. However, these disks have created a demand among pop-players. As a result, Mills is set to start promoting the tune as a pop, which means securing new disks by pop artists.

Decca is supposed to be cutting the melody with Guy Lombardo's orchestra, and others are being set. Mills put its staff to work on assisting plugs.

Action is another indication of the uncertainty of the music business at the moment. In recent months hillbilly, western and race types of songs have become successful in pop grooves as they have in their own, which has led publishers in many instances to promote such tunes in both fields. It's rare, however, for a melody to be successful in one of those fields first and then be rerouted through the sale mill as a pop.

Incidentally, Morris Music is starting another tune two ways. "Dime a Dozen," by Cindy Walker, will get a coincidental plug as a pop and a hillbilly. Morris' "Careless Hands" was one of the first two-way items.

## RCA Setting Beneke 'Blues March' Sequel

Tex Beneke's "St. Louis Blues March," a sales hit for RCA-Victor last year, will be sequenced next month when RCA releases Beneke's "Blues in the Night March." Both arrangements were written for the original Glenn Miller orchestra and played by the late leader when he and his band represented the U. S. Air Force.

Of the two, "Blues in the Night March" was the more popular among servicemen the band entertained in England during the war. It was recorded by Miller for V-Discs. Beneke, who now leads what would have been Miller's postwar outfit, recorded the arrangement for Victor recently.

## Empty Seats Discourage Artists, Philly Dell Urges Sharing Ticket System

Philadelphia, July 5. Season ticketholders to Robin Hood Dell, particularly those in the reserved-seat sections, were urged to share their tickets with others in the event they were unable to attend a concert.

Although the use or non-use of the series tickets means nothing financially to the Dell, Fredric Mann, president of the outdoor concert series, declared "empty seats have a discouraging effect on the artists."

## POLLACK TAKES OVER AS MILLS PRO MGR.

Bernie Pollack takes over as professional manager of Mills Music, in New York. He assumed the title from Sidney Mills, who had been overseeing Mills' staff but is now too busy with administrative affairs.

Mills, incidentally, is marking its 30th anniversary in the music publishing business. Pollack started with Mills at its formation, but has been with other firms at various intervals since.

## 200 Fischer Employees Vote for IA Pic Unit

Drive of the IATSE affiliated Motion Picture Home Office Employees Local H-63 to organize the music publishing industry in metropolitan New York gained momentum last week when some 200 employees of Carl Fischer voted to be represented by that union. Election was held by the National Labor Relations Board and affects clerical, secretarial, maintenance, accounting, packing and shipping workers.

A publisher of standard music for some 75 years, the Fischer firm now has employee union representation for the first time, according to Local H-63. Previously organized by the local was the Robbins-Feist-Miller combo as well as the Music Publishers Holding setup, which embraces Harms, Witmark, Remick, etc. Same union is also bargaining agent for some 1,500 film company and laboratory workers.

## Best British Sheet Sellers

(Week ending June 25)  
London, June 29.  
Wedding Lilli Marlene B&C  
Red Roses, Blue Lady Wright  
Lavender Blue..... Sun  
12th Street Rag... Chappell  
Candy Kisses..... Chappell  
"A" You're Adorable Connelly  
Put Shoes on Lucy..... Gay  
Buy Killarney..... P. Maurice  
Faraway Places..... Leeds  
Strawberry Moon..... Yale  
Forever and Ever..... F.D.&H.  
In a Shady Nook..... Keith P

### Second 12

Again..... F.D.H.  
Powder Your Face Chappell  
Behind the Clouds Feldman  
I'll Always Love You Clover  
Cuckoo Waltz..... Keith P  
Put 'em in a Box..... Connelly  
It's Magic..... Connelly  
Clancy Lowered Boom Leeds  
Clopin Clopat..... Imperial  
Riders in the Sky..... Morris  
Echo Told Me Lie Chappell  
Brush Those Tears..... Leeds

## Eli Danzig Takes Rap From Local 802 In Hotel Catering Snarl

New York Local 802 of the American Federation of Musicians last week barred maestro Eli Danzig from working any function at the St. George hotel, Brooklyn, for one year. Move is the first serious one made by 802's governing board stemming from the catering situation, a source of friction among 802 members for several years.

Local 802 cardholders who seek work on jobs involving weddings, organizational shindigs and other functions in N. Y. hotels have long objected to the practice of hotel caterers in seeing to it that certain favored leaders and musicians play all the jobs available. It's claimed that leaders friendly in various ways with the hotel men who book the shindigs are literally forced upon individuals and business concerns seeking to book a ballroom. Anyone who seeks an open date at a hotel for an affair finds it almost impossible to bring in his own musicians; if he insists, quite often there is no room available.

Numerous times in the past, 802 has begun a campaign to wipe out what's termed the "catering evil." But until the barring of Danzig from the St. George nothing serious ever occurred.

## COAST ASCAP HQ MOVED TO FRISCO

Hollywood, July 5. Hollywood office, long time divisional headquarters of ASCAP, has been reduced to a district office under jurisdiction of Harry Levinson, manager of the Frisco operation. David Tytherleigh, Hollywood manager, will have three field reps on his staff. Larry Shea, recently resigned as division head, is launching a project of his own.

## Virginia Davis Joining 'World Citizen' Brother

Virginia Davis, songstress-daughter of bandleader Meyer Davis, flew to Europe to catch up with her mother and uncle, maestro Pierre Monteaux, and to join her "world citizen" brother Garry Davis, in Paris. She goes to the Salzburg festival, Germany, Austria, the Lowlands and, of course, Paris.

Miss Davis reports that Garry, ex-flyer and Broadway musicomedy dancer, "has quite a going business" in his International Registry for World Citizens, "with funds coming from all corners of the globe."

### Dot Stewart's Pair

Dorothy Stewart, American rep for the J. C. Williamson-Tait theatre circuit in Australia, has just had two tunes published by Laurel Music. N. Y. Miss Stewart has been writing songs for some time, being co-writer of last year's "Now Is the Hour." Her two new numbers are "Be True" and "Give Me Your Hand."

## Col. 'Liberty' Disks By Berlin Become Collectors' Items

Columbia Records has made collectors items out of some of the "Miss Liberty" tunes Irving Berlin cut weeks ago as demonstration disks. Col. backed "I Love You" and "Honorable Profession of the Fourth Estate" on a 12-inch platter and sent copies to various people in the business as mementoes of a rather unique occasion.

Berlin had cut the sides at Col. for the purpose of demonstrating to record companies and artists, the proper way the tunes should be done. He transported his own piano from home to Col. studios to do the disks, singing and accompanying himself.

## ROBBINS EXPANDS TO PUB 'BLONDES' SCORE

J. J. Robbins & Sons will expand its staff to handle the score of "Gentlemen Prefer Blondes," musical due in New York in the fall with a score by Sammy Cahn and Julie Styne. Men will be added in N. Y., Chicago and Los Angeles.

Since selling out his interest in Robbins Music to the Loew's and establishing his own indie publishing house, Robbins has not handled much pop material. Cahn-Styne score is his first important move in that direction.

## Big 3 Consolidate Their N. Y. Offices

Big 3 publishing firms—Robbins, Miller, Feist—consolidated New York offices last week in the building owned by Columbia Records. It's first time that all three firms have been under the same roof.

Trio are owned by Loew's, Inc.

# Major Pubs Get Tougher With Indie Diskers

Though business in sheet sales and recordings is not good, major music publishers continue to get tougher with independent recording firms. During the war, when the income from both sheet music and recordings rolled in unendingly, pubs didn't give much of a hoot about the inconsistencies in royalty payments, etc., that marked their relations with smaller disk firms. Now, when they can use all the revenue possible pubs are giving the indies short shrift. Which gives an idea of how impatient they've become with the indies' methods of cutting corners.

Last week, for example, one of the larger music firms was asked to issue a license to a smallie covering the recording of a tune that looks like a hit. The indie hasn't been too prompt in making royalty payments, nor has it been on the level with pubs in other phases. The publisher flatly told the indie that (1) he didn't want the song recorded by the label and (2) if it was, the indie would have to forward \$1,500 in advance against possible royalties. And the per side royalty would be at the legal maximum of 2c, not the lower rate some other labels receive.

### San Antonio Series

San Antonio, July 5. The Tuesday Musial Club will sponsor four concerts here in 1949-50.

Artists scheduled include Moura Lympany, pianist, Oct. 25; Sylvia and Benno Rabinof, joint piano-violin recital, Nov. 22; Uta Graf, soprano, Feb. 14, and Robert Weede, baritone, March 14. Appearances will be at the San Pedro Playhouse.

# 'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental; 2 points for sustaining vocal; 3 for commercial instrumental; 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a Commercial Vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

### Week of June 24 to June 30

| Songs  | Publishers   |
|--|--------------|
| Again—"Road House"                                   | Robbins      |
| A Wonderful Guy—"South Pacific"                      | Williamson   |
| "A"—You're Adorable                                  | Laurel       |
| Baby, It's Cold Outside—"Neptune's Daughter"         | Morris       |
| Bali Ha!—"South Pacific"                             | Williamson   |
| Ballin the Jack                                      | Marks        |
| Candy Kisses   | Hill & Range |
| Dreamy Old New England Moon                          | Leeds        |
| Everytime I Meet You—"Beautiful Blonde Bashful Bend" | Feist        |
| Everywhere You Go                                    | Lombardo     |
| Five Foot Two, Eyes of Blue                          | Feist        |
| Girl From Jones Beach—"Girl From Jones Beach"        | Harms        |
| Have a Wonderful Wish—"Sorrowful Jones"              | Paramount    |
| How It Lies  | Morris       |
| I Don't See Me in Your Eyes Anymore                  | Laurel       |
| It's Summertime Again                                | Republic     |
| Just For Me  | Peer         |
| Kiss Me Sweet  | Advanci      |
| Love Is a Beautiful Thing                            | Porgie       |
| Lover's Gold   | Oxford       |
| Merry Go Round Waltz                                 | Shapiro      |
| My One & Only Highland Fling—"Barkleys of Broadway"  | H. Warren    |
| Riders in the Sky                                    | Morris       |
| So In Love—"Kiss Me Kate"                            | T. B. Harms  |
| Someday You'll Want Me                               | Duchess      |
| Some Enchanted Evening—"South Pacific"               | Williamson   |
| Swiss Lullaby  | Southern     |
| There's Yes Yes in Your Eyes                         | Witmark      |
| Wedding Day  | Famous       |
| Who Do You Know in Heaven                            | Robbins      |

The remaining 20 songs, based on Richard Himber's new development in logging broadcast performances.

|   |               |
|---|---------------|
| A Chapter in My Life Called Mary                        | Shapiro       |
| Always True to You in My Fashion—"Kiss Me Kate"         | T. B. Harms   |
| Beautiful Blonde Bashful Bend—"Beautiful Blonde"        | Miller        |
| Careless Hands  | Melrose       |
| Coca Roca   | United        |
| Comme Ci Comme Ca                                       | Leeds         |
| Cruising Down the River                                 | Spitzer       |
| Every Night Is Saturday Night                           | B.M.I.        |
| Forever and Ever  | Robbins       |
| Hand Holdin' Music                                      | Kenmore       |
| Hollywood Square Dance                                  | Santly        |
| Hucklebuck  | United        |
| I Didn't Know the Gun Was Loaded                        | Lewis         |
| I'll String Along With You                              | Witmark       |
| Just One Way to Say I Love You—"Miss Liberty"           | Berlin        |
| Look For the Silver Lining—"Look For the Silver Lining" | T. B. Harms   |
| Now Now Is the Time                                     | Fremart       |
| Put Your Shoes On Lucy                                  | Bourne        |
| Someone To Love   | Warren Pub.   |
| You're So Understanding                                 | Barron-Pemora |

\* Filmmusical. \* Legit Musical.

# Bands at Hotel B.O.'s

| Band              | Hotel                        | Weeks Played | Covers Past Week | Total Covers On Date |
|-------------------|------------------------------|--------------|------------------|----------------------|
| Edy Duchin        | Waldorf (400; \$2)           | 13           | 2,125            | \$1,200              |
| Nat Brandwynne*   | New Yorker (400; \$1-\$1.50) | 10           | 825              | 9,200                |
| 3 Suns-Paul Sparr | Roosevelt (400; \$1.50-\$2)  | 2            | 750              | 2,825                |
| Ray Anthony       | Statler (450; \$1.50-\$2)    | 1            | 1,100            | 1,100                |
| Blue Barron*      | Astor (850; \$1.50-\$2)      | 1            | 3,475            | 3,475                |

\* New Yorker, ice revue, Astor, Bill Lawrence.

### Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2 min.-\$1 cover). Holding at big 2,340 covers.  
Frankie Masters (Boulevard Room, Stevens; \$3.50 min.-\$1 cover). Ice Show and Masters popular in sweltering weather. Fine 3,900 tabs.  
Freddie Martin (Beachwalk, Edgewater; \$2 adm.). Final week of Martin: Claude Thornhill opened Friday (1). Giant 15,000 admissions.  
Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "Salute" series still big. Sock 3,850 tabs.  
Ted Straeter (Empire Room, Palmer House, 500; \$3.50 min.-\$1 cover). Sid Caesar garnering nifty 4,150 covers.

### Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With Stuart Wade, Ruiz and Godfrey, Annette Warren, Tune Tailors. Sixth wk. Okay 3,000 covers.  
Chuck Foster (Biltmore, 900; \$1.50). Fifth wk. Good 3,125 covers.  
Ted Flo Rito (Beverly Hills, 300; \$4 min.). Low 525 covers.

## Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500; \$3.50-\$1 cover). Hot weather nicker like here. But still fine 4,000 tabs.  
Teddy Phillips (Aragon; \$1-\$1.15 adm.). Okay 10,500 admissions.  
Al Trace (Blackhawk, 500; \$2.50 min.). Local fave hiked b.o. in first week. Nice 2,600 covers.  
Orrin Tucker (Trianon; \$1-\$1.15 adm.). First week of Tucker. Over 11,000 admissions.

(Los Angeles)

Desi Arnaz (Mocambo, 300; \$3-\$4 min.). Second week. Solid 3,225 covers.  
Billy MacDonald (Aragon, Santa Monica; 1st wk.). Fair 3,600 admissions.  
Harry James (Casino Gardens, Santa Monica; 4th wk.). Slow 3,825 admissions.  
Rosa Morgan (Palladium B., Hollywood; 4th wk.). Good 10,800 admissions.

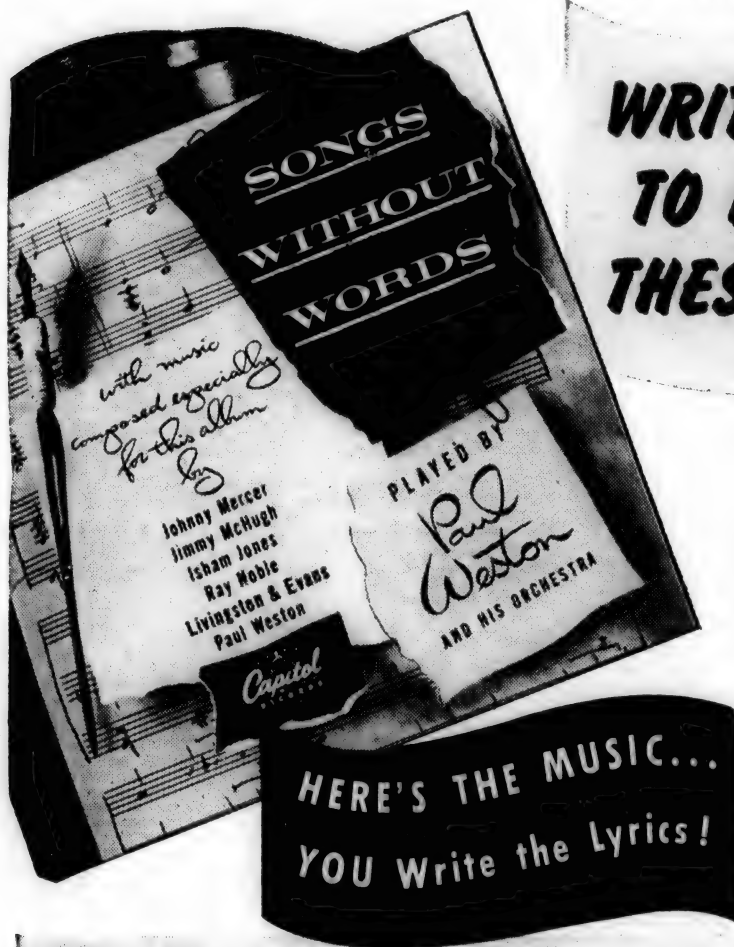




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\*Advances against contract royalties

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#### JOHNNY MERCER

co-composer of "That Old Black Magic"... "Blues in the Night"

#### JIMMY McHUGH

co-composer of "I'm in the Mood for Love"... "Don't Blame Me"

#### ISHAM JONES

co-composer of "I'll See You in My Dreams"... "It Had to Be You"

#### RAY NOBLE

co-composer of "The Very Thought of You"... "Goodnight, Sweetheart"

#### LIVINGSTON & EVANS

composers of "To Each His Own"... "Buttons and Bows"

#### PAUL WESTON

co-composer of "I Should Care"... "Day by Day"

### THINK OF IT!

YOU...writing the words to the melodies of internationally famous composers who have made many thousands of dollars with their music. Here's what you may win: For each winning lyric, you will be offered a regular songwriter contract (SPA form)—and \$1000 cash advance against contract royalties. (Winning songs will be recorded by famed Capitol artists and sold nationally!) You stand to make many times more than \$1000, if the songs become hits. (Remember, it's possible for you to win more than one prize...even all six!)

**PLUS** the fact that as a co-writer with one of America's greatest popular composers you'll have made a big step to fame and fortune in a business where the rewards are great.

### DO THIS...NOW!

- Capitol's new "Songs Without Words" album and Official Entry Blanks are available July 1, 1949, at your nearest record dealer.
- Write your own original lyrics to the melodies. All six are simple, singable tunes composed especially for this contest by the famous songwriters listed.
- Write lyrics for only one, or for all six songs. Each lyric will be judged on its individual merits.
- Be sure to submit each song-entry on a separate official "Songs Without Words" contest entry blank.
- All entries will be judged by the Contest Division of Reuben H. Donnelly Corp. in cooperation with the composers of the six melodies and two top lyric writers.

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See Your  
Record Dealer Today!

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTFELD**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1917—Continued

**We're Going Over**, w. m. Andrew B. Sterling, Bernie Grossman and Arthur Lange. The Joe Morris Music Co., cop. 1917.

**We'll Knock the Heligo-Into Heligo-Out of Heligoland!** w. John O'Brien, m. Theodore F. Morse. Leo Feist, Inc., cop. 1917.

**When Shall I Again See Ireland (Eileen)**, w. Henry Blossom, m. Victor Herbert, M. Witmark & Sons, cop. 1917.

**When the Boys Come Home**, w. John Hay, m. Oley Speaks, G. Schirmer, Inc., cop. 1917.

**When Yankee Doodle Learns to Parlez Vous Français**, w. William Hart, m. Ed Nelson, A. J. Stasny Music Co., cop. 1917.

**Where Do We Go from Here?** w. m. Howard Johnson and Percy Wenrich, Leo Feist, Inc., cop. 1917.

**Where the Black-Eyed Susans Grow (Robinson Crusoe, Jr.)**, w. Dave Radford, m. Richard A. Whiting, Jerome H. Remick & Co., cop. 1917.

**Where the Morning Glories Grow**, w. Gus Kahn and Raymond Egan, m. Richard A. Whiting, Jerome H. Remick & Co., cop. 1917.

**The White Peacock**, piano solo, m. Charles Tomlinson Griffes, G. Schirmer, Inc., cop. 1917.

**Whose Little Heart Are You Breaking Now?** w. m. Irving Berlin, Watson, Berlin & Snyder Co., cop. 1917.

**Will You Remember (Sweetheart)** (Maytime), w. Rida Johnson Young, m. Signum, Romberg, G. Schirmer, Inc., cop. 1917.

On February 3 the U. S. broke off diplomatic relations with Germany, and on April 6 declared war on that nation. In June the first American troops landed in France, by October they were in action, and at the end of the year the U. S. also declared war on Austria. The Liberty Loan and War Savings Certificates drives swung into action.

"Meatless," "wheatless," "fuelless" days were proclaimed everywhere to conserve food and fuel for the army.

Cotton went to 27¢ a pound on the New York Exchange and wheat

cracked the \$2-a-bushel mark on the Chicago Board of Trade.

The 18th (prohibition) amendment was sent out to the states for ratification.

The International Association of Lions Clubs was founded.

"Ma" Ferguson became the first woman governor when the people of Texas elected her to the gubernatorial chair following the removal of her husband, James Ferguson.

The U. S. annexed the Danish West Indies (Virgin Islands), paying \$25,000,000 for the 133 square miles of territory.

Extreme sailor hats were the feminine vogue.

Entertainment enterprises were hard hit by the war. The stage suffered because of the war taxes. One show—"Gypsy Trail"—put a \$1.50 top on the house to draw customers. Jane Cowl was playing "Lilac Time."

In vaudeville Lou Holtz appeared with a blackface act. Meantime, Blossom Seeley, Benny Fields and Benny Davis had an act called "Seeley's Syncopated Studio." Another vaudeville name of the year was Barbara La Marr (later in films).

The picture business continued to grow. Douglas Fairbanks was starred in "A Modern Musketeer." Ince Productions now had a roster including William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett. Other film names of the year included William Desmond, Polly Moran (in Mack Sennett comedies), Patty Abuckley, Mae Murray, Harry Carey and Mary Garden (in the Goldwyn film "Thais").

That the war was taking the edge off pre-war gaiety, and producing some very sobering effects on night life, is evident from the following VARIETY comment at this time: "The greatest change in New York cabarets is the disappearance of the moral lepers of both sexes from the floors. They played themselves dry, and 'sharpshooters' are more of a rarity nowadays than they formerly were perpetual nuisances."

1918

**After You've Gone**, w. m. Henry Creamer and Turner Layton, Broadway Music Corp., cop. 1918.

**Bagdad (Sinbad)**, w. Harold Atteridge, m. Al Jolson, G. Schirmer, Inc., cop. 1918.

**Beautiful Ohio**, w. Ballard MacDonald, m. Mary Earl (pseud. of Robert A. King), Shapiro, Bernstein & Co., Inc., cop. 1918.

**Bing! Bang! Bing 'Em on the Rhine**, w. m. Jack Mahoney and Allan Flynn, Jerome H. Remick & Co., cop. 1918.

**Come on, Papa**, w. m. Edgar Leslie and Harry Ruby, Watson, Berlin & Snyder Co., cop. 1918.

**The Daughter of Rosie O'Grady**, w. Monty C. Brice, m. Walter Donaldson, M. Witmark & Sons, cop. 1918.

**Dear Little Boy of Mine**, w. J. Keirn Brennan, m. Ernest R. Ball, M. Witmark & Sons, cop. 1918.

**Dear Old Pal of Mine**, w. Harold Robe, m. Lieut. Gitz Rice, G. Ricordi & Co., Inc., cop. 1918.

**Everything Is Peaches Down in Georgia**, w. Grant Clarke, m. Milton Ager and George W. Meyer, Leo Feist, Inc., cop. 1918.

**Good Morning, Mr. Zip-Zip-Zip!** w. m. Robert Lloyd, Leo Feist, Inc., cop. 1918.

**Hello, Central! Give Me No Man's Land (introduced in Sinbad)**, w. Sam M. Lewis and Joe Young, m. Jean Schwartz, Watson, Berlin & Snyder Co., cop. 1918.

**Hinky-Dinky Parlez-vous**—also known as: "Mademoiselle from Arm-entieres, World War song, w. m. anon. (1918?)"

**Hindustan**, w. m. Oliver G. Wallace and Harold Weeks, Chicago: Forster Music Publisher, Inc., cop. 1918. Melody Shop; assigned 1918 to Forster Music Publisher, Inc.

**How'd You Like to Be My Daddy?** (Sinbad), w. Sam M. Lewis and Joe Young, m. Ted Snyder, Watson, Berlin & Snyder Co., cop. 1918.

**I'm Always Chasing Rainbows (Oh Look)** w. Joseph McCarthy, m. Harry Carroll, McCarthy & Fisher Inc., cop. 1918.

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

| National<br>Rating   |    | Week Ending<br>July 2           |  |  |  | New York, MDS         |                               |                       |                                   |                                    |                       |                              |                                |                              |                                |                            |    |    | L<br>P<br>O<br>N<br>T<br>S |
|----------------------|----|---------------------------------|--|--|--|-----------------------|-------------------------------|-----------------------|-----------------------------------|------------------------------------|-----------------------|------------------------------|--------------------------------|------------------------------|--------------------------------|----------------------------|----|----|----------------------------|
| This Last<br>wk. wk. |    | Title and Publisher             |  |  |  | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | St. Louis, S. L. Music Supply Co. | San Francisco, Pacific Coast Music | Indianapolis, Pearson | Cleveland, Shubert Music Co. | Kansas City, Jenkins Music Co. | Philadelphia, Charles Dumont | Minneapolis, Schmidt Music Co. | Seattle, Capitol Music Co. |    |    |                            |
| 1                    | 1  | "Enchanted Evening" (Wmson)     |  |  |  | 1                     | 1                             | 1                     | 2                                 | 1                                  | 1                     | 5                            | 1                              | 1                            | 3                              | 3                          | 99 |    |                            |
| 2                    | 2  | "Riders in the Sky" (Morris)    |  |  |  | 5                     | 2                             | 2                     | 1                                 | 2                                  |                       | 1                            | 2                              | 1                            | 4                              | 96                         |    |    |                            |
| 3                    | 3  | "Forever and Ever" (Robbins)    |  |  |  | 2                     | 1                             | 5                     | 4                                 | 6                                  | 10                    | 4                            | 5                              | 2                            | 5                              | 1                          | 76 |    |                            |
| 4                    | 4  | "Again" (Robbins)               |  |  |  | 6                     | 4                             | 3                     | 3                                 | 4                                  | 3                     | 2                            | 3                              | 10                           | 2                              | 8                          | 73 |    |                            |
| 5                    | 7  | "Bali Hai" (Williamson)         |  |  |  | 3                     | 4                             | 3                     | 9                                 | 3                                  | 2                     |                              | 6                              | 4                            | 9                              | 5                          | 62 |    |                            |
| 6                    | 5  | "A—You're Adorable" (Laurel)    |  |  |  | 10                    | 5                             | 9                     | 5                                 | 5                                  | 7                     |                              | 6                              | 4                            | 7                              | 7                          | 45 |    |                            |
| 7                    | 6  | "Cruising Down River" (Spitzer) |  |  |  | 4                     | 7                             | 8                     | 7                                 | 9                                  |                       | 7                            | 8                              |                              |                                | 2                          | 36 |    |                            |
| 8                    | 9  | "Wonderful Guy" (Williamson)    |  |  |  | 9                     | 9                             | 10                    | 6                                 | 5                                  | 5                     |                              | 7                              | 5                            |                                | 10                         | 35 |    |                            |
| 9                    | 8  | "I Don't See Me" (Laurel)       |  |  |  | 7                     | 8                             |                       | 6                                 | 10                                 | 8                     | 4                            | 10                             |                              | 6                              | 9                          | 31 |    |                            |
| 10                   | 11 | "It's Cold Outside" (Melrose)   |  |  |  | 6                     |                               |                       |                                   | 10                                 | 7                     | 9                            |                                |                              |                                | 8                          | 6  | 20 |                            |
| 11                   | 10 | "Careless Hands" (Melrose)      |  |  |  | 7                     |                               |                       |                                   |                                    |                       |                              | 8                              | 8                            | 10                             |                            |    | 11 |                            |
| 12                   | 13 | "Everywhere You Go" (Lombardo)  |  |  |  |                       | 6                             |                       |                                   |                                    |                       |                              |                                |                              |                                | 6                          |    | 10 |                            |
| 13A                  | 12 | "Kiss Me Sweet" (Advanced)      |  |  |  | 10                    |                               |                       |                                   | 8                                  |                       |                              |                                |                              | 8                              |                            |    | 7  |                            |
| 13B                  | 13 | "Breaking My Heart" (Algonquin) |  |  |  |                       |                               |                       | 4                                 |                                    |                       |                              |                                |                              |                                |                            |    | 7  |                            |

**I'm Gonna Pin My Medal On the Girl I Left Behind**, w. m. Irving Berlin, Watson, Berlin & Snyder Co., cop. 1918.

**I'm Sorry I Made You Cry**, w. m. N. J. Clesi, Leo Feist, Inc., cop. 1918.

**I Found the End of the Rainbow**, w. m. John Mears, Harry Tierney and Joseph McCarthy, McCarthy & Fisher, Inc., cop. 1918.

**I'll Say She Does (Sinbad)**, w. m. Bud DeSylva, Gus Kahn and Al Jolson, Jerome H. Remick & Co., cop. 1918.

**I'd Like to See the Kaiser With a Lily in His Hand (Doing Our Bit)**, w. m. Henry Leslie, Howard Johnson and Billy Frisch, Leo Feist, Inc., cop. 1918.

**If He Can Fight Like He Can Love, Good Night Germany!** w. Grant Clarke and Howard E. Rogers, m. George W. Meyer, Leo Feist, Inc., cop. 1918.

**Ja-Da**, w. m. Bob Carleton, Leo Feist, Inc., cop. 1918.

**Just a Baby's Prayer at Twilight**, w. Sam M. Lewis and Joe Young, m. M. K. Jerome, Watson, Berlin & Snyder Co., cop. 1918.

**Just Like Washington Crossed the Delaware, General Pershing Will Cross the Rhine**, w. Howard Johnson, m. George W. Meyer, Leo Feist, Inc., cop. 1918.

**K-K-K-Katy**, w. m. Geoffrey O'Hara, Leo Feist, Inc., cop. 1918.

**Keep Your Head Down, "Fritzie Boy"**, w. m. Gitz Rice, Leo Feist, Inc., cop. 1918.

**Kisses—The Sweetest Kisses of All**, w. Alex Sullivan, m. Lynn Cowan, McCarthy & Fisher, Inc., cop. 1918.

**Lafayette—We Hear You Calling**, w. m. Mary Earl (pseud. of Robert A. King), Shapiro, Bernstein & Co., Inc., cop. 1918.

**Madelon**, French words, Louis Bousquet, English words, Alfred Bryan, m. Camille Robert, Jerome H. Remick & Co., cop. 1918.

**Mammy's Chocolate Soldier**, w. Sidney Mitchell, m. Archie Gattler, Watson, Berlin & Snyder Co., cop. 1918.

**Mickey (film: Mickey)**, w. Harry H. Williams, m. Neil Moret, Watson, Berlin & Snyder Co., cop. 1918.

**My Belgian Rose**, w. m. George Benoit, Robert Levenson and Ted Garton, Leo Feist, Inc., cop. 1918.

**Oh Frenchy**, w. Sam Ehrlich, m. Con Conrad, Broadway Music Corp., cop. 1918.

**Oh! How I Hate to Get Up in the Morning**, w. m. Irving Berlin, Watson, Berlin & Snyder Co., cop. 1918.

**Oh! How I Wish I Could Sleep Until My Daddy Comes Home**, w. Sam M. Lewis and Joe Young, m. Pete Wendling, Watson, Berlin & Snyder Co., cop. 1918.

**Oh Peter Go Ring Dem Bells**, Negro spiritual arr. for voice and piano by Henry Thacker Burleigh, G. Ricordi & Co., Inc., cop. 1918.

**Oul, Oul, Marie**, w. Alfred Bryan and Joe McCarthy, m. Fred Fisher, McCarthy & Fisher, Inc., cop. 1918.

**Rock-a-Bye Your Baby With a Dixie Melody**, w. Sam M. Lewis and Joe Young, m. Jean Schwartz, (Continued on page 49)

## On the Upbeat

Continued from page 42

Boys holding their first waxing session for Decca under 12-sides-per-year deal. First two, for immediate release, are "Room Full of Roses" and "Wedding Day." Both are cut straight, non-western. . . . **Marlon Colby** doing a musical short at Universal-International, second in a series to be released this fall while she's at the Copa with Jimmy Durante.

### Chicago

**Jack Fina** orch set for Lakeside Park, Denver, July 12-31. . . . **Maurice Rocco** opens at Stock Club, Des Moines, July 8. . . . **Billboard Attractions** packed organist **Ken Griffin** to exclusive. . . . **Felix Martinique** and singer **Shea Stanley** repeat at Buttery of Ambassador West hotel, starting July 12. . . . **Phil Levan** orch at Paradise ballroom, July 4-19. . . . **Eddy Howard** set for "Frontier Days" festival, Cheyenne, July 25. . . . **Bob Burke** doing two-weeker at Buck Eye Lake, O., July 22. . . . **Jimmy McPartland**, jazz trumpeter, and wife, **Marian Page**, returned from Europe last week, where they participated in Paris jazz festival. . . . **Johnnie "Scat" Davis** staying at Brass Rail indefinitely. . . . **Louis Armstrong** doing two-weeker at Carnival Club, Minneapolis, July 7. . . . **Les Brown** due in midwest for one-nighters in July and August. . . . **Frankie Carle** into Radio City theatre, Minneapolis, Aug. 18 for week. . . . **Del Courtney** set for two weeks at Claridge hotel, Memphis, July 15. . . . **Shep Fields** heading for Martinique, new southside outdoor ballroom, July 8 for a week. . . . **Wayne Grege** into Peony Park, Omaha, July 22-27. . . . **Red Ingle** will stay at Skyway Lounge, Cleveland, from July 15 through Labor Day. . . . **Art Kassel** does nine days at Blue Moon, Wichita, starting July 15. . . . **Johnny Long** goes into Eastwood Gardens, Detroit, July 29 for a week. . . . **Ray McKinley** set for Shamrock hotel, Houston, Sept. 15 for three weeks. . . . **Dick Bradley**, prexy of Tower Records, returned from Coast and huddles with Jim Conking, veepee in charge of artists and rep for Capitol Records, completing sale of 21 Benny Strong masters to Capitol. Strong now records for Cap.

### Kansas City

**Eddy Howard** band into the Plamora for a one-nighter last Saturday. . . . **Wayne Muir** combo in a two-week vacation from the Hotel President while the Drum Room is being remodelled. . . . **Bill Bardo** orch set for the Broadmoor hotel, Colorado Springs, for the summer-fall season. . . . **Ruth Wallace** at the Cipango Club, Douglas, Texas. . . . **Don Roth Trio** into Ouray Inn, Woodland Park, Colo., after long stand in K. C. . . . **Drex Broome** orch has summer assignment at Kansas City Club. . . . **Bernie Cummins** band on stand of Muehlebach Terrace Grill for three weeks. . . . **Betty McGuire** opened House of Oscar, Colorado Springs.

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# 'PALACE POLICY' CONTINUES BIG

## Sherman Indie 2-a-Day Circuit Shaping Up; 5 Shubert Houses Set

Hollywood, July 5.

Two-a-day vaudeville circuit being promoted by Eddie Sherman is moving along to the point where he has made a deal with the Shuberts for their houses in five east-coast cities, with the first Sherman-presented bill to open in Chi Aug. 15 at either the Great Northern or Blackstone. Shuberts reportedly will take 35% of gross as rental.

Sherman's bill will play two weeks in Chi then do one-week stands at Lafayette, Detroit, Nixon, Pittsburgh; Shubert, Philly, and the Hanna, Cleveland. He'll use nine-act bills.

Shubert houses will not be converted to vaude entirely, continuing to rely primarily on legit bookings between variety shows. Sherman has also been talking with Issy Rappaport, Baltimore, and Adam Adams, Newark, about partnership deals, each in his own town, on the venture. Rappaport is trying to make use of the Maryland theatre in Baltimore, but hasn't yet swung the deal. House was well-known in the Keith-Albee days.

### British Acro Comics Set

#### For String of Fair Dates

Sam Linfield and his troupe of British comic acrobats arrived in New York last week on the Washington. Unit has been signed for a string of state fairs in the U. S. and Canada.

Personnel of the troupe includes two dwarfs, Mrs. Linfield, Marie Kiddlstone, John Lummis, Fred Rushton and Abdul Houssein.

## AGVA Rep Invited In After Press Club Row

Hollywood, July 5.

Hollywood Coordinating Committee has adopted a new policy, calling for monthly meetings and inviting the American Guild of Variety Artists to name a representative. Idea is to increase participation in charitable and public service entertainment and to prevent last-minute cancellations. Misunderstanding over AGVA's regulations played havoc with the Greater Los Angeles Press Club entertainment last week.

Committee voted formal approval of the all-star baseball tour to raise funds for the City of Hope Hospital, the Motion Picture Relief Fund and Theatre Authority.

## FOX, ST. LOUIS, GOES VAUDFILM AUG. 16

St. Louis, July 5.

Oldtime vaude with six or eight acts and the orch in the pit will be inaugurated at 5,000-seat Fox theatre, Fanchon & Marco's largest house here, starting Aug. 18. Policy will follow that of the Palace, N. Y., with a flicker thrown in for good measure.

Loew's State, downtown, has presented two stage shows in the past 60 days and it appears that the combo policy will be followed at both houses. At the Fox there will be no stage presentations, production numbers, etc., but strictly vaude.

## BALTO AND CLEVE 8-ACTERS CLICK

Early indications point out that the N. Y. Palace type vaude policy is paying off wherever tried. The eight modestly budgeted acts have so far proved better b.o. in first out-of-town tests than most name packages in the same situations. The Palace is similarly continuing with profitable grosses in what is generally regarded as the worst time of the year, continued heat wave, et al.

As far as the industry is concerned, the shows at the N. Y. showcase is by now considered a success. The more conservatives had felt that it would be best to wait for the extraordinary national publicity in connection with the Palace opening to abate before passing an opinion. In the first seven weeks of vaude operation Palace grossed \$171,000 or an average of nearly \$24,500 per week, which indicates a hefty profit via holding talent not within a \$4,000 weekly budget. This is in contrast to its previous pix policy when theatre had only a few profitable weeks. Under the vaude policy house breaks at around \$20,000 weekly. It's been a profitable operation for RKO and also beneficial to the vaude industry through paving the way for greater act employment than at any time since the demise of the Keith-Albee empire.

### Cleve's Boff Biz

RKO premed its first traveling Palace unit at the Palace, Cleveland, Thursday (30). Bill will play a 12-week route of RKO houses. Opening day's business was gratifying to circuit heads. Bill comprises Pat Rooney, Berk & Hallow.

(Continued on page 55)

## Schine Circuit Seen Expanding Vaude Policy to 50 Houses Under Govt. Decree

### Union Fines Pair For Working With Kiddies

Hollywood, July 5.

Shirley Powell, singer, and Glenn Gregory, ventriloquist, have been fined \$50 each by an AGVA trial board for participating in an amateur-kiddie show at the Forum theatre on June 25.

Eddie Rio, local chief for AGVA, pulled the performers off the show. Guild by-laws prohibit members from working with amateurs on premise such assistance gives prestige to non-pros.

## HEIDT REVUE SET FOR L.A. EL CAPITAN IN FALL

Hollywood, July 5.

Horace Heidt's variety revue, "The Kids Break Thru," now doing one-nighters on the road, opens at the El Capitan theatre for three weeks after Ken Murray's "Blackouts of 1949" moves out on Aug. 27.

Heidt's show consists of 22 to 25 acts, all former winners on his weekly airer. There will be nine performances a week, plus an airing of Heidt's CBS show from the El Capitan stage at 5:30 p.m. (PST) on Sundays. Rental deal for the house was made on a percentage of gross, as it was with Murray's show. Heidt will bring the revue to New York after closing here. He'll stay at the El Capitan longer than three weeks, however, if the show clicks.

The Schine circuit's consent decree with the U. S. Dept. of Justice, is expected to expand its vaudeville operations next season. Chain is tentatively slated to resume stage shows around Sept. 6, and by midseason, it's expected that the circuit will have 100 days of vaude in about 50 houses. This is an increase of 20 days over last year when the Schines tried vaudeville on an experimental basis. Tests were successful and grosses went up.

Increase in vaude operations is anticipated because of creation of competitive situations in towns where the circuit had a monopoly of films. At the same time, the Government ordered the chain not to tie up more than 60% of the features released for its houses. Maximum number for next season is 48 of the top films. Thus the shortage of big-money pictures will be accentuated in the territories where the circuit will retain holdings.

According to terms of the decree, the circuit must dispose of 40 theatres in 39 towns throughout N. Y., Ohio, Kentucky and Maryland. Some of the houses involved in the Government order, need not be sold for theatre purposes, but it's evident that in towns of any size the Schine loop will pace competition.

The chain is to unload the theatres within a three-year period, except in cases where houses cannot be disposed of on reasonable terms. This delay gives the circuit an opportunity to give a more exhaustive test to the vaude policy so that house built up by live

(Continued on page 55)

## America's Newest Personality

# WILLIAM TABBERT



JUVENILE LEAD

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PENTHOUSE CLUB

— NEW YORK —

HELD OVER INDEFINITELY

GUEST APPEARANCE — "ED SULLIVAN T.V. SHOW," WCBS, JULY 10TH

### VARIETY

Wednesday, June 15, 1949:

#### WILLIAM TABBERT

Songs

12 Mins.

Penthouse, N. Y.

William Tabbert, juvenile lead in "South Pacific" is doubling into the Penthouse for this café debut. He's a fresh-looking, personable and accomplished singer, who like most pipers who have made their mark in legit, stresses good phrasing and diction, which combine into a winning delivery.

It's an effective bit of showmanship. Tabbert is okay for video and

looks like he could carry a film assignment as well.

Jose.

"... Talent, ability and looks ... at the Penthouse, William Tabbert, doubling from 'South Pacific' ... In fact, young Tabbert is ready to work any class room and do a job ... The lad is clean cut with a freshly scrubbed look, a real salesman who apparently enjoys singing. His walk-off applause was tremendous."

Bill Smith,

BILLBOARD.

Virginia Forbes, N. Y. Sun: "Bill Tabbert, the sensational singer in 'South Pacific' is mak-

ing a double hit tonight in the show, and later on when he performs at the Penthouse Club."

Bob Dana, World-Telegram: "The Penthouse Club has been packing them in with Bill Tabbert of 'South Pacific'."

Ed Sullivan, Daily News: "Bill Tabbert is a sensation at the Penthouse Club."

Dorothy Kilgallen: Tops in town—Bill Tabbert.

Earl Wilson: Today's bravo—Bill Tabbert.

Lee Mortimer: Bill Tabbert the Wow of the week.

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Louis Sobol, Journal-American: "Young Bill Tabbert is the lure ... at the Penthouse."

Frances Merron, N. Y. Mirror: Cadmooras—William Tabbert.

Radie Harris, Hollywood Reporter: "Bill Tabbert gives a Penthouse serenade with his rendition of 'Younger Than Springtime'."

"As Lt. Joseph Cable, U.S.M.C., William Tabbert is a singing actor to acknowledge."

Robert Garland, N. Y. Journal-American.

"William Tabbert does some fine singing."

Ward Morehouse, The Sun, N. Y.

William Tabbert merits a snappy salute as a serious and brave young Marine."

Robert Coleman, Daily Mirror, N. Y.

William Tabbert is fine as the Lieutenant."

Howard Barnes, Herald Tribune, N. Y.

"William Tabbert is just right as young Lieutenant Cable."

Richard Watts, Jr., Post, N. Y.

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## Night Club Reviews

### Astor Roof, N. Y.

(HOTEL ASTOR)

Blue Barron Orch (13); Bill Lawrence, Gringo Rhumba Orch; \$3.50 minimum.

Supplementing its standard name band policy, Astor Roof is currently testing a combo attraction of Blue Barron's orch and an up-coming crooner, Bill Lawrence. It's a smart tactic cued by the dip in drawing power of the straight dance bands which was first evident in theatres and has now begun to affect hotel rooms. Lawrence is a good-looking

youngster with a smooth style who is riding a good platter reception induced by heavy disk jockey plugging. Although built more specifically for the bobbysox fans, the lad also pleases the older and more sophisticated trade with his personable manner and solid pipes. He works the mike with a slightly self-conscious charm, but he's still appealing in his boyishness. His repertory comprises show tunes and pop standards with a smattering of old faves. He's most effective on the romantic ballads like "Again" and "I Get a Kick Out of You," but goes a bit over his head with a tune such as "St. Louis Blues," which requires a complete-

ly different approach. Lawrence is still incubating and with a little more seasoning should have hefty impact.

Barron's sweet-style of instrumentation fits into this room's quiet decor and atmosphere. Dansapation is dished out in straightforward rhythms, easy for the two-steppers and palatable for the diners. Occasional change-of-pace is hit with a rhumba or fast fox-trot but most of the numbers are in waltzy tempos. Several combos within the band handle vocals on pop and novelty tunes.

Gringo and his rhumba orch alternate on the stand with Barron for the late evening clientele, dishing out a slick brand of Latino rhythms for customer hoofing.

Hern.

### Chez Paree, Chi

Billy Eckstine, Willie Shore, Paysees (2), Stan Kramer Puppets (3), Al Wallis, Adorables (10), Cee Davidson Orch (10); minimum \$3.50, cover \$1.

Current show is one of the gayest and smoothest this spot has had in several months.

Billy Eckstine's fine phrasing and vocal tricks win sock reception. Starting with beat tune, "Again," he swings into light ballad, "Johnny Get Your Girl" and then a dramatic version "Old Man River." With "Caravan" Eckstine returns to more familiar medium and closes to hefty applause with "Bewildered."

Willie Shore, long-time fave here, heckles the ringsiders while he dresses a model, a satire on clothes horse acts. He has plenty of fresh material, but retains fragments of the routine which has been standard with him. It all adds up to merry session for applause dividends.

Comic trots out with English red coat riding set for a fox-hunt. Doffing this garb, he goes into a few strains of "MacNamara's Band" and a few fling steps. Playing it straight, he does an interpretative dance as a crazed murderer. Ending however, finds buffoon in natural groove. Replying to demands of seatholders, Shore repeats his standout soft shoe impress of Joe Frisco and Pat Rooney's waltz cue for robust reception.

Stan Kramer, with his mother and father, have a top-flight puppet act with youngster opening with strobilite figurine of Carmen Miranda. Rest of the routine is worked from dais with Kramer working his life-like dolls in full view, without loss of effect. His drunkard, Bill Robinson staidance, and Betty Hutton get chuckles and applause. Parents come out on floor to manipulate quintet of puppets doing a cakewalk. Some of this was lost to back tables and might possibly be more effective up on the platform.

The Paysees, youthful brother and sister dance team, show some sensational twirls and spins. Femme seems like a human top, with pair receiving nice reception.

Line numbers are in keeping with summer theme with Dorothy Dorben doing a fine production job and original lyrics by Mrs. Joe Jacobson scoring. Al Wallis does a neat job on production's vocals. Cee Davidson orch plays show capably and alternate with a rhumba quartet for dance chores.

Zabe.

### Ciro's, Hollywood

Hollywood, July 1.  
Marion Morgan, Phil Ohman Orch.; minimum \$3.50.

Marion Morgan, who used to sing with Harry James' band, made her nitery debut here as the protegee of James and his wife, Betty Grable. This may carry her locally, but a good deal more strength in showmanship and style is required of the young singer before she can smash her way through to the top in the plush nitery circuit.

Actually, she'll do no smashing at all until she provides more consistency in her repertoire. Miss Morgan makes a kind of whispered attack upon the mike, but she lacks the drive and the smooth sophistication required for intime shows. She isn't enough to carry the whole evening.

In "I'll Be Seeing You," "Can't Help Lovin' That Man" and "It's a Most Unusual Day" she does her best, making most of the mood and song. There is an exciting blonde loveliness about her. She's young. She's easy to look at. But she needs just a little more of the drive and subtlety. Her style is in between that of Betty Hutton and Jo Stafford. She should have just a little more of her own. Phil Ohman Orch backs neatly and provides danceable tunes.

### Club Carnival, Mpls.

Minneapolis, July 2.  
Harry Richman (2), Laurette & Clymas, Sensationalists (3), Perry Martin Orch. (12); \$1 cover, \$2.50 minimum.

Three fine acts comprising this floorshow dish out substantial entertainment.

Harry Richman's first local

nitery appearance finds him living up to his reputation as a topdrawer entertainer. He impresses here, as he has been doing elsewhere for years, by his debonair, sveit appearance and the classy song salesmanship.

For the most part he reprises the old favorites he did much to popularize. Taking customers down memory lane for a pleasant 35 minutes, he starts by confiding in song how lucky he is to be an entertainer. Then revives "Putting on the Ritz," segueing into "Riders in the Sky," then such old-time hits as "Baby Face," "I Had to Be You," "She's My Sunflower," "On the Sunny Side of the Street," "Vagabond Song" and "Little Black Sheep," tying up the presentation with apt patter and once-in-a-while interrupting the vocalizing with a spicy story or anecdote. After telling that "It Seems Like Old Times," he finally has to beg off. He has his own conductor, Joe Hornell, who, like Richman himself, occasionally has a fling at the keyboards.

Laurette and Clymas also are show stoppers with their 25 minutes of exceedingly clever and laugh-provoking dance humor. Miss Laurette is a clever pantomime comedienne and Clymas is a funny

(Continued on page 48)

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## Bal Tabarin, S.F., Reopening With Ted Lewis Sept. 8

San Francisco, July 5.

Famed Bal Tabarin, local niterly landmark, will make renewed bid for a comeback with Ted Lewis when he inaugurates the room Sept. 8. The "tragedian of jazz" is booked for four weeks following his Sept. 6 date at the State Fair, Sacramento.

Lewis is heading west, having just closed at the Beverly Hills Club, Newport, Ky., resting in Hollywood until July 15, when he plays the Hotel Last Frontier, Las Vegas. On Aug. 13 he shifts to the Tyhoe Village, Lake Tahoe, for three weeks, and thence to the fair and Frisco.

Lewis is another, like Eddie Cantor, Al Jolson, Jack Benny, et al., who is in no rush on television until he thinks the medium "right" although he has done several guesters with Milton Berle, et al. There is some interest in a Lewis video package being perented by the William Morris agency.

## TIVOLI, FRISCO, FOLDS AS VAUDE POLICY FAILS

San Francisco, July 5.

After a 14-week try at vaudeville, the Tivoli theatre folded last week with an estimated \$10,000 loss, after a two-week booking of the "Finocchio Revue," consisting of performers appearing at a local nightclub.

The Tivoli, under the lease-direction of Ellis Levy, opened with a policy featuring moderate-priced vaude acts, plus two reissue pix, but switched to name acts after the first week. It had headlined Count Basie's orch, Billie Holiday, Duke Martin and Max Baer, among others. Its price range was from 40c to 85c.

## 500 Club, Paddock, A.C., Reopen Under New Mgt.

Atlantic City, July 5.

Both the 500 Club and the Paddock-International, two of the resort's top night spots, are operating under new managements.

The 500 Club was granted renewal of liquor license Thursday (30) and opened the following night (1) with show headed by Toni Bari, Seers and Haymer, Jo Ann Summer. Wally Wanger line, Joe Frassetto's orch and Pete Miller's combo.

Paddock-International, which for years under Eddie Kravitz, operated all year round, got its license after more than two months maneuvering Saturday (1). Kravitz license was revoked early last summer and spot shuttered since. It will operate as musical bar.

## Barto Withdraws From Elective Post to Hold On to Salaried AGVA Job

Dewey Barto, national administrative secretary of the American Guild of Variety Artists, has served notice that he intends to stick to this post. Barto last week withdrew as candidate for a member of the AGVA national board, thus indicating that he intends to remain in the paid position. According to AGVA rules no paid employee may be eligible for an elective post and Barto was faced with choice of resigning paid job or withdrawing his candidacy.

In other withdrawals Gus Van stated he will not seek second term as AGVA president, thus leaving Jackie Bright, chairman of the N. Y. branch board, and Georgie Price to battle it out for top post. Bright withdrew as nominee as third veepee, but will run for national board berth as well as the presidency. Myron Cohen, currently a member of the board, has declined to run for second vice-president.

Ballots will be mailed out July 28, and September 12 has been set as deadline for return. Honest Ballot Assn. will again conduct the elections.

## Mex Trio's Murder Rap

Mexico City, June 28.

Song-guitar trio of youths, billed as Los Compadres (The Pals), that was beginning to get nods on radio and in niteries here, is in jail on a murder rap—killing a 15-year-old boy who stuck his head in their dressing room in a niterly and razed them.

## Wally Wanger Line, Yank Names, Dice to Lure U.S. Tourists to Monte Carlo

Monte Carlo, July 5.

Ricky Astric, artistic director of the Monte Carlo Sporting Clubs, has returned from New York with an entertainment lineup for this summer.

A Wally Wanger line (8) will make their European debut at the Sporting gala July 22. Doug Coudy, dancing master of the Copacabana, N. Y., will routine them.

The galas of the Summer Sporting club will be held each Tuesday and Friday. The first, which will officially open the Monte Carlo season, will be this Friday (8). Aime Barelli's band, from Paris's Chez Carriere, together with a Cuban rumba orchestra, will officiate.

Georgia Gibbs for July 22, Maurice Chevalier for July 29, Katherine Dunham for Aug. 2, and Les Compagnons de la Chanson for Aug. 5 are guest stars.

Simultaneously with the opening of the Summer Sporting Club, the Monte Carlo open air cinema will open. It's situated opposite the Casino; changes nightly. Of the 50 pix already selected, 46 are American, and will be shown for the first time in France. The other four are French, making their world premieres at the Monte Carlo showings.

The date for the premiere of dice games at the Monte Carlo Casino has now been set for July 19. The only doubtful factor is whether there will also be crap tables at the Summer Sporting Club, a stronghold of gambling during the summer months, or whether the new game will be confined only to the Casino.

## AGVA Dissidents May Cast Tele Lot With AFM; Coastites Set to Jump

American Federation of Musicians president, James C. Petrillo, is in line to emerge as one of the most powerful figures in the tele jurisdiction if current movement under way among dissident factions of the American Guild of Variety Artists to align with the AFM gets under way.

Movement among rebel factions has already started on the Coast and is being watched carefully by members in New York and elsewhere. At the moment there's little chance of a wholesale defection in AGVA ranks unless out-of-town momentum becomes accelerated.

Petrillo, sometime ago declared

he had no interest in taking over the AGVA jurisdiction, but whether he'll continue with that stand if large sections of AGVA membership petition him for union protection remains to be seen.

Petrillo originally started inroads on the AGVA membership when he decreed that all acts playing musical instruments must be AFM members. He subsequently took in harmonica and ukulele players after previously declaring them non-musical instruments. Stand was enlarged to include singing pianists and comedians with routines utilizing musical instruments. He also decreed that musicians acting as emcees need not join AGVA.

More Power to Petrillo

Control of a large portion of acts would give Petrillo a greater power in setting scales for the television industry. Currently, musicians are working video for the same scale as in radio.

Whether AGVA or the Associated Actors and Artists of America could get American Federation of Labor support in a showdown with Petrillo is also problematical, since the variety performers' union has been a thorny problem since its inception.

Current effort of Coast dissidents to align themselves with another AFL union marks the second major attempt to provide a new variety allegiance. In 1939 an attempt was made to get the American Federation of Actors into the International Alliance of Theatrical Stage Employees. Movement failed when the AFL broke up the AFA and the 4A's turned over that jurisdiction to AGVA. There have also been minor attempts to get variety performers into the CIO, and at one time Matt Shelvey, deposed AGVA national administrator allegedly tried to get John L. Lewis' United Mine Workers District 50 to take over the performers' union.

## D. C.'s 'Freedom Fair' May Be Bypassed If House Holds Up Grant

Washington, July 5.

Plans for a comprehensive, big time "Freedom Fair" here next year in connection with Washington's 150th anniversary may blow skyhigh unless financing is forthcoming.

After the Senate okayed a \$2,000,000 gift toward the cost of setting up the operation, House refused to go along. Loews Carter Barron and other leaders of the celebration called on President Truman last week and were advised to seek an RFC loan up to \$2,000,000.

However, this type of loan would call for special action from Congress. Bills have been introduced in the House and Senate permitting it. But Congress folds its tents in the next month or so. If it does not pass the legislation this year it will be too late for the committee to get started.

Without this help, Washington's Sesquicentennial will be a modest local show.

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AGENCY

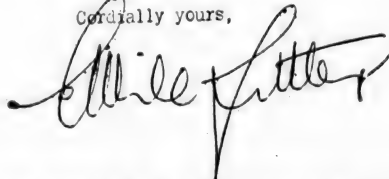
FOSTER'S AGENCY

My dear Willie Shore,

Before you leave "LATIN QUARTER" on Saturday evening, Tom Arnold and I would like to send this little note to say "Thank you" to you. We shall not easily forget the way you went on on the opening night and held the fort on our behalf.

I have to go to Paris tomorrow, so that if I am not able to come and thank you personally, I am sure you will understand and know that you take our good wishes back with you.

Cordially yours,



THANX ALSO FOR THE NUMEROUS OFFERS TO APPEAR IN VAUDEVILLE AND LONDON NITE SPOTS

WILL BE BACK IN 1950

# WILLIE SHORE

## Night Club Reviews

Continued from page 46

### Club Carnival, Mpls.

fellow, too. Their East Indian dance travesty is a scream. There's much fun, too, in their terpsichorean depiction of a lady and a wolf in grandma's day and their "bicycle built for two" foolishness.

In the small stage space, "The Sensationalists," two men and a girl, opening the show, perform remarkably on roller skates, featuring daring, breath-taking spins with one or more suspended in midair from the other. As always, the Perry Martin orchestra is solid. Rees.

### Copacabana, N. Y.

(FOLLOWUP)

This might be the fill-in season in the niteries, but the current Copacabana doesn't exactly play that way. Generally, its entertainment

facets are obvious no matter what the season.

Joey Adams is the headliner, aided, as usual, by Tony Canzoneri and Mark Plant. A wholesome-looking young songstress, Mindy Carson (New Acts), and the Beatrice Kraft Dancers are the other replacements in what is otherwise a holdover production.

Adams and his sidekicks have some new material. Adams remains a bright, breezy comic who knows how to get the most out of his partners, particularly with Canzoneri. The former boxing champ, incidentally, has gotten to be a pretty funny guy, and that business with Adams still gets plenty of laughs. And Plant, the big, good-looking baritone, still wows the femmes.

Miss Kraft, assisted by two male dancers, has been more effective in the past with her East Indian dances. Kahn.

### Flame Room, Mpls.

(HOTEL RADISSON)

Minneapolis, July 2.  
Donald Richards (2); Danny Ferguson Orch (9); \$2.50 min.

Donald Richards is displaying the talents that won him the singing leads in such Broadway musicals as "Finian's Rainbow" and "Along Fifth Avenue." He's made to order for this sort of plush, intimate room and he gets across sockily with robust singing of sure-fire numbers suited to his dramatic style.

Richards has virile personality and singing style that easily wins the femme customers. At show caught, singer, with own accompanist, did eight numbers to neat returns. Teasing off with "Peppy" to put the audience in a gay mood, he embarks on the sentimental journey via "One Enchanted Evening," "Finian's Rainbow" medley, rattled off "The Whiffenpoof Song" and winds with thrilling rendition of "Glory Road."

Danny Ferguson orch contributes much to customer dancing enjoyment as well as lending excellent musical support to Richards. With the temperature close to the 90s, room was sparsely populated for late supper show. Rees.

### CLINTON HOTEL

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### Beach Walk, Chi

(EDGEWATER BEACH HOTEL)

Chicago, July 1.

Mayo Bros. (2); Yost Ambassadors (4); Marianne Fedele, Dorothy Hild Dancers (10); Claude Thornhill Orch (15) with Nancy Clayton and Snowflakes (3); Betty Gray Trio with Ray McIntosh (4); admission \$2.00.

Hot weather's been responsible for various dog-day retreats from Chi entertainment scene, but in the case of the Beachwalk, zooming biz results. Second of name-band openings in the summer series finds Dorothy Hild doing a slick, lavish production to provide payees with a colorful and entertaining half-hour show.

Yost Ambassadors are carried over from previous show, providing vocal background with Marianne Fedele for "Ghost Riders in the Sky" opener. Gals, in ghostly whites and silvers and red face masks do clever routine that's embellished by unusual lighting effects. Ambassadors work into medley of operatic and music-comedy selections, including "Song of the Swo" and "Old Man River" for solid sendoff.

Mayo Bros. prove to be show's highlight with their platform tapping and flashy slides and knee-drops. Encore, backed by orch's rhythm section rats duo generous plaudits and begoff.

Claude Thornhill orch creates unique undertones via French horn and clarinet combination, making for easy danceables as well as pleasant music for listening. Noticeable absence of strings doesn't produce brassiness; six winds and five reeds are deftly blended. Nancy Clayton and Snow Flakes come in on vocals neatly. Large orch is well-suited for this outdoor spot, with huge dance floor getting continuous play.

Betty Gray Trio takes over during the reeling sessions, with chubby rhythms. Production, including the lavish Mandarin Legend closer, is done in good taste, geared for the family trade, spot caters to, during the summer months. Greg.

### Ice Casino, Clinton

Clinton, Conn., June 28.

Patty Foster, Alis Foster, Venita,

Ralph Emery, Skyline Club Orch

(3); minimum \$3.

One of the few ice nite spot shows between New York and Boston had its initial performance here under trying circumstances, but managed to come through.

After sinking some \$7,000 in a 24 x 36 skating surface, elevated three feet above floor level, technical difficulties, plus the prolonged torrid spell, produced a washboard effect that made it a bit tough on the performers. They made the grade, however, and succeeded in polishing off about 35 minutes of varied entertainment.

Setup here is not strictly for local consumption. It's a combo of that and also a break-in ground for what is planned as an eventual series of half-hour video programs to be staged in New York in the fall. Production guiding lights are Fritz and Elisabeth Chandler (Chandler Ice Show Productions), who are tied in locally with the Navickas Restaurant Cuisine. Chandlers have toured Latin America with ice units similar to this one.

Show, well costumed, carries a theme based on "Zones." With Elisabeth Chandler at the mike, opener is a "Frigid Zone" number by Patty Foster and four girls. Foster moppet is an eight-year-old glitzy blader billed as the world's youngest professional figure skater. Tot is an attractive bundle who handles herself competently. Previous training in tele, radio, pix and as a Powers model is evident in the poised she exhibits.

A "Longitude and Latitude" bit by a pair of male youngsters comes under the head of unfinished business and needs considerable boost to have any value. The "Temperate Zone" is taken care of by Alis Foster, a shapely teenager who knows how to display curves both below and above the ankles. Her forte is ballet. Next up is the line girls'

(an energetic quartet) interpretation of the "Coastal Zone," followed by Venita in a "Latin American Zone" treader bit. Girl is okay but the number needs sharpening.

"Southern U. S. Zone" is accounted for by Ralph Emery and a puppet doing a cowboy turn. Idea of the puppet skating is okay, but here, again, there's a need for better showmanship to sell the bit. Venita comes back for a Latin American rhythm number with the girls, then troupe finales, colorfully with an "Equator Zone" national dance.

Ice Casino, located on the outskirts of this Connecticut shoreline village, has a capacity of about 400. Bone.

### Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 5. William Morris Memorial Park opened for the summer last week, sponsored by the Parents Teachers Assn. It has many new features for the kiddies.

Ted Caumont (Warner Bros.), after two months of observation routine, has been upped for one meal daily.

Isabelle Rook, ex-Rogerite and her daughter Dolores, both inmates of the Raybrook (N. Y.) sanatorium, took time out to mitt the gang here at the Variety Clubs' hospital.

Birthday greetings are in order to Margie Regan, former secretary of the late Jimmy J. Johnston, fight promoter-manager.

During the N. Y. State VFW convention here, a committee of ex-G.I.'s called the patients here who participated in either World War. They gifted Doris (WAVE) Carney, Victor Gamba, Robert Pasquale, Jim Wotton and John Nolan.

Albert Bagdasarian, radio commentator who tried Phoenix, Ariz., for a month of dry air sapping, back in the colony resuming announcing job at WNBZ.

Jean Commerford, former nightclub owner and manager, is now with Lakeview Grill.

Joe Bishop, formerly with Mark Warnow's orch, in for an observation and rest.

Sam LaBalbo, Oneida, N. Y., manager and newcomer here, swamped with visitors that included Sid Kallet, William Zophy, Alton Wilbur, John Cassids, Joseph Essel and Jerry Jones.

## MAXINE SULLIVAN

Personal Management:  
**JACK BERTELL**  
RADIO ARTISTS CORP.

## ANTHONY, ALLYN AND HODGE

JUST CLOSED  
**PALACE, New York**

Thanks: DAN FRIENDLY—DAVE BENIS  
OPENING JULY 14th

**RADIO CITY MUSIC HALL, New York**

Excl. Mgmt.: DAVE JONAS—MATTY ROSEN

### Atlantic City Niteries

### Keep Holiday Crowds

### Happy With Good Shows

Atlantic City, July 5.

Ideal weekend weather brought overflow crowd here for the holiday, which made cash registers clang merrily.

The Press, morning daily, said it was the biggest crowd in history, with over 200,000 clocked in hotels and rooming houses in addition to daily excursionists.

Spots which delayed reopening until the last moment got into the swing. On the beachfront Ray

Eberle went into the Hotel Chelsea grill with Hugo Malan's orchestra, Belle Gale and the Rhythm Rogues. Holiday Room of the Mayflower hotel had Alan McPaige trio with Pedro Albani and Virginia Madonna. Hotel President featured Miquelito Valdes with Rosetta Shaw and Jose Pillado.

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Address: \_\_\_\_\_

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Patrice Helene and Jan Howard

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**J. H. LUBIN**  
GENERAL MANAGER

**SIDNEY H. PIERMONT**  
BOOKING MANAGER

Variety, Issue 6/29/49

"SONNY HOWARD . . . CLICKS HEAVILY."

"Sonny Howard is one of the cleverest of his type to show up in many a moon. A vocal imitator of prominent singers, he has such voices as Frankie Laine, Mel Torme, Rose Murphy, Ink Spots, Billy Connolly, Jack Smith, Billy Eckstine, Tony Martin and Jan Peerce down to the most minute mannerism. He avoids the standard Bing Crosby, Frank Sinatra and Perry Como copying, using the most difficult style singers. Clicks heavily." Wood.

NOW—STRAND, New York

## SONNY HOWARD

Booked for the Roxy, New York, in Sept., 1949

Direction: General Artists Corp.

Billboard, 7/2/49

THE SURPRISE OF THE BILL—  
SONNY HOWARD.

Young lad with a selling personality and elastic vocal chords. His musical mimicking of various singing styles was amazingly accurate, particularly those of Billy Eckstine and Jan Peerce. HE FINISHED TO A BIG HAND AND DREW AN EVEN BIGGER ONE ON HIS ENCORE. June Buddy.

Thanks to HARRY ANGER  
for Staging

Pers. Mgt.: JACK TALAN



## New Acts

## ROSS &amp; LA PIERRE

Comedy. Songs  
9 Mins.; Two  
Palace, N. Y.  
Ross & La Pierre, formerly working as a trio known as Ross, Pierre & Schuster, are an unusual comedy singing duo. Act has been around but is missing from the New Act files, hence this is chiefly for the records. Ross, the pivot of the act, isn't exactly a singer. He has a specially-rigged larynx that's equivalent to a one-man band. His instrumental impressions are startling in their realistic timbre and intricate stops. In addition, Ross peppers his routine with solid burlesque in the old tradition with Anita La Pierre, a comely blonde, as the stooge.

Ross gets away fast with some virtuoso imitation trumpeting a la Clyde McCoy. He continues to build with a one-man jam session, a brassy rendition of "St. Louis Blues" and Hawaiian strings. Miss La Pierre attempts one straight vocal but Ross effectively hushes it up with background pantomime that breaks up the audience. Ross ran away with top returns in the Palace's current solid layout.

Herm.

## MINDY CARSON

Songs  
15 Mins.  
CopaCabana, N. Y.

Mindy Carson is a wholesome, young songstress who knows her way around a lyric. She has a good voice for the pop vein and a self-effacing manner in the way she sells.

Her opener could be improved upon, since here she does the standard "Just One of Those Things," which seems to be an overworked opener by too many singers. "Bali Ha'i" is an improvement, and a particular tribute to her in that, for a usually noisy niter, the Copa audience listened to her all the way. "You Took Advantage of Me" is a letdown, but

the following "All Things You Are," backed by a fine arrangement is something which Miss Carson socks home. "Home Work," from Irving Berlin's "Miss Liberty," is a rhythm novelty with which she closes in nifty fashion.

All things considered, Miss Carson is a bright new personality, with emphasis on records and radio. And she has a refreshing "sweet" quality that assures her in-person click, too.

Kahn.

## LOTT &amp; JOE ANDERS

Unicyclists  
8 Mins.; Full  
Palace, N. Y.

This is a surefire item. Working on long-stemmed one-wheelers, Lott and Joe Anders parlay their tricky cycling with expert juggling. Latter routine, in fact, would rate high by itself, but with the team balancing on their cycles 10 feet in the air, there's plenty of excitement added.

Male half of the team handles bulk of the tricks, jockeying hoops, clubs and beach balls. At one point, he has eight hoops working at the same time. They wind up in high momentum with a breath-stopping balancing stunt in which the gal climbs on Anders' shoulders while he's cycling around the stage.

Herm.

## KAY KENTON

Comedienne  
8 Mins.; One  
Palace, N. Y.

Kay Kenton is an effective comedy warbler who knows the tricks of the trade. Possessed with a fair set of pipes, Miss Kenton hits hard with her mugging, double-takes and stomping which subordinate the vocalizing. Her repertory is standard, comprising the double entendre tune, "Man Would Be a Wonderful Thing," a hillbilly number and an impression of a Latin-American singer. Latter number, however, is weakest of the lot and ought not to be used as the closer.

Herm.

## Cavalcade

Continued from page 44

Waterson, Berlin & Snyder Co., cop. 1918.

The Rose of No Man's Land. w. Jack Caddingham. m. Joseph A. Brennan. Leo Feist, Inc., cop. 1918.

Sometime (Sometime). w. Rida Johnson Young. m. Rudolf Friml. G. Schirmer, Inc., cop. 1918.

Sometimes I Feel Like a Motherless Child. Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1918.

Spooky Ookum (The Velvet Lady). w. Henry Blossom. m. Victor Herbert. M. Witmark & Sons, cop. 1918.

Sunrise and You. w. m. Arthur A. Penn. M. Witmark & Sons, cop. 1918.

That Tumble-Down Shack in Athlone. w. Richard W. Pascoe. m. Monte Carlo and Alma M. Sanders. Waterson, Berlin & Snyder Co., cop. 1918 by Oxford Music Pub. Co., London; assigned 1918 to Waterson, Berlin & Snyder Co.

That Wonderful Mother of Mine. w. Clyde Hager. m. Walter Goodwin. M. Witmark & Sons, cop. 1918.

There's a Light in Your Eyes (The Girl Behind the Gun). w. P. G. Wodehouse. m. Ivan Caryll. London; Chappell & Co., Ltd., cop. 1918.

There's Life in the Old Dog Yet (The Girl Behind the Gun). w. P. G. Wodehouse. m. Ivan Caryll. London; Chappell & Co., Ltd., cop. 1918.

They Were All Out of Step (But Jim). w. m. Irving Berlin. Waterson, Berlin & Snyder Co., cop. 1918.

Three Wonderful Letters from Home. w. Joe Goodwin and Ballard MacDonald. m. James F. Hanley. Shapiro, Bernstein & Co., Inc., cop. 1918.

Till We Meet Again. w. Raymond B. Egan. m. Richard A. Whiting. Jerome H. Remick & Co., 1918.

Tis Me, O Lord—Standin' in the Need of Pray'r. Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1918.

Until. w. Edward Teschemacher. m. Wilfred Sanderson. London; Boosey & Co. Ltd., cop. 1918.

The U. S. Field Artillery March. m. John Philip Sousa. Carl Fischer, Inc., cop. 1918.

Waters of Venice—Floating Down the Sleepy Lagoon. w. Neville Flesson. Melody by Albert von Tilzer. Artmusic, Inc., cop. 1918.

We Don't Want the Bacon—

What We Want Is a Piece of the Rhine. w. m. Howard Carr. Harry Russell and Jimmie Havens. Shapiro, Bernstein & Co., cop. 1918.

When Alexander Takes His Ragtime Band to France. w. m. Alfred Bryan. Cliff Hess and Edgar Leslie. Waterson, Berlin & Snyder Co., cop. 1918.

When You Come Back. w. m. George Michael Cohan. M. Witmark & Sons, cop. 1918.

When You Look Into the Heart of a Rose. w. m. Marian Gillespie. m. Florence Methven. Leo Feist, Inc., cop. 1918.

Would You Rather Be a Colonel With an Eagle on Your Shoulder, or a Private With a Chicken on Your Knee? (introduced in Ziegfeld Follies). w. Sidney D. Mitchell. m. Archie Gottler. Leo Feist, Inc., cop. 1918.

By now half the adult population owned some Liberty Bonds.

Food prices jumped enormously. Eggs were 57c doz. and bacon 53c lb. Metropolitan hotels, knowing that prohibition was around the corner and food prices rising, got as high as \$1.30 for lamb chops and \$3.50 for a good breakfast.

Mothers and sweethearts knitted for the "boys over there" and windows bore flags, starred with the number of men serving in the army.

Peach kernels were saved to make ingredients for gas masks. The influenza plague broke out, and half a million people died from the epidemic.

U. S. troops distinguished themselves at St. Mihiel, Meuse-Argonne and St. Etienne.

In November came the false and the real armistice, both evoking enormous celebrations. In New York alone, 150 tons of paper and ticker tape were swept off the streets. Signs on shop doors on that memorable November 11 read: "Closed for the Kaiser's funeral" and "Too happy to work; come back tomorrow."

Concurrently the U. S. public debt jumped 600% over 1917 and hit a peak of \$12,243,000,000 or \$115.65 per capita.

The bell boy hat—a towering affair turned down over one eye—commanded feminine attention. On Broadway the play "Lightnin'" was put on the boards by John Golden with Frank Bacon in the leading role. It ran 1,291 performances. Other plays included "Listen Lester," "The Canary,"

"The Girl Behind the Gun," "East Is West," "Up in Mabel's Room," and "The Woman in Room 13." The Theatre Guild was formed.

Film patrons saw Tom Mix, Anna Q. Nilsson, Wallace Reid, and Mary Miles Minter.

## 1919

Alice Blue Gown, see below. In My Sweet Little Alice Blue Gown (Irene).

All the Quakers Are Shoulder Shakers—Down in Quaker Town. w. Bert Kalmar and Edgar Leslie. m. Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1919.

And He'd Say O-o-la! Wee-Wee. w. m. Harry Ruby and George Jessel. Waterson, Berlin & Snyder Co., cop. 1919.

Baby, Won't You Please Come Home. w. m. Charles Warfield and Clarence Williams. Clarence Williams Music Publishing Co., Inc., cop. 1919 by Williams and Piron; assigned to Clarence Williams Music Publishing Co., Inc.

The Big Brown Bear. w. H. A. Weydt. m. Mana-Zucca, cop. 52, no. 1. G. Schirmer, Inc., cop. 1919.

Carolina Sunshine. w. Walter Hirsch. m. Erwin R. Schmidt. Harry von Tilzer Music Pub. Co., cop. 1919.

Castle of Dreams (Irene). w. Joseph McCarthy. m. Harry Tierney. Leo Feist, Inc., cop. 1919.

Chinese Lullaby (East Is West). w. m. Robert Hood Bowers. G. Schirmer, Inc., cop. 1919.

Chong—He Come From Hong Kong. w. m. Harold Weeks. Leo Feist, Inc., cop. 1919.

Daddy Long Legs. w. Sam M. Lewis and Joe Young. m. Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1919.

Dardanela. w. Fred Fisher. m. Felix Bernard and Johnny S. Black. McCarthy & Fisher, Inc., cop. 1919.

Don't Cry, Frenchy, Don't Cry. w. Sam M. Lewis and Joe Young. m. Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

Dreamy Alabama. w. m. Mary Earl Ipsend. of Robert A. King. Shapiro, Bernstein & Co., Inc., cop. 1919.

How 'Ya Gonna Keep 'Em Down on the Farm? w. Sam M. Lewis and Joe Young. m. Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

I'm Forever Blowing Bubbles (The Passing Show of 1918). w. m. Jean Kenbrovin and John William Kelleter. Jerome H. Remick & Co., cop. 1919 by Kendis-Brockman Music Co.; assigned to Jerome H. Remick & Co.

I'm in Love (Apple Blossoms). w. William Le Baron. m. Fritz Kreisler. T. B. Harms & Francis, Day & Hunter, cop. 1919.

I Might Have Been Your "Once-In-A-While" (Angel Face). w. Robert Bache Smith. m. Victor Herbert. T. B. Harms & Francis, Day & Hunter, cop. 1919.

I'll Be Happy When the Preacher Makes You Mine. w. Sam M. Lewis and Joe Young. m. Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

In My Sweet Little Alice Blue Gown (Irene). w. Joseph McCarthy. m. Harry Tierney. Leo Feist, Inc., cop. 1919.

Indian Summer. Instrumental piece. m. Victor Herbert; arr. for orchestra by Harold Sanford. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Just Like a Gypsy (Ladies First). w. m. Seymour B. Simons and Nora Bayes. Jerome H. Remick & Co., cop. 1919.

Kid Days. w. Jesse G. M. Glick. m. Irving M. Wilson. Waterman, Berlin & Snyder Co., cop. 1919.

The Lamplight Hour w. Thomas Burke. m. Arthur A. Penn. M. Witmark & Sons, cop. 1919.

Let the Rest of the World Go By. w. J. Keirn Brennan. m. Ernest R. Ball. M. Witmark & Sons, cop. 1919.

Letter Song (Apple Blossoms). w. William Le Baron. m. Fritz Kreisler. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Little Girls, Good Bye! (Apple Blossoms). w. William Le Baron. m. Victor Jacoby. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Love Sends a Little Gift of Roses. w. Leslie Cooke. m. John Openshaw. T. B. Harms & Francis, Day & Hunter, cop. 1919 by Francis, Day & Hunter.

Mammy O Mine. w. William Tracey. m. Maceo Pinkard. Shapiro, Bernstein & Co., Inc., cop. 1919.

(Continued next week)

## VARIETY MILLS

WEEK OF JULY 6

Numeral in connection with bills below indicate opening day of show whether full or split week  
Letter in parentheses indicates circuit: (I) Independent; (L) Lowry; (M) Moss (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WH) Walter Reade

## NEW YORK CITY

Capitol (L) 7  
Hal McIntyre Orc  
Mal Lefroy  
Bert Wheeler  
Sid Slade  
The Carpenter  
Music Hall (I) 7  
Steve Evans  
Wyn March  
Edna Renselin  
Stuart & Lee  
Bobby Sargeant  
Corps de Ballet  
Sym Orc  
Walace (R) 7  
3 Swifts  
Florida Trio  
Roxanae Stat  
Bobby Brandt  
Paramount (P) 4  
Louis Prima Bd  
Adrian Adie  
Ballantine  
Rox (I) 8  
Jane Blair  
Herb Shriner  
Blackburn Twins  
Marlin Brown  
Carol Lynne

## MAYO BROS.

NOW  
Edgewater Beach Hotel, Chicago  
Placed by  
EDDIE SMITH AGENCY  
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Judson 6-3345

## ASTON

Red Ingle Orc  
Sonny Howard  
Evelyn Knight  
Marilyn Hale  
Don Cummings  
ASBURY PARK  
St. James (W) 12  
only  
Roberta Sis &  
White  
Henry J. Kelly  
Fayne & Foster  
Morris & Ryan  
R. Adair Danvers  
Rigoletto Bros &  
Aimee Sis  
Barney Grant

## CHICAGO

Chicago (P) 7  
Lee Danone  
Evelyn Knight  
Al Morgan  
Trenner 2  
Musicians  
Palace (R) 14  
Berk & Hallow

## BRITAIN

Castello 2  
Armand & Anita  
Marianne Lincoln  
Jack Francis  
Dick Beamish  
Sammy Curtis  
N. & V. Munroe  
Bernard  
Bernard Albrow  
Forbes & Barrie  
Steve Conway  
Empire (M) 4  
J. Crisp & Jill  
Conroy Waters  
Billington  
Jack Train  
Tip, Snarks  
Valentine  
The Nitwits  
Forbes & Barrie  
Steve Conway

## GLASGOW

Box Andro  
Borrah Minevitch  
Joe Crobie  
Frank Marlowe  
Winifred Atwell  
Les Valentin  
Alma (M) 4  
Marie De Vere 3  
5 Smith Bros  
Palace (I) 4  
Morris & Cowley  
2 Konyots  
Mad Martin  
Zillah  
Frank Bernard  
Evan Dick Spencer  
Tony Walsh  
Brighton  
Hippodrome (M) 4  
Andree 2  
Sandra  
Charlie Kunz  
Dorothy Gray  
Michael Howard  
P. Marx & Iris  
C. Warren & Jean  
M. Lyons  
Fris Srid  
Dick Henderson  
BRISTOL  
Empire (M) 4  
Tommy Duckett  
Rex Moores  
Viv Temple  
Frank Wilson  
Ken Swan  
Janette  
Ira Syne  
Sonny Burke  
Hippodrome (I) 4  
Ted & Bill  
Billy Cotton Bd  
Tessie O'Shea  
The Roadies  
Alan Clive  
Arthur Dowler  
Hamilton & Vassil  
Cooper 2

## CARDIFF

Nov (I) 4  
George Doonan  
Pharos & Marina  
Lily Mervin  
Lucerne Skaters  
Nelson Lloyd  
A. Kay & Gloria  
Bobby Wayne &  
Barbara  
Grand (I) 4  
Peter Lorre  
Hal Menkes  
Bobby Kimber  
Johnny Lucknow  
A. Kay & Gloria  
L. Clifford & Freda  
The Spanglers  
Edna Jerry King  
EDINBURGH  
Empire (M) 4  
Nat Jackley

## LONDON

Palladium (M) 4  
H. & B. Barry  
Harold Burnes  
Jack King  
7 Zorras  
Warren Latona  
Tip, Snarks  
D. B. Stuart  
Pierre Bel  
The Roadies  
MANCHESTER  
Palace (M) 4  
G. G. Gittana  
Ella Shields  
L. J. Mervin  
Randolph Sutton  
Hendy O'Farrell  
Leroy Donvers  
Hendy O'Farrell  
Bob Wayne &  
Barbara  
NOTTINGHAM  
Empire (I) 4  
John Shorman  
Harry Moore  
Victor King  
James & Middleton  
Johnny Dennis Co  
Stuart & Gray

## LIVERPOOL

Al Trace Orc  
Jackie Van  
Bob Vincent  
Cheer Pares  
Billy Eckstine  
Willie Shore  
Gene Adorables  
Payesses (2)  
Cecilia Kramer Co  
Lino Rhumba Orc  
Holsings  
Duplicators (2)  
Toni Rami  
Adrianne Loraine  
Henry Chandler Orc  
(one to fill)

## HOTEL BISMARK

Leni Lynn  
Joe Isabel  
E. J. Bradley  
Johnny Brewer O  
H Edgewater Beach  
H. J. Dancers  
Marianne Fedele  
Paul Haskon  
H. J. Dancers  
Yoke Ambassadors  
Mayo Bros  
Hotel Stevens  
"Skating Circus"

## RUTH WALLIS

Ruth Wallis after current run at the Cipango Club, Dallas, goes to Chapman Park hotel, Los Angeles, Aug. 30.

## NEW YORK CITY

Cafe James  
Jerry Bergen  
Amy Andrews  
Jackie Lane  
Leona Hall  
Gordon Andrews  
Johnny Fitzgerald  
Peter McKenna  
Owen Glynn  
Mall Allen  
Joe Diadre  
Radio City Singers  
Marilyn Sings  
SYNDICATED  
SUNDERLAND  
IM 4  
Jimmy Edwards  
Freddie Frintop  
Jocce Golding  
Renee Platt  
Tones & Reach

## NEW YORK CITY

Cafe James  
Jerry Bergen  
Amy Andrews  
Jackie Lane  
Leona Hall  
Gordon Andrews  
Johnny Fitzgerald  
Peter McKenna  
Owen Glynn

## HOTEL ST. REGIS

Lazlo & Pepito  
M. S. Love  
Hotel Statler  
Eddy Howard Orc  
Hotel Taff  
Dennis Lopes Orc  
Island  
Vanny Lewis  
Harlan Dixon  
Eddie Nelson  
Harry Forrest  
Perry May  
Morris Lloyd  
Jack Palmer Orc  
Latin Quarter  
Joe Howard  
Alan Sides  
Heleine & Howard  
Lela Moore  
Don Sings  
Art Waver O  
B. Harlow Orc

## HOTEL ST. REGIS

The Coq Rouge  
Oscar Lavet Orc  
Jack Towne Orc  
Leon & Eddie's  
Eddie Davis  
Suzanne Dietz  
Rita & Allen  
Marilyn Joyce  
Johnny Crawford  
Bella Smajo  
Shepard Line  
Art Waver O  
No 1 Fifth Ave  
Fletcher & Sheldy  
Nancy Andrews  
Alan Sides  
Bob Downey  
Hazel Webster  
Helen Hollis  
Old Knick  
Gene Barry  
Paul Killion  
Clota Leachman  
Bob McMenimen  
John Silver  
Jimmy Manning  
Al Cooper Orc

## HOTEL ST. REGIS

Old Rumanian  
Sadie Banks  
Bob Taylor  
Carmen Montoya  
Mickey Freeman  
Pancho Orc  
Joe LaPorte Orc  
D'Aquila Orc  
Penthouse  
Gloria Benson  
Billy Tabbert  
Yoli O'Kurt  
Kurt O'Kurt  
Riviera  
Sophie Tucker  
Weason Bros  
Jack Carter  
Jimmy Manning  
Jeff Clay  
Walter New Orc  
Ralph Hunt Orc

## HOTEL ST. REGIS

Hotel Biltmore  
Jack Edwards Orc  
Harold Barry  
Suzanne Dietz  
K. Duffy Dners  
Harold Nagel Orc  
Lee Crane Orc  
Hotel New Yorker  
Nat Brandwynne  
Johnny Flanagan  
Mona McDonald  
Walter Flanagan  
Alison Graff  
Eloise Christina  
Frank Sinatra  
Bruce Mages Jr  
Dick Price  
Kitty Ballen  
Michael Meehan  
Bill Knapp

## HOTEL ST. REGIS

Archie & Conaso  
Betty Jane Watson  
Stanley Meiba Orc  
Ralph Lane Orc  
Hotel Plaza  
Nicolas Matthey Orc  
Payson Re Orc  
Hotel Roosevelt  
Henry Chandler Orc  
Paul Sparr Orc

## HOTEL ST. REGIS

Blackhawk  
Al Trace Orc  
Jackie Van  
Bob Vincent  
Cheer Pares  
Billy Eckstine  
Willie Shore  
Gene Adorables  
Payesses (2)  
Cecilia Kramer Co  
Lino Rhumba Orc  
Holsings  
Duplicators (2)  
Toni Rami  
Adrianne Loraine  
Henry Chandler Orc  
(one to fill)

## HOTEL ST. REGIS

Leni Lynn  
Joe Isabel  
E. J. Bradley  
Johnny Brewer O  
H Edgewater Beach  
H. J. Dancers  
Marianne Fedele  
Paul Haskon  
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## Cabaret Bills

## NEW YORK CITY

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Jerry Bergen  
Amy Andrews  
Jackie Lane  
Leona Hall  
Gordon Andrews  
Johnny Fitzgerald  
Peter McKenna  
Owen Glynn

## HOTEL ST. REGIS

Lazlo & Pepito  
M. S. Love  
Hotel Statler  
Eddy Howard Orc  
Hotel Taff  
Dennis Lopes Orc  
Island  
Vanny Lewis  
Harlan Dixon  
Eddie Nelson  
Harry Forrest  
Perry May  
Morris Lloyd  
Jack Palmer Orc  
Latin Quarter  
Joe Howard  
Alan Sides  
Heleine & Howard  
Lela Moore  
Don Sings  
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B. Harlow Orc

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Jack Towne Orc  
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Eddie Davis  
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Rita & Allen  
Marilyn Joyce  
Johnny Crawford  
Bella Smajo  
Shepard Line  
Art Waver O  
No 1 Fifth Ave  
Fletcher & Sheldy  
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Bob Downey  
Hazel Webster  
Helen Hollis  
Old Knick  
Gene Barry  
Paul Killion  
Clota Leachman  
Bob McMenimen  
John Silver  
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Mickey Freeman  
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D'Aquila Orc  
Penthouse  
Gloria Benson  
Billy Tabbert  
Yoli O'Kurt  
Kurt O'Kurt  
Riviera  
Sophie Tucker  
Weason Bros  
Jack Carter  
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Jeff Clay  
Walter New Orc  
Ralph Hunt Orc

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Suzanne Dietz  
K. Duffy Dners  
Harold Nagel Orc  
Lee Crane Orc  
Hotel New Yorker  
Nat Brandwynne  
Johnny Flanagan  
Mona McDonald  
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Frank Sinatra  
Bruce Mages Jr  
Dick Price  
Kitty Ballen  
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Payson Re Orc  
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Al Trace Orc  
Jackie Van  
Bob Vincent  
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When Texas Christian U. opens its fall semester, it will have a new \$1,500,000 fine arts building, a 224-seat little theatre, and classrooms and equipment for courses in art, radio, ballet and music.



# 'Cabalgata,' Spanish Revue, 1st Broadway Preem in 6 Weeks

First Broadway opening in six weeks, or since the premiere of "Howdy Mr. Ice of 1950" May 28, is "Cabalgata," musical revue bowing at the Broadway tomorrow (Thurs.). It isn't strictly a legit at that, under Equity banner, but a Spanish musical extravaganza under American Guild of Variety Artists jurisdiction. Production, however, will play the usual eight shows a week, with matinees Saturday and Sunday, and no Monday performances.

Top will be \$3, with the 1,900-seat house able to gross \$37,000. House has been taken on a straight 70/30 deal. Company has about 60 people, with 22 in the orchestra, and 18 stagehands. Weekly net is estimated at about \$20,000.

Revue comprises songs, dances and short skits in Latin-American style, with classic and folk music by various composers (Albeniz, de Falla, etc.). Ramon Bastida, revue's musical director, made all the arrangements. Daniel Cordoba staged the revue and designed choreography and costumes, with Luis Marquez doing the sets. Carmen Vazquez is lead dancer. Sol Hurok is presenting the attraction for an indefinite stay.

Show arrives after eight successful weeks on the Coast, starting May 16, at the Coronet, Los Angeles, and closing June 30 at the Geary, Frisco. It, however, has been playing in South and Central America and on the Iberian Peninsula for the past seven years under Cordoba's direction, or ever since he produced it in June, 1942.

## CLARK ILLNESS FORCES 'GIRLS GO' TO RECESS

With an advance of \$81,000, "As the Girls Go" Mike Todd's musical at the Winter Garden, N. Y., will shutter temporarily this Saturday (9) due to the illness of Bobby Clark, the show's star.

Clark became ill over the weekend. Doctors have ordered him to rest for at least six weeks, after which the show will resume. Todd reveals that Clark insisted on at least staggering through this week.

The Winter Garden boxoffice will remain open for ticket sales during this period.

It's estimated that the b.o. will have to refund or make ticket exchanges to the extent of \$58,000 as the result of the recess.

## Hotel Plaza's Tie-In With Theatre Wing

The Rendez-Vous Room of the Hotel Plaza, N. Y., will hold the second in its series of five benefits for the American Theatre Wing Hospital Program July 13, when the cast of "As the Girls Go" will officiate over the special program. It will consist of a fashion show, dance contest and door prizes.

The benefits, called "Rendezvous With the Theatre," will be given every other Thursday. All the cover charges during these programs go to ATW. Mary Martin, Edna Pinza, Myron McCormick, Dickinson Eastham, Richard Rodgers and Oscar Hammerstein 2d, reprising "South Pacific," were on hand for the initial benefit last Thursday (30).

Stated thereafter will be "Lend An Ear" and "Miss Liberty."

James Sauter acts as host for the entire program and the Plaza's Ed Sey handles the hotel's bally.

## Robt. Busch, H. J. Stone Team for Production

Robert Busch and Harold J. Stone have formed Busch & Stone Productions and plan Broadway presentation this fall of a comedy by Tex Wiener titled "Here We Go Again." Play is his first by Wiener, a radio writer, and concerns a family in Philly engaged in running a bakery.

Stone, a legit actor, was last seen at City Center, N. Y., in "S. S. Glencaine." Busch was assistant stage manager of the City Center productions.

Ken Parker, ice-skater with "Howdy Mr. Ice of 1950," will have his new three-act melodrama, "Tours Till Yesterday," tried out at Wellesley college summer theatre in August.

## Flamm, Daubeny Setup Gets Underway Next Wk.

London, July 5. Anglo-American business partnership between Peter Daubeny and Donald J. Flamm will be inaugurated next Tuesday (12) with the presentation at the Ambassadors of "The Late Edwina Black." Flamm, who met Daubeny in London last April, will be here for the premiere.

With a view to continuing the partnership, Flamm is reading new American plays while Daubeny is studying home output, and when they meet in London will compare notes and decide on their next production. They plan to do plays together in England and America.

## Advance Payments For Subway 'Shoes'

"High Button Shoes" takes to the N. Y. subway circuit for a three-week spin, after its lengthy Broadway run, under terms by which producers Joe Kipness and Monte Proser get \$650 a week for rental of the physical properties, payable in advance. Authors Jule Styne, Sammy Cahn and Stephen Longstreet get a total of 6% of gross weekly receipts, against a non-returnable advance of \$750 a week, also payable in advance.

"Shoes" starts its subway run, under aegis of Geoson Productions, Inc. (George Brandt), at the Flatbush, Brooklyn, July 12. It plays the Windsor, Bronx, week of July 19, and Brighton, Brooklyn, July 26.

## Near-Riot in Montreal As Patrons Demand Coin When Terpers Don't Show

Montreal, July 5. Failure of artists to show up as advertised, a late curtain and general mismanagement caused a near-riot last Tuesday (28) at Verdun Auditorium when L'Association des Concerts Classiques de Montreal failed to come through with its much-advertised production of Strauss' "Tales From the Vienna Woods."

The 8:30 curtain was delayed when the orchestra refused to play until it had been paid. After backstage arrangements had been made between the artists and the impresarios, the orchestra was paid and at 9:30 the concert began. By the first intermission only Miliza Korjus and tenor Felix Knight had made an appearance and the impatient crowd of 1,500 were wondering what had happened to dancers Nana Gollner and Paul Petroff. When it was announced that both these performers had been held up by immigration officials a crowd swarmed the box-office demanding their money back.

Mrs. Irene Blouin of Concerts Classiques and the management seemed willing but there was no money left in the till. Some of the money had been paid for the rental of the auditorium and other disbursements had cleaned Mrs. Blouin.

Inside, Miss Korjus and Knight cajoled both the orchestra and the

(Continued on page 52)

## 'PACIFIC' EXPECTS TO PAY OFF BY MID-AUG.

"South Pacific," which racked up its 100th SRO performance at the Majestic, N. Y., Saturday (2), expects to pay off its \$225,000 production cost by mid-August, or four months after it opened.

Backers got a dividend of 40%, or \$90,000, mailed to them Friday (1). Show has paid off 70% thus far, payments being exclusive of a sinking fund.

## YALE HERO WINS AWARD

New Haven, July 5. Robert C. MacLeod, Yale student from Pelham Manor, N. Y., has won the drama department's \$500 playwrighting award for 1948-49. Prize was for his original play, "Ribbon Bow." Judges included Prof. Boyd M. Smith, chairman of the Eli drama department, and faculty members Marc Connelly, Frank McCullin, Lemist Esler. MacLeod, Purple Heart vet, is on leave of absence from Yale to receive further treatment for war injuries.

# Closer Regulation of Theatreowners Suggested to Ease Ticket Hassle; Murtagh to Co-op With Producers

## Kaiden Heads New Ticket Broker Group

Officers of the New York Theatre Ticket Brokers, Inc., constituting 40 of the city's 66 licensed brokers, have been named. They are Benjamin Kaiden, president; Arthur Lemmon, vicepres; Al Alberts, treasurer, and Jefferson Davis, Jr., secretary.

A board of directors empowered to recommend expulsion of misbehaving members from the association, includes Wilfred Betts, Joseph Newman, William McBride, George Morley, Jesse Berily, Sol Lancourt, Louis Schonheit, Michael Atlas, Barry Keith, Philip Furst and William Deutsch.

Outfit was formed to help police the current ticket-selling evils.

## Rockefeller Coin For 'Finnegan'?

Although preliminary work is proceeding on the presentation of "Finnegan's Wake" on Broadway, there will be no activity till fall. First auditions are planned for next February, with production set for the 50-51 season. There may be a tryout next summer at an open-air festival.

Unusual interest is being manifested, however, in the Padraic Colum-Edwin R. Armstrong adaptation of the James Joyce epic, from both inside and out of legit circles. Armstrong, who will present the work, reports inquiries from as far as Sydney on possible local presentations, with more definite bids from London and Paris.

With no drive on yet for funds, over \$20,000 has been pledged. Budget is estimated at \$250,000, although no costs have been outlined yet. It's expected that four or five wealthy patrons will finance the whole production, instead of the usual horde of backers, and it's reported that some Rockefeller money is penciled in for the venture. Production will be a musical play in two acts, with Samuel Barber supplying the score. Antony Tudor doing the choreography and John Houseman the overall direction.

The N. Y. production will be a big costuming and scenic job, with a sizeable chorus, large dance group and big orchestra. There will only be nine to 12 speaking parts, and since these must all be Irish voices, most of the casting will be done in Dublin. Sara Allgood is definite for a role, and producer has been negotiating with Barry Fitzgerald for another.

Armstrong envisions a large-scale production for N. Y., and a simplified version for touring in American colleges. A European tour is also a definite part of his plans.

## 'Anna Lucasta' Set For Harlem's Apollo

Deviating from its vaude policy for the second time in several months, the Apollo, N. Y., will bring back "Anna Lucasta" for a week's engagement beginning Friday (8). The Harlem showcase cancelled a week of vaudeville a few months ago to offer "Anna."

The all-Negro cast will be headed by Canada Lee and Isabelle Cooley.

## O'Connor Prexy

Walter O'Connor was renamed president of the Treasurers and Ticket Sellers union at last Friday's (1) annual election. Others renamed were Charles Bowman, vicepres, and James Murphy, secretary and biz agent.

Arthur Rice, Hugh McGauley, Charles Murphy, Rod McMahon, Morris Seamon and Herman Lewin were elected to the council.

The Committee of Theatrical Producers, which held an exploratory meeting with Commissioner of Investigation John M. Murtagh Thursday (30) to discuss the N. Y. theatre ticket situation, will meet again July 14, this time without Murtagh, to huddle on tix and other matters. As result of the CTP suggestion to Murtagh that boxoffice men be licensed, as one means of preventing scalping, the commissioner has already moved to do so, by appealing to Mayor O'Dwyer to seek such legislation. Move could be effected in Albany by amending the N. Y. State General Business Law, which now licenses ticket brokers.

Although the treasurer licensing idea was the most concrete to come out of last week's meeting, a variety of other suggestions were mullied, all aimed at clearing up the ticket hassle. One had to do with imposing other penalties or reasons for firing a boxoffice man (causes for firing now generally are limited to larceny and use of bad language), although this might be unnecessary if b.o. men were licensed.

Question was also raised whether theatreowners shouldn't be more closely regulated in regards to disposition of tickets (not necessarily licensed). Matter of extras as against regular tickets assigned to brokers was discussed, objection being heard that extras were sometimes eight to 10 times the number of regulars.

Idea of the producers setting up and financing a central control agency on tickets was also discussed. Murtagh felt that producers, rather than theatreowners, should be responsible for distribution of tickets. Certainly better supervision over tickets was needed, according to Murtagh, no matter who controlled them, and he was willing, he said, to work out some plan with the CTP.

## NEW LEGIT THEATRE GOING UP IN MONT'L

Montreal, July 5.

New legitimate theatre for Montreal, to be completed and opened in September, 1950, was announced here Saturday (2). Entire project is being financed entirely by American money headed by G. W. McGregor of New York, who in 1927 built the Craig theatre in New York (now Adelphi).

Theatre will hold 1,500, with stage 70 by 85 feet, and will be air-conditioned. It will be modern in design and construction. Below the theatre will be two large garage floors for parking.

During the summer McGregor plans to bring in the "better" English stock companies for 14-week season. Metropolitan Opera Co. is slated for a two-week session in the spring of 1951 before going to Philadelphia. A new theatre has been a pet project of McGregor's since 1937, when he first purchased the property in Montreal.

## London's 'Okla.' Does The Usual; Sets House Record

London, July 5. The record-breaking "Oklahoma!" created a new record Monday (4) by being the first show to reach its 1,000th performance at the Theatre Royal, Drury Lane. More than 2,175,000 people have seen the show, which has taken in \$3,840,000 at the boxoffice and paid \$928,000 to the government in entertainments tax.

Previous record for the house was held by "Rose Marie," which ran for 851 performances.

## Heat Wilts Dane 'Okla.'

Copenhagen, June 28. "Oklahoma!" couldn't last all summer at Norrebro, where people keep away from the theatres when it's hot. But musical will be taken up again in the middle of August and is expected to run the whole winter. The theatre will be closed about two months in all.

Grete Thordahl, biggest hit of "Oklahoma!" is playing in Fifiers successful summer revue at the A. B. C. theatre.

# Weekend Heatwave Takes B'way Toll But Hits Unaffected; 'Girls' Going; 'Ice' 31G, 'Ear' 24G, 'Girls' \$32,000

Business was off on Broadway last week, in the usual pre-July slump. The few cool nights early in the week helped some shows but the dog days and weekend exodus generally nipped takes. Weekend heatwave also took its toll. Illness of Bobby Clark is causing "As the Girls Go" to shutter Saturday (9), comic then going into a hosp. for observation.

Lone arrival this week is the Spanish musical revue, "Cabalgata," opening tomorrow (Thurs.) at the Broadway. Next week (15) brings the highly-publicized "Miss Liberty" to the Imperial.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta). Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

## Estimates for Last Week

"As the Girls Go." Winter Garden (33d wk) (M-1.519; \$7.20). Hardy Mike Todd musical breezing along, with an estimated \$32,000 for the week. Closing Saturday (9) due to Bobby Clark's illness.

"Al War With the Army." Booth (18th wk) (C-712; \$4.80). Claimed improvement in early-week biz but under \$6,000 for week.

"Born Yesterday." Miller (17th wk) (C-940; \$4.80). Lolling along in the heat, but under \$5,000.

"Cabalgata." Broadway (M-1,900; \$3). Sol Hurok presents Spanish musical revue; opening tomorrow (Thurs.).

"Death of a Salesman." Morosco (21st wk) (D-931; \$4.80). Hit drama unaffected by weather or whatever; capacity \$24,400.

"Detective Story." Hudson (15th wk) (D-1,057; \$4.80). Ralph Bellamy starrer in hit stride, a little under \$22,000.

"Goodbye, My Fancy." Fulton (32d wk) (CD-966; \$4.80). Sagged a bit; Ruth Hussey starrer still okay at near \$10,000.

"High Button Shoes." Broadway (91st wk) (M-1,900; \$4). Wound up its last week on Broadway for a 727-performance run, with about \$22,000, and takes to the subway circuit; opening at Flatbush, Brooklyn, Tuesday (12).

"Howdy, Mr. Ice of 1950." Century (6th wk) (R-2,964; \$2.88). Nine performances last week racked up gross of \$31,000; 11 performances this week, with two extra shows Monday (4) and Wednesday matinee retained.

"Kiss Me, Kate." Century (27th wk) (M-1,654; \$6). Hit musical holds to SRO course, with \$47,100.

"Lend an Ear." Broadhurst (29th wk) (R-1,180; \$6). Sturdy musical gross another good week; around \$24,000.

"Mister Roberts." Alvin (72d wk) (CD-1,357; \$4.80). Long-run war comedy holding to \$32,000 gain.

"South Pacific." Majestic (13th wk) (M-1,659; \$6). Smasheroo musical ticking off its usual capacity \$50,600.

"Streetcar Named Desire." Barrymore (83d wk) (C-920; \$4.80). Sturdy drama veteran sagged slightly, to around \$15,000.

"Two Blind Mice." Cort (18th wk) (C-1,064; \$4.80). Melvyn Douglas starrer ambulating along with \$7,000 take.

"Where's Charley?" St. James (38th wk) (C-1,509; \$6). Bright season stayer hit around \$37,000.

## BAD WEATHER CLIPS

### 'VAG. KING' IN PITT, 32G

Pittsburgh, July 5. Bad weather early in the week held "Vagabond King" down to \$32,000 at Pitt stadium. Threatening skies kept crowd to under 4,000 for opening performance and Tuesday night (28) was rained out altogether. Fourth of July holiday took thousands of prospects out of town, and so the expected pickup later in the session didn't materialize.

Edward Roecker and Polyna Stoska had the leads in "King," with featured roles going to Ian Keith, George Lipton, Shannon Bolin, Johnny Kirby, Muriel O'Malley and Kathy Barr.

Current is "Anything Goes," first musical comedy of season after four straight operettas, with cast headed by Bernice Parks, George Britton, Coley Worth, Eric Brotherson, Mavis Mims, Gordon Dilworth, Muriel O'Malley, Dorothy MacNeil, A. J. Herbert and LeRoy Operli.

## 'Streetcar' Clings Up 30G, L.A.; 'Blackouts,' 'Brig' Strong, 'Front Page' NSG

Los Angeles, July 5. "A Streetcar Named Desire" looks headed for a record run at the Biltmore here. Originally slated to stay three weeks, the Tennessee Williams drama will hold a fourth. Last week (the second) was even better than the week before.

"Blackouts of 1949" didn't suffer from the holiday period. "Anna Lucasta," at the small Coronet, drew a little better than previously last week.

Masques Club entry into professional legit at El Patio, Hollywood, with "The Front Page," starring Dane Clark and Taylor Holmes, didn't set the town on fire. Critical notices were excellent, but b.o. take was mildish.

Estimates for Last Week  
"Anna Lucasta," Coronet (3d wk) (255; \$3.60). Better, \$2,400, but still slow.

"A Streetcar Named Desire," Biltmore (2nd wk) (1,636; \$4.20). Terrific \$30,000. Cut-rate Theatre Guild season tickets braked the flow of actual b.o. cash for first two weeks, but this is exceptional figure for the Biltmore.

"Blackouts of 1949," El Capitan. (367th wk) (1,142; \$2.40). Still holding about capacity at \$17,100.

"Brigadoon," Philharmonic Aud. (4th wk) (2,670; \$4.80). Slight drop, but still big \$50,000.

"The Front Page," El Patio. (1st wk) (790; \$2.40). Medium \$4,200.

## Heat Nips Chi; USA' Off to 36 1/2G, 'Roberts,' 18 1/2G

Chicago, July 5. Hot weather, conventions and Railroad Fair visitors are giving two legions here healthy play, although heat is cause for slight dip in grosses. "Inside USA" and "Mr. Roberts" are faring well and look to Chi summer encampment.

No new product in sight for other shuttered houses. September will bring "Death of a Salesman" and "Kiss Me Kate."

Estimates for Last Week  
"Inside USA," Shubert (7th wk) (2,100; \$4.94). Heat wave affected take; down to around \$36,500.

"Mr. Roberts," Erlanger (43rd wk) (1,394; \$4.33). Slight drop registered to \$18,200.

## Legit Bits

Maurice Schwartz signed Ola Shifko for an important role in his forthcoming "Yoselo, the Nightingale," Yiddish folk comedy by Sholem Aleichem which opens Oct. 17.

Fay and Michael Kanin, co-producers with Aldrich & Myers of "Goodbye, My Fancy," left for the Coast Thursday (30). Florence Sundstrom took over Lulu Mae Hubbard's role in "Fancy" Monday (4).

"Kiss Me, Kate," off to L. A. to attend to the national company's Coast bow. Gertrude Bromberg is handling the road troupe. Bill Woods now handling George Hall's chores in "Lend An Ear."

Harvey Sabinson pressageting People's Drama, new off-Broadway group in New York. Kim Hunter, who recently left the cast of the original "Streetcar Named Desire" production, visiting London with her daughter and mother.

Douglas Fairbanks, Jr., has taken his family to London for a six-month stay.

## London

May and Parker, newly formed play agency, has acquired lease of the "Q" theatre from Jack de Leon for the summer season, opening July 12 with new play titled "Ivory Tower."

Mai Zetterling has acquired English rights of French play "La Sauvage" by Jean Anouilh which she wants to produce in the West End, with herself starred.

Tom Arnold has acquired rights to "Western Wind," new play by Charlotte M. Jones, which will produce in the West End end of July with original cast of John McCallum, Ann Crawford and Hubert Gregg.

Lee Royce, currently playing vaudeville here, being considered by Emile Littler for one of the leads in the West End production of "South Pacific" in the fall.

## Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates, for last week (the fifth week of the season) and the corresponding week of last season:

|   | This Season | Last Season |
|---|-------------|-------------|
| <b>BROADWAY</b>                             |             |             |
| Number of shows current                     | 15          | 22          |
| Total weeks played so far by all shows      | 87          | 122         |
| Total gross for all current shows last week | \$365,100   | \$414,000   |
| Total season's gross so far for all shows   | \$2,163,700 | \$2,533,000 |
| Number of new productions so far            | 0           | 2           |
| <b>ROAD</b>                                 |             |             |
| (Excluding Stock)                           |             |             |
| Number of current touring shows reported    | 10          | 13          |
| Total weeks played so far by all shows      | 57          | 72          |
| Total road gross reported last week         | \$286,600   | \$265,100   |
| Season's total road gross so far            | \$1,806,800 | \$1,737,700 |

## Revised 'Common Glory' In Click Revival, Opening 3d Season in Virginia

By EDITH LINDEMAN

Williamsburg, Va., July 5.

Paul Green's symphonic drama, "The Common Glory," opened its third season at the Lake Matoaka amphitheatre here Friday (July 2), despite rain that created an unscheduled intermission during the first act. Patrons, long accustomed to the vagaries of Virginia weather, took to the trees and shelters, trooped back to their seats when the shower ceased, and gave more applause to the reappearance of the moon than to the performance on stage.

Author Green, who invariably rewrites his historical spectacles, has scrapped several scenes from previous years, substituted others, enlarged or cut here and there. He has eliminated a former sequence in the English court, and has confined his story to locales in Monticello, home of Thomas Jefferson, around whom the story revolves; Williamsburg, Jamestown and one scene in Richmond St. John's Church. In so doing, his story has gained more cohesion.

The drama treats of the era just prior to and during the Revolutionary war, seen mostly through the eyes of Jefferson. He is the leader who is sought by the colonists in their struggle against the English governor, Lord Dunsmore; as the devoted husband to an adored and ailing wife, as the author of the Declaration of Independence; the troubled and harried Governor of Virginia; the dispirited patriot who fights on through sheer determination; the final figure in a triumphant finale.

The production utilizes one great center stage and two smaller levels on the sides. Action swings from set to set, smartly lighted and swiftly paced. Scene shifts are accomplished through the use of movable, double-faced sections, shunted about noiselessly by a black-robed stage crew. "The Common Glory" choir of 33 voices occupies another side section of the theatre, and supplies incidental or mood music to the accompaniment of a concert organ. Acoustics are remarkably fine.

The cast is composed largely of college drama students or members of community theatre groups, with some assists from semi-professionals from radio or television. Only fulltime professional actor is Walter Brooke, now playing the role of Jefferson for his second season, having appeared on Broadway in "Two Blind Mice" during the past year.

Also for the first time, this year's directorial staff is partly from the professional field. John Baird has been imported from New York to handle the direction; Myra Kinch is in charge of choreography, with Maxine Lee as her assistant and chief dancer. Whether the professional touch has enlivened the production or whether it has gained through its revisions and the excellence of its cast, there is no doubt that this season's presentation is faster, fuller and more satisfying dramatically.

Formerly, little use was made of the natural surroundings; this year the reasonable facsimile of a gunboat appears on the lake at the rear of the stage and shoots off fire and smoke during the battle at Yorktown. Miss Kinch is responsible for enlarging the dance interludes, and she has worked her amateurs into some effective ensembles that are colorful without being beyond their capabilities. Baird's direction has given the crowd scenes additional scope and he has manipulated individual scenes into smooth, effective drama.

"The Common Glory" still has its static moments, chief of which is a beautifully written but overlong and contrived scene in Jamestown where Jefferson soliloquizes about his struggle for freedom,

then dreams of John Smith, Pocahontas and others who were embroiled in Jamestown history. On the other hand, a scene in Philadelphia, during which Jefferson labors over the writing of the Declaration of Independence, is a high spot of drama and suspense, even though it is done in the manner of intimate theatre.

An Historical Dosing  
"Glory's" main fault is that it delivers too large a dose of history and too small a jolt of excitement. Author Green has been harried by purist historians of Virginia who want him to stick to facts; also, he is devoted to his medium of "symphonic drama," in which he attempts to combine fact, music, dance, drama, comedy and some fictitious action. In combining spectacle with intimate drama he has placed more emphasis on the latter. This may make for better theatre, but it is not the sort of entertainment that tourists want in an outdoor playhouse built for large productions. This year, the spectacle scenes have been enlarged to the production's advantage.

"The Common Glory" is produced annually by The Jamestown Corp. and sponsored by it in co-operation with the Department of Conservation and Development. The non-stock, non-profit Jamestown Corp. was chartered by the State Corp. Commission in 1948 as "an educational, historical, literary and benevolent organization."

## Near-Riot

Continued from page 51

few left in the audience into a more temperate mood and continued the concert. According to Knight, his Miss Korjus' names had been used without their permission in the first place, and since they had been used, "we came up here to give the announced performance to clear our names." Knight also claims that a Los Angeles agent had without their permission, signed them both for this operetta to be given in Montreal, Toronto, Baltimore and Washington, all of which have now been cancelled. Both Miss Korjus and Knight performed without receiving their money. According to Tibor Fejer, orchestra conductor and manager of Miss Korjus, the \$4,000 contract between Fejer and impresario Blouin was to have been paid off before the concert started.

## Samuels' \$300 Bail

Keene, N. H., July 5.

John Parker Samuels of Lancaster Pa., business manager of the Keene summer theatre, was released in \$300 bail here on a fugitive-from-justice charge.

According to local police, he was wanted in Harrisburg, Pa. for alleged conversion of ticket receipts from a production of "Tales of the Vienna Woods," which was twice postponed and never presented. It was claimed that \$1,700 was turned over to him after 1,000 to 1,200 tickets had been sold.

## Samuels Refunds Coin

Lancaster, Pa., July 5.

Although court proceedings were scheduled for today (5) in Harrisburg, John Parker Samuels, local manager, reports he has refunded to all ticket buyers for the non-appearing "Tales of the Vienna Woods," which was scheduled to play in Harrisburg June 9 after two earlier postponements.

Samuels says he had no connection with the production other than local booking in Harrisburg, and was not concerned with the Allentown act, Wilkes-Barre non-showing. Latter also states that he and Manuel Davis, manager of the Lyric theatre, Allentown, have brought suit for breach-of-contract against the non-producing producers, Raymond Roahur and Arthur Moore of Wilkes-Barre.

## LAHR-'BURLESQUE'

### NSG 7 1/2G IN A. C.

Atlantic City, July 5. Legit came back to this resort last week with opening of Ocean playhouse on Steel Pier, attraction being Bert Lahr in "Burlesque." Biz was below expectations, with \$7,500 gross reported for five days.

Ocean City also started its summer theatre season as "Springboard to Nowhere," new play by Alexander Lidor starring Bramwell Fletcher, had its premiere Friday (1) in the Ocean City playhouse.

Edward Everett Horton is here this week in playhouse, in "Present Laughter," opening tonight (5).

## 'Liberty' \$43,500 SRO in Philly 4th

Philadelphia, July 5. "Miss Liberty" again sold out last week, its third at the Forrest, grossing over \$43,500 due to added standees. Furthermore, both matinee and evening performances on the 4th went clean.

"Liberty" is now set for four sell-out weeks, with over \$175,000 grossed.

## 'FORTUNE TELLER' NEAT \$51,000 IN ST. LOUIS

St. Louis, July 5. "The Firefly," last presented here in 1945, has been revived for the current offering of the Municipal Theatre Assn., in its alfresco playhouse in Forest Park, with many out-of-towners flocking here for the holiday. It tied off a seven-night run last night (Monday) before 9,500 and grossed approximately \$3,200.

New faces in lead roles who scored are Donald Clarke, tenor; Lou Willis Jr., and Patricia Wynne, dancers, and Jean Nelson, warbler. Others in top roles who scored are Rosemarie Brancato, making her last p.a. of the season; Jack Goode, Ruth Gillette, Edwin Steffe and Melton Moore.

Victor Herbert's "The Fortune Teller" would up its one-week stand in the open-air theatre Sunday (3) with a neat estimated \$51,000 with the mercury flirting with the 100-degree mark on several days, natives flocked to the park for some relief.

## 'Cabalgata' Nifty 68G for Frisco Run

San Francisco, July 5. "Cabalgata," Spanish revue, shuttered after 30 performances at the 1,550-seat Geary, Thursday (28), after chalking up handsome \$68,000. Final four performances grossed \$12,000. Last few shows had even top galleries sold out.

"Brigadoon," second in the Civic Light Opera series, opened Monday (4) at the 1,775-seat Curran.

## 'Harvey' Torrid \$16,700 In 4 Shows, Port., Ore.

Portland, Ore., July 5. Frank Fay in Harvey" did a torrid \$16,700 in three evening performances with one matinee. The 1,500-seat Mayfair was scaled to \$3.60. Advance ticket sales were heavy.

Joe E. Brown appeared here a year ago with the same play.

## Current Road Shows

(July 4-16)

"Black uts of 1949"—El Capitan, L. A. (4-16).

"Brigadoon"—Curran, Frisco (4-16).

"Harvey"—Met., Seattle (4-9); Intl., Cinema, Vancouver, B. C. (11-16).

"Inside U. S. A."—Shubert, Chi (4-16).

"Miss Liberty"—Forrest, Philly (4-9).

"Mr. Roberts"—Erlanger, Chi (4-16).

"Streetcar Named Desire"—Biltmore, L. A. (4-16).



# Literati

## Campus in the Black

The Compass, New York morning tab which Ted O. Thackrey launched May 16, is said to have been in the black since the day it first appeared. Circulation, at 10c a copy, is claimed to be averaging about 80,000 copies daily, giving the sheet a small profit. Break-even point is 65,000 copies. Advertisers are being guaranteed a rebate if circulation drops below 60,000.

Thackrey, former editor and publisher of the N. Y. Post, is holding costs down to a minimum. The entire editorial operation is accomplished by a staff of 25, with 28 men in the composing room and four advertising solicitors. Coin for starting the paper, which is being published in the old PM (Star) plant, was put up by Mrs. Anita McCormick Blaine, of the Chicago farm machinery family.

Daily operating cost is said to be around \$5,000, with income now averaging better than \$6,000. Paper is not getting much advertising and that at a very low rate, which makes the 10c price the key to the profitable operation which PM and its successor, The Star, were never able to achieve.

## U. S. Comics Win Danes

B.T., oldest Danish tabloid, published by the Berlingske newspaper concern, has risen in a few years from 20,000 to over 70,000 in daily circulation. B.T. is now the fourth biggest newspaper in Denmark—and that is partly because of the paper's policy of offering one and a half pages daily, of well known American comic strips.

The "Blondie" series was used for years, but when former football star and well-known sports scribe, Harry Bendixen, was appointed editor-in-chief, a lot of other popular U. S. strips were added. Most popular are "Blondie" and "The Phantom," but "King of the Royal Mounted" and "Dick Tracy" also have a big following in Denmark. B.T. has just bought the rights for "Popeye the Sailor," which hitherto appeared in Social-Demokraten. B.T. is also a very popular Danish strip, "Carli," by Philipsen, which has a cycle-messenger boy as a comic hero. Circulation of B.T. is expected to reach the 100,000 mark within the next two years.

There are three comic weeklies published in Denmark now, Skipper Skraek, which got its name from the strip, "Kong Klyle," (Soglow's Little King series), and "Serbiadelt," which specializes in action and horror strips. There is also a Walt Disney-magazine, Anders And, which is the Danish name for Donald Duck.

## Move in the Religioso Cycle

Doubleday is bearing down on the "peace of mind" cycle, which seems to be a bestseller vogue in books ever since Rabbi Joshua Loth Liebman's "Peace of Mind" and Msgr. Fulton J. Sheehan's "Peace of Soul" clicked. Leonard M. Leonard, editor of the Journal of Living, has compiled and edited "Help and Comfort from the Bible," including inspirational texts as selected by 150 clergymen. Father James Keller has authored "Three Minutes a Day," Rev. Olson J. Smith's "Faith to Live By" has an introduction by Ralph W. Sockman, and Fulton Oursler's "The Greatest Story Ever Told" is among the best sellers from the same firm.

On the lighter side, Doubleday is bringing out actor-author Alexander Kirkland's "Rector's Naughty Nineties Cookbook," in which he was assisted by Muriel Shaffer, who got the rights to all the famed restaurateur's recipes after George Rector died. Lawton Mackall's second edition of "Knife and Fork in New York," first published by McBride in '48 is also in the gastronomic vein. San Francisco Chronicle columnist Herb Caen's "Baghdad on - the - Bay," dealing with his hometown, is another fall publication via Doubleday.

## Modern Bride, New Quarterly

Reportedly 2,000,000 American gals annually don wedding gowns. In a bid for this lucrative market, Ziff-Davis Friday (1) brought out Modern Bride, a 50c quarterly printed on slick stock. Format of the initialer is best described by the publication's subtitle, "A Complete Guide for the Bride-to-Be." Editorial content ranges from "Sex Preparation in Marriage," based upon an interview with Dr. Alfred C. Kinsey, to the responsibilities of the bridegroom.

Conceived by Ziff-Davis' merchandising counselor Walter N.

May, "Modern Bride's" first issue was six months in the making. Staff is headed by Marjorie Binford Woods, editor-in-chief. Other editorial personnel includes Diane Rutherford, fashion and merchandising editor; Justine Feeby, managing editor; Margaret Mary Coughlan, editorial assistant; Elizabeth Hillier, Home Furnishings Editor; and Harriet Roseman Beckman, art editor.

## Howarth Can. Press Award

Dorothy Howarth of Toronto has won the 1949 memorial award of the Canadian Women's Press Club for a series of articles on Newfoundland, published on the entry into confederation of the new province. Miss Howarth was announced the winner at a convention of the Canadian Women's Press Club in Vancouver. She is a general reporter on the staff of the Toronto Telegram.

The award is based on "the best handling of a news event or public issue of significance" and is open to all women writers in Canada. Other awards were made to Constance Swartz, Salmon Arm, B.C.; Pat Wallace, Vancouver; Margaret Aitken, Toronto; Harriet Parsons, Toronto; Mrs. C. A. McGrew, Saskatoon; Kathleen Kritziger, Regina.

## H. Allen Smith's Chores

H. Allen Smith sojourning on the Coast for a month getting background for a new novel. He will also o.o. Reno, Carson City and Elko as part of the research. Smith is doing some Hollywood pieces for Satevepost while out there.

His next book, "We Went Thataway," dealing with the menace of cowboy culture on the Wild West, is due via Doubleday in October.

## CHATTER

Denis McEvoy back to Tokyo to wind up his time assignment. Hannibal Cobb in Hollywood to write a series of yarns for Look mag.

Eleanor Tatum, who does Press for Time, making her first Paris junket in October.

Bill Ornstein's "The Black Potato" will appear in The American Courier for August.

Bantam Books releasing Sinclair Lewis' "Kingsblood Royal" in the 25c edition this month.

Bill Kane handling about town column, "Kandy Kanes," for Los Angeles Independent Review.

Pete Martin is doing a Satevepost yarn about Gary Cooper, with Gene Lester shooting tints.

Norman Mailer, author of "The Naked and the Dead," rounding up material for a new book in Hollywood.

Ritz Bros. writing a series of columns, which are being offered for syndication by the Scott Meredith agency in New York.

James Mason and his wife, Pamela Keilino, contracted to do a book for A. A. Wyn, Inc. tentatively titled "The Child in Our Lives."

"Deep in My Heart," Elliott Arnold's story based on the life of Sigmund Romberg, being published by Duell, Sloan & Pearce in late August.

Ika Chase working on a novel, "New York, 22" (referring to postal zone), which she hopes to have ready for publication by Christmas.

Elmer Rice's novel, "The Show Must Go On," due in October, via Viking; as title indicates, it's a backstage story. Same pub also bringing out "A Harvest of World Folk Tales," edited by Milton Rugoff, former Knopf editor, now of the Chanticleer Press, and formerly with the Magazine '47-48.

Russel Crouse, Oscar Hammerstein, 2d, Robert E. Sherwood, Clifford Odets, John Harevey, Laura Z. Hobson, and Rex Stout are among the 17 writers who announced the formation of the Writers' Board for World Government Sunday (3). Aim is to work for American support in transforming the United Nations into a limited world government.

Street & Smith's Living for Young Homemakers will be published monthly starting with the February, '50, issue. Started two years ago as a quarterly titled Mademoiselle's Living, the mag was advanced to a bi-monthly basis early this year. Publication was suspended for the summer and will resume with the September number. Edith Brazwell Evans is editor.

A new enlarged edition of "Contact Book," directory for the en-

tertainment industry, is being published today (Wed.) by Wallace A. Ross for Celebrity Service. The 106-page book lists producers, flacks, ad agencies, press contacts, hotels, nightclubs and agents of all types in New York, Hollywood and Chicago. New issue features a television section and a Windy City supplement.

## Frozen Currency

Continued from page 5

be accused of dictating picture formats.

Following up on the Life mag session, Zanuck admitted the box-office value of the star system. But, he said, "while stars can be an asset to a good picture, they cannot make a bad picture good." In addition, he pointed out, any actor rating star billing must have reached the top because he had the necessary talent. Twentieth, he said, is continuing to incubate fresh talent via its stock school and fully-staffed talent departments. He noted a trend building for more emphasis on acting ability rather than appearance in the search for new talent.

## Zanuck on Indies

Recent success of some indie producers, such as Stanley Kramer (who did "Champion" and "Home of the Brave") might have dire results for other aspiring indies, according to Zanuck. Once one or two good indies appear on the scene, others start trying to match them by making pix too expensive, when they lack the necessary studio facilities and often the know-how. As a result, he sees little likelihood of the indies taking the play away from the big studios. With the exception of one film each from Nat Holt and Edward L. Alpersen this year, 29th will release only studio product henceforth, he said.

Noted as producer of such off-the-beaten-track pix as "Snake Pit," "Gentlemen's Agreement" and the upcoming "Pinky," Zanuck said he is not looking for other tolerance themes, since "we must wait for them to come along." He is confident that if such films are good, they'll do good business, declaring the grosses racked up by "Agreement" and "Pit" prove they're "no more hazardous than musicals." He showed little concern over the possibility of other pix with anti-Negro discrimination themes hurting the b.o. chances of the yet-unreleased "Pinky," pointing out that RKO's "Crossfire" came out ahead of "Agreement" but did not hurt its grosses.

## 154 Pix

Continued from page 5

Fox and Warners will fall into that category remains to be seen.

## Metro Upping

Metro is the only member of the Big 5 definitely planning to up its release roster. Company, during the period from July 1, 1948, to June 30, 1949, will have made available 29 features plus three reissues. For the comparable 1948-50 season, sales veepee William F. Rodgers plans to up the total to between 36 and 40 films, including reissues.

With probably the smallest backlog among the majors, the boost is being made possible by a stepped-up studio production schedule revealed last week by production veepee Doc Schary.

Twentieth sales veepee Andy W. Smith, Jr., disclosed at a Canadian sales men in Toronto last Thursday (23) his plans to release 30 top films during the 1949-50 season. This compares to 41 released during the same period last year. The 1948-49 schedule, however, included 13 B films, while the upcoming season will have only two Bs, one from Nat Holt and one from Edward Alpersen. Number of A releases, consequently, will about equal that of last year.

Other major companies plan to turn out about the same number of films during the 1949-50 season as they released during the season just ending. Thus, RKO will have 37 features plus six Tim Holt westerns; Warners will distribute about 24 and Paramount expects to release 22 or 23 of its top product. Other companies, including Universal, Republic, Columbia, United Artists and the various independents anticipate releasing about the same number as last year, or another 250 combined. This would raise the grand total to about 400 for the year.

# SCULLY'S SCRAPBOOK

By Frank Scully

Murray Hill, Calif., July 2.

While reading a rare edition of C. E. Brochgreink's "First On the Antarctic Continent," a little job in research which antedated the frozen footnotes of Amundsen, Scott and Byrd by a flock of years, the idea occurred to me that I, too, might make a contribution to charting the unknown. Why not be the first man to explore Marie Wilson's mind?

The eighth anniversary of Ken Murray's "Blackouts" was coming up and Marie Wilson was the last survivor of the original company which had parlayed Dave Siegel's \$12,000 into \$6,333,100 in seven years. But backstage anniversaries are sort of hysterical and it's hard to study a girl's mind with champagne popping all over the place. So I settled for the amen corner of the Hollywood Brown Derby and a light snack before the show.

Malheureusement, that same day I had a big luncheon party at Scully's Bedside Manor for Michael Powell, who had hopped from London to Hollywood to set "The Elusive Pimpernel" for distribution in this benighted land. The Powell party consisted exclusively of those who had worked with him on the Riviera 20 years ago, most of them under my iron hand.

One of those sentimental journeys which produce disillusionment as often as not, it wasn't possible in Powell's case because back in the 1920's he was a baldheaded teenager who looked 40 if he looked a day. Today he looks exactly as he did then, 40 if a day. So when you tell him he hasn't changed a bit, he knows you're not kidding. I asked the assembled sentimentalists to drink to the success of my next great venture. While Mickey Powell would be flying off to London, a four-motored flutter of 6,000 lousy miles, I explained, I was going to make a trek into the unknown—and after dark. I was going down the hill to Hollywood and Vine and explore Marie Wilson's mind, something which had baffled scientists for 15 years.

"Who's Marie Wilson?" Powell wanted to know. He asked with the same soft, trusting blue eyes that I have never seen anywhere else in show business except on Marie Wilson.

## Anything To Lois Wilson?

"Who's Marie Wilson?" I echoed. "Didn't London ever see 'Boy Meets Girl'? Didn't you ever hear of 'My Friend Irma,' the most delightful dumb cluck in all recorded time?"

Powell kept looking at me with his starchy blue eyes and shaking his head slowly from side to side. It was hard to believe that this innocent abroad had had his hand in the writing, directing and producing of "The Invaders," "One of Our Aircraft Is Missing," "Stairway to Heaven" and, topping them all, "The Red Shoes." But I know only too well that he's a very learned gazelle.

Only a few minutes earlier at the luncheon he had taken occasion to inform me that Howard Hill would not be the first to shoot big game with bow and arrow in Africa. "Stewart Edward White did it," he said. "He wrote about it in 'Smashdiddle in Dankest Africa.'"

He also had corrected me in another small literary matter. I had been saying that our Munching in Nostalgia reminded me of Conrad In Quest of His Youth, and before I could explain exactly how it had done so, the maker of fine British pictures for the American market since 1940 said, "Thomas Meighan made it into a picture, you know."

"Meighan made 'Conrad In Quest of His Youth'?" I asked. "Are you sure?" He was sure. "You're not thinking of Joseph Conrad's 'Youth' are you?"

No, he was quite sure it was Leonard Merrick's "Conrad," and when Mickey Powell is sure, even the British Museum has nothing more to say. But he didn't know who Marie Wilson was, though the next time he makes a flying trip to Hollywood after he has seen Hal Wallis's version of "My Friend Irma," he probably will tell me that he knew the girl as Katherine Elizabeth White and once tested her in Anaheim for "Miss Grapefruit," but hadn't known she had changed her name since to Marie Wilson.

In order to forestall the subsequent use of that escape-clause I decided to ask Marie Wilson right off the bat if she had ever heard of Mickey Powell. But as I entered the Brown Derby my cooling system was set on fire by a gorgeous symphony in red, white and blue. It was Marie Wilson. She had been to the hairdresser's and didn't want the world to see her new coiffure until 9 p.m. when it would be unveiled for the paying customers of "Blackouts." A Chinese-red turban was hiding every blonde curl. But her big blue eyes and her beautiful complexion made blonde hair, hidden or on the loose, of no great importance.

## With Marie Down the Colorado

She wore a simple little white dress of crash linen, which would have been just the thing to keep a guy's mind on her mind if her courtierr hadn't decided to plunge her neckline down to the bottom of the Grand Canyon.

Cleavage has long been obvious in Marie's gowns as assembled for her numbers in "Blackouts," but this was a street dress, as the phrase goes, and its neckline had no present, past or future. It was if anything a remake of "The Great Divide" and if there were any other garment under that dress it must have been made of something finer than gossamer.

A man of macaroni constitution but of iron will, I steered myself to talk to Marie as if she were Kip Fadinam. I looked straight ahead and asked her if she knew Mickey Powell. Her large baby blue eyes looked wonderingly at me, much as if I had asked if she knew Mickey Finn after giving her one.

"He directed 'The Red Shoes,'" I explained. "Oh," she said, "You mean Michael Powell?"

"Exactly," I said, "what did I say?"

"You said Mickey Powell," she said, leaning forward in such a way to leave no doubt there was nothing between us except that crash linen dress.

Husband Al Nixon joined us. He was dressed warm enough to fly to Little America. But he lacked a tie. So Maitre Chelios wrapped one around his neck. That's protocol at the Brown Derby. Girls can come in like little necks on the half-shell, but men have to wear ties even over turtle-neck sweaters.

Her strength must lie in her easy-going disposition, especially in a town where everybody is trying so hard. She plays dumb blonde roles but she is really a smart cookie. She doesn't drink, nor smoke and her greatest beauty secret is soap and water.

## Marie's Five-Year Plan

She has played in 16 movies in her time, and in the last year has starred in radio and pictures as well as doing her habitual 10 shows a week in Murray's "Blackouts." She played 2,332 consecutive performances in "Blackouts" before she took even a day off. This roughly works out at nearly five years of a seven-day week.

An easy, straightforward honest little number, she nevertheless baffles more complicated people. She was being feted around the city hall of Los Angeles one day and happened to remark on the insecurity suffered by most people in her profession and how something ought to be done about it. To the stuffed shirt at her side this seemed about as subversive a remark as had been heard west of the Kremlin. So that's Marie Wilson, the girl sans malice in wonderland. In a town where boredom rides behind every Cadillac she smiles behind antique crates. All during the war she owned a second-hand car till it collapsed one day in front of the El Capitan theatre. She has bought another one. This one looks like a 1947 Ford.

She has bought two small houses with the money she has made. The one with two bedrooms she gave to her parents. The one with one bedroom she gave to herself.

Dumb blonde, my calloused elbow!

## Broadway

Mary and Jack Lawrence's 18th anniversary today (Wed.).

Like George M. Cohan, John F. Royal and J. Arthur Warner were July 4 birthdays.

Ed Sullivan, wife and daughter Betty flying over next week for several weeks on the Continent.

Helene (Mrs. O. M.) Samuel, in from New Orleans on her annual visit, stopping at the Algonquin.

Virginia Davis to do a concert tour of Europe to help finance her brother Garry's "world citizen" movement.

Don Siegel, director of RKO's "The Big Steal" around Gotham until Saturday (9) when he sails for Europe.

Frank M. Folsom, RCA prez, and Chicago Herald American columnist Nate Gross off to Europe on the Queen Mary tonight (Wed.).

The Tony Martins (Cyd Charisse) back to the Coast where the singer will see their new Bewhills home (swimming pool, etc.) for the first time.

The Tom (Marjorie) McKnights easting July 14-20 to visit the folks in East Orange, N. J., before he resumes producing the "Beulah" radio show.

Hildegard to do a one-night stand at the Concord hotel, Klamath Lake, N. Y., on July 23, for a reported \$2,000.

Anatole Chujoy to lecture on career problems of a professional dancer at Jacob's Pillow, Lee, Mass., July 11, in connection with current dance festival.

Diamond Horseshoe calling an audition for next Tuesday (12) to line up specialty acts for its upcoming minstrel show.

Lauritz Melchior, starting at 2 p.m. and finishing after 10 p.m., made appearances at five Veterans Hospitals in the Bronx, Brooklyn, Queens and Staten Island Monday (4).

Arnold M. Picker, Columbia Pictures International veepee, radio crooner Jack Smith and band-leader Frank De Vol sail today (Wed.) for Europe on the Mauretania.

Duke Hickey, who recently felt the economy axe in the Motion Picture Assn. of America's community relations department, left last Friday (1) to summer in Maine. He has no plans to return.

Jack Manning arrives today (Wed.) on the S.S. America from two months in Europe. He starts rehearsals July 25 for juve lead in the Helen Hayes play, "Good Housekeeping."

Ann Ronell, wife of producer Lester Cowan and Hollywood's lone femme musical director, has guests last week by the National Board of Review. She explained film music scoring.

Gregory Ratoff and Peggy Cummins planned to Paris over the weekend. Former is producing "My Daughter Joy" there in which the actress will co-star with Edward G. Robinson.

Dimitri Tiomkin, composer and musical director, en route to the Coast via Chicago where he'll stop off to attend screenings of "Champion" and "Home of the Brave," both of which he scored.

Actor Van Johnson trekked to Providence over the Fourth for the 15th reunion of his graduating high school class. Johnson and Morgan Huggins, studio flack, are in N. Y. for a two-week vacation.

The Harry Kalcheims, he's the William Morris Agency video booker, off to Europe on the Queen Elizabeth for his first vacation in several years. He'll spend much of his sabbatical casing new tele talent.

Michael Zarin, bandleader at the Waldorf-Astoria since 1934, who for the past seven years has fronted the Flamingo Room orchestra, motoring to the Coast and Mexico with his wife for a two-month vacation.

Edward Lachman, Jersey Allied's prez, takes off Thursday (7) on an extended swing through England, France and Portugal. While in France, Lachman will visit Lorraine Carbon Co., outfit exhib reps in the U. S.

British producers Michael Powell and Emeric Pressburger gifted a four- reel, special short to the Museum of Modern Art last week depicting how the duo filmed the ballet scene in J. Arthur Rank's "The Red Shoes."

The B. G. Kranzes (he's the Film Classics veepee) celebrated 25th anniversary last week, and at the same time announced the engagement of their son, Donald, an Eagle Lion sales rep. to Bebe Yuni of Forest Hills.

Metro director Mervyn LeRoy and his unit men Howard Koch, William Cannon and Charles Hunt, returned to the Coast, Monday (4), after exterior and background shooting in Gotham for Metro's "East Side, West Side."

The Jules C. Steins (MCA) will be on the Ile de France's maiden

voyage, as will the Milton Biow, sailing July 31. Latter join the Alex Hillmans (pulp pub) in Rome and motor back to Paris, returning on the same boat Aug. 30.

Eddie Cantor helped Grossinger's celebrate its 35th anniversary over the July 4 weekend. Ida joined the comedian this week and both sail for a fast fortnight in Paris on the America Saturday (9), going with the Stanley Gartinkels, w.k. in Broadway.

Stanton Griffis, U. S. Ambassador to Egypt and chairman of Paramount's executive board, in on the Queen Mary yesterday (Tues.). Also arriving was Alexandra Danilova, premiere danseuse of Ballet Russe de Monte Carlo, who returned from p.a.'s at Britain's Covent Garden.

Joseph Heppner and Morris Leftoff, long associated in Metropolitan Photo Service in handling celeb and special still photography for the major film companies, have split. Leftoff bought Heppner out and retains the title, studios and equipment of Metropolitan. Latter setting up own photo establishment.

Gigi Perreau, Sam Goldwyn's moppet player, and brother Peter Miles and sister Janice Perreau, who have also worked in films, sail for France today (Wed.) on the Mauretania, three-week o.o. of the homeland their parents left during the Hitlerite invasion. Goldwyn hosted an ice cream soda party for Gigi yesterday.

## Minneapolis

By Les Rees

St. Paul Flame holding over Herbie Fields orch.

Edyth Bush Little Theatre offering "The Women."

Ben Yost's "Vikings" into Hotel Radisson Flame Room.

Les Brown orchestra into Prom Ballroom for one-nighter.

Club Carnival has Louis Armstrong and Esquire combo.

Hotel Radisson Flame Room has Donald Richards and Danny Ferguson's orch.

Harvey Stone and Frances Faye set for same show in August at Club Carnival.

Harry Richman topline at Club Carnival with Laurette & Clymas and Perry March orch.

WTCN canceled its television this week, giving Twin Cities two stations. Other is KSTP.

Sol Schwartz, RKO Theatres head, in town prior to vaude's return at Orpheum here July 28.

Fred Collier and Mark Arnold of Henry Grady hotel, Atlanta, Ga., here looking over supper club operations.

Dorothy Lewis Ice Show and "Jewel Box Revue" continuing at Hotel Nicolet Minnesota Terrace and Curly's, respectively.

## Chicago

Hildegard returns to Empire Room of Palmer House in September.

Claudia Cassidy, Chi Tribune critic and columnist, off on European junket.

Gabe Caster, Hollywood scripter, in town gathering data for his next Chi localised pic.

"Bud" Bohn, former p.a. for Tommy Dorsey and Gene Krupa, bedded here with eye trouble.

Dave LeWinter, Pump Room maestro, will be profiled by Bob Singer in a fall issue of Esquire.

George Jessel, headlining in Milwaukee, hopped into Chi to emcee Air Force Assn. banquet Sat. (2) at Stevens Hotel.

Sherman Marks, producer of "Salute" series at College Inn, Hotel Sherman, checking last minute cast changes in his "Salute to Gershwin" production at Coconut Grove, Ambassador Hotel, in L. A.

Harold Lloyd to be crowned chief potentate of Shriners, July 9, at Soldier's Field. Occasion will be open to public, first time in 75 years and will find pix and stage stars in the entertainment lineup.

## Philadelphia

By Jerry Gaghan

Marty Bohn's Nui Club goes into a weekend polly for the summer. The Earle turns on the footlights for two weeks July 15, reopening with Dennis Day package.

Shirley Jones, former vocalist with John Kirby's combo, has joined Cats and the Fiddle at Lou's Moravian Bar.

Breakdown of electricity threw the Forrest dark during the Saturday (2) matinee. Lights went out during performance of "Miss Liberty," which was remedied, and the show continued.

"Hayloft Hoedown," WFIL, aired slated as a live attraction Monday nights at Million Dollar Pier, Atlantic City, has been cancelled out. Pier management balked at the nine men demanded by the musicians union.

## London

Dolores Gray out of "Annie Get Your Gun" for a prolonged rest, and replaced by her understudy, Peggy Powell.

Nicolette Roeg and Barry Sinclair, touring stars of Ivor Novello's "Careless Rapture" for two years, to marry.

Chaz Chase goes into the London Palladium for two weeks in August and may appear in Val Parnell's Christmas pantomime there.

Richard Wadmark here with wife and daughter and due to start work immediately in Jules Dassin's "Night and the City" for 20th.

"Harvey" completes its first six months today (6) at the Prince of Wales theatre and Sid Field, the star, hasn't missed a single performance.

Carl Brisson, recently knighted in Denmark, makes his first West End appearance for more than 12 years when he tops the Palladium bill next month.

Leon Kimberly, leaving the Hyman Zahl office after 10 years, has joined the Johnnie Riscoe agency.

Rosamund John granted divorce from film director Hugh Lloyd.

Arthur S. Abeles, Jr., got Danny Kaye, who was appearing at Liverpool, to provide an impromptu entertainment for exhibs at their summer conference at Gleanings.

U. S. Ambassador Lewis Douglas has invited Huro and Chico Marx to be his guests at the international ball by the Allied Circle at which the Duchess of Kent will be guest of honor. Brothers will be taking part in the midnight cabaret.

Warren, Latona and Sparks, Australian comedy acrobatic act, currently playing the Palladium, is first English act booked by Lew Grade to play American vaudeville. Act has English pantomime commitments this year and goes to America in the spring.

## Westport, Conn.

By Humphrey Douless

Mario Braggiotti weekendening here.

Hunt Bros. circus at Norwalk (4) cleaning up.

Cornel Wilde here with Patricia Knight. Ditto the Rouben Mamoulians.

Fania Marinoff and Carl Van Veenen visiting the Lawrence Langiers.

Mr. and Mrs. Richard Rodgers entertained for Mary Martin and the Deems Taylors.

Lawrence Tibbett singing next Conn. Symphony "Pops" concert, July 15, at Fairfield.

Ruth Gordon will play Emlin Williams' version of "A Month in the Country," at Country Playhouse in August.

William Eythe, Carol Channing, Lon McAllister, Bill Callahan and Kathryn Lee motored in to catch Friday matinee of "Pretty Penny."

## Washington

By Florence S. Lowe

Tex Beneke booked for Chesapeake Beach Park, Saturday (9), following Jimmy Dorsey.

Sunday concerts of the National Symphony Orch at Watergate being broadcast over WMAL.

Nine Loews theatre employees awarded special pins for long service by zone manager Carter Barron.

D. C. Variety Club has slated its 11th annual golf tourney and dinner dance for the Manor Country Club Aug. 26.

Eddie Gallaher, WTOP Moondial Man, emceed city's official Fourth of July celebration at Washington Monument grounds.

Gavin Gordon, one-time leading man for Greta Garbo, currently playing opposite Sylvia Sydney in "Pygmalion" at Olney Summer Theatre.

Finals of the contest to pick Miss Washington of 1949 for the Atlantic City Bathing Beauty Contest will be held at the Capitol theatre Aug. 8. Station WDCD sponsors the contest.

## Rome

By Helen McGill Tubbs

The John Garfields have left for Florence.

Errol Flynn deserted Rome for a few days to visit Sicily.

Arthur Miller, author of "Death of a Salesman," visiting.

Countess Dorothy di Frasso is ill at her home just outside Rome.

Dorothy and Lillian Gish have gone to Florence for a week's sight-seeing.

Spyros Skouras has left Rome for a few days for a short trip to Greece.

Actress Lynn Merrick, back from Paris, being sought for roles in Italian films.

The Colonel Hartmanns (Elaine Shephard of the films) are vacationing in Germany.

The Three Bonos, Italian acro-

catic act, playing Rome after its return from American vaude dates.

Writer Hagar Wilde and her actor-husband, Stephan Bekassy, have returned from two weeks in Capri.

Bill Traum, of ABC's "Town Meeting of the Air," is in Rome preparing for that program to be done here in July.

"Rapture," Italian-made film produced by Robert Goette, Jr., and David Pelham, being dubbed into Italian for the local market.

Met Opera's Ferruccio Tagliavini has finished his stint in the pic, "One Night of Fame," and has gone to the lake region for a vacation.

Robert Merrill, of the Metropolitan Opera, is traveling in Italy. The Met's Licia Albanese will visit Naples with her husband, Joseph Nijma.

## Paris

By Maxime de Beix

(33 Blvd. Montparnasse)

Leslie Regan back from London. Billy Wilkerson here for month. David O. Selznick cocktailing the press.

The Gene Van Dees looking for a farm.

Maurice Carrere back after appendectomy.

Steve Crane to learn picture distribution the fall.

Bob Harley back from Mexico, a proud grandfather.

Howard Dietz doing a hideaway in Normandy village.

Guido Orlando coaching Suzanne Villier, Belgian chanteuse.

William Dieterle to make picture for Neil Agnew with Ferruccio Caramelli.

Louis Jourdan selling autographs and dry goods at charity bazaar.

Joe Harris and secretary Shirley Berick to London for three days.

Greta Garbo drawn into a charity benefit sale day after her arrival.

Priscilla Kastner now recovered from illness that kept her bedded a couple of weeks.

John B. Nathan taking his two boys to Juan les Pins for the season.

Lou Walters thoroughly gandered Paris, including the race track, without finding any likely import.

Spyros Skouras having lunch with Michel Fourre - Cormery, head of French cinema administration, before hopping to Rome.

Dave Lewis wedding dinner attended by the Joe Seidemanns, the Harry Novaks and John B. Nathan, but no Sam Berger, detained in Rome.

## Vienna

Tilly Losch arrived.

Erich W. Korngold visiting.

Boris Morros in town on business.

Hans Thimig inked by Burgtheatre to direct new plays this season.

Red-White-Red American radio station, will broadcast Salzburg festivals.

About 840 film houses closed down in one-day protest strike against planned "culture tax" to help legit.

Ringfilm began work on Karl Truckers script "Free Night." Will be directed by Karl Leitner.

Curt Goetz translating Noel Coward's "Present Laughter" for Josefstadt theatre. Oscar Karlweis will play the lead.

George Robey, of Blanche Little Production, Ltd., London, obtained British rights to Marischka-Schmidseder operetta "Waltz Queen."

Franz Sloss leased Burgertheatre and Stadttheater for 1949-50. Will open one with Jara Benes operetta "Catherine and the Wonderlamp," with a new Hubert Marischka-Schmidseder operetta going into the other.

## Caracas

By Mona London Caldwell

Caracas now has the first drive-in in Venezuela, with 250-car capacity.

Alexander Borovsky, pianist, here for concerts under direction of Asociacion Venezolana de Conciertos.

Two recitals and two concerts billed in Municipal Theatre for Claudio Arrau pianist and Isaac Stern, violinist.

Calvador Carcel, largest distributor of Mexican production, has entered the film field, distributing Mexican narrow gauge production.

Jorge Negrete, popular Mexican singer, received well here but left Caracas after financial disagreement with impresario Cordero who brought him here.

National Symphony Orchestra gave a memorial concert for Chilean pianist Rosita Renard who appeared many times in Caracas and taught for two years at the Conservatory.

## Hollywood

Marc Lawrence to Las Vegas on vacation.

Zasu Pitts aired to Chicago for stage work.

George Jessel to Denver for the "Sand" preem.

Jan Parker filed suit to divorce Dr. Kurt Grotter.

Tim Holt to Lubbock, Texas, to appear in a rodeo.

Ann Sterling hospitalized after an automobile crash.

John Mock vacationing on his Thousand Oaks Ranch.

Paul Short to Dallas on combined business and vacation.

John Joseph in from New York for Metro publicity huddles.

Jack Laik lunched on at Metro as a guest of Louis B. Mayer.

Barbara Stanwyck returned to work at Paramount after a siege of flu.

Roy Rogers and Dale Evans to northern California on a fishing expedition.

Russell Hadley arrived from Calcutta to gander product at Paramount.

Andy Clyde celebrated his 31st anniversary as a film actor, and his 347th picture.

Jack Benny, who started east driving his car, returned from N. Y. by plane.

Barry Fitzgerald sailed for Europe, via the Panama Canal, on a tramp steamer.

Michael O'Shea and Virginia O'Shea leave July 10 on an eastern theatre tour.

Lina Romay in from N. Y. to play in the Mickey Rooney starrer, "The Big Wheel."

Alan Baxter will lecture this fall on dramatics at Williams College, his alma mater.

Linda Darnell's sister, Monte, seriously injured while doing her rodeo act in Sonoma.

Dorothy Hart to Cleveland as guest of honor at the Independence Day celebration.

Louis B. Mayer tossed a luncheon on the Metro lot for 75 Federal judges, in town for a convention.

Jack Carson laid up with an injury, rib causing a halt in the filming of "The Good Humor Man."

Compton Bennett checked in from London to direct added scenes for Metro's "The Forsyte Saga."

## Italian Riviera

By Bob Hawkins

John Garfield and wife at Rapallo, headed south.

Lily Djanet as Salome in current bill at Genoa opera house.

Errol Flynn stopped at San Remo on way to Florence and Rome.

Jennifer Jones and David Selznick off to Switzerland after stay in Bordighera.

Gregory Ratoff due at San Remo for work on his new picture with Peggy Cummins and Edward G. Robinson.

Shakespeare's "Merry Wives of Windsor" with an all-star Italian cast, starts open-air season in Nervi's Municipal Park.

Ferruccio Tagliavini, Met Opera star, with wife Pia Tassinari, to give special performance of "La Boheme" at Genoa's Carlo Felice Opera House before starting his film work.

Gilberto Govi, Genoese dialect comedian, presenting his all-dialect plays to capacity crowds at Augustus, Genoa. Govi is slated for pict to be filmed on Riviera, co-starring with Eduardo De Filippo, top Neapolitan actor. Latter was signed to insure b.o. in southern Italy.

## Pittsburgh

By Hal Cohen

Juggling Belmont Bros. celebrating their 41st ann in show biz.

Jackie Hellers have reconciled and pending divorce suit withdrawn.

Ted Blakes celebrated 22nd wedding anni and the Max Tarshises the 16th.

Alice Rocklin replaced recently-married Marie Vinr in ice show at Nixon Cafe.

Dick Rauh re-elected president and Malcolm Lewis vice-president of Playhouse Board.

Variety Club's annual golf tournament will be held at Highland Country Club, July 18.

"Light Up Sky" replacing "Animal Kingdom" on White Barn Theatre schedule week of July 11.

Tim Herbert coming back for two more summer operettas, "Merry Widow" and "Wizard of Oz."

William Ross, appearing in Dorothy Daniel's new play, "Remember Me," at Playhouse, just got his degree in drama at Carnegie Tech.

John Johns, veteran Playhouse actor, seriously injured in automobile accident and unable to continue in "Remember Me." Several stitches taken in lips and chin.



## Disk Industry

Continued from page 1

offered two price lines, one at 75c (later 50c) and the other at 35c (later 50c). Decca was always 35c until war-time. But current factors are different, and here's the rub. Pre-war it was not often that a hit was duplicated on the high and low-priced labels of one company. As a result, there was no intra-label competition among the artists of one company. The companies didn't undersell themselves, which they will be doing now.

The new 49c labels by Victor, Decca and Columbia change the entire setup. The 49c sides admittedly will carry only anticipated tunes. True, it's not anticipated that a Joe Doakes on Bluebird at 49c will be able to take the sale play away from Perry Como or Vaughn Monroe on the same song at 79c, especially if either of the latter created the hit. But nobody knows for certain. Then, too, price is a primary factor among today's disk-buyers, and the song is almost always the heaviest sales factor in the majority of cases; performer names are secondary.

What the cheaper lines will do to today's top-name artists, therefore, is a big guess. The companies themselves are thinking about it, unquestionably. In many cases contracts with top names guarantee a certain amount of coin annually, regardless of the sales the names manage to corral.

Top artists are doing plenty of thinking, too. Aside from the fact that coin is guaranteed to many of them, they want to maintain reputations. And if the 49c platters begin killing their sales, the disk industry will see many big names asking to be released on 49c platters. It happened before, prior to the war.

If the big names are successfully stopped by the lower-cost labels, the disk companies themselves will be in deeper trouble, at least for a while. It's the 75c "shellac" record that now sustains the financial life of the record business. The 49c sides' profit is minute. If the swing is to them and away from the 75c-ers there will be plenty more red ink until all other cost factors fall in line with the consumer price.

The artists who figure to be hurt immeasurably by the conflict between the 75c and 49c sides are the secondary names now riding the 75c platters. They'll either drop to the 49c-ers or go off wax completely. They'll not be able to compete at all. They don't get the hit songs now, and with the 49c platters selling hits in competition with the top names, the middle-class names will thus be whipsawed.

## B'way Legits

Continued from page 1

co. Italy, Scandinavia and Greece. Productions in South America, France and Austria are scheduled. In addition, negotiations are being carried on for the drama to be offered in Poland, Switzerland, Portugal, Hungary and Australia. "Born" has been shown in Argentina, Switzerland, England, France, Italy, Czechoslovakia, Scandinavia, Greece, Holland and Austria. A Palestinian production is also set. The U.S. Army wants both as offerings for their personnel in Japan and Hawaii.

Of the musicals, "Oklahoma!" ranks high as an international offering with companies now playing in South Africa, Australia and London. The Rodgers and Hammerstein hit also has been put on in Denmark and Sweden, and a USO unit is touring the Pacific with the show. On a par with "Oklahoma!" is "Annie Get Your Gun," which has been put on in New Zealand, Norway, Denmark and Finland. The musical is running concurrently with "Oklahoma!" in England and Australia. It is also being presented in South Africa, and a Parisian adaptation is scheduled in the near future.

Productions of "The Heiress" have been offered in Holland, Denmark, Sweden and Greece. Negotiations are also being conducted for presentations in Italy, France and Portugal. "Harvey" has been done in England and Austria. Argentina, Brazil and Spain have had productions of "Happy Birthday," and a Paris presentation is being contemplated. "Years Ago" has been produced in Italy and Greece. "Media" has been offered in Sweden and is scheduled for France.

"Strange Bedfellows" was shown in Greece.

The Burgtheater, Vienna, has recently put on a production of "Glass Menagerie" and "Death of a Salesman" has been acquired for German-speaking countries by Liesl Frank-Mittler. Among other plays that have been offered in Europe are "John Loves Mary," "Voice of the Turtle" and "Kiss and Tell."

Quick deals on plays that are still running on Broadway, or which recently completed their stands, are negotiated to avoid the chance of having them pirated overseas. A few countries have seen unauthorized and illegal productions of American plays, for which the producers have gone unpunished due to the play agents not wanting to take the time and expense to buck international red tape. "Harvey" is one of the few plays not faced with this problem, since there is no available copy of the text on which to base a production.

The influx of American productions abroad is strongly evidenced in London, where six out of the 25 current offerings are of U.S. origin. Of these "Oklahoma!" and "Annie Get Your Gun" have been running 113 and 108 weeks, respectively. "Dark of the Moon" and "Brigadoon" are comparatively new offerings, as are "Harvey" and "The Heiress." "Death of a Salesman," "Detective Story" and "Streetcar Named Desire" are due for West End production soon. "Carousel" will be offered to London theatre-goers next winter and there is dicker going on now for a British production of "South Pacific" and "Miss Liberty."

## Annie's Million

Sydney, June 25.

A gross totalling more than \$1,000,000 has been racked up by the Australian company of "Annie Get Your Gun." The Rodgers and Hammerstein production was brought over in July, 1947, and has since played Melbourne, Brisbane, Adelaide, and is currently being offered at the Theatre Royal, here. A tour of New Zealand follows. "Oklahoma!" is also a current Australian attraction, playing at His Majesty's, Melbourne, since February.

The J. C. Williamson-Tait circuit, which booked both musicals, has scheduled "Song of Norway" and "Brigadoon" for production soon. The outfit also hopes to get the Australian rights to "South Pacific."

## Schine Circuit

Continued from page 45

talent will be able to hold its own despite shortage of product and competition of top pictures.

The chain had been using moderately budgeted vaude shows in place of double-features. In many instances, the territories which played talent weren't prepared for stage shows as was evidenced by the fact that frequently local piano teachers and church organists subscribed to provide music for the talent. Despite this condition, vaudeville was established in those areas.

Just what houses the Schines will start with hasn't been determined. However, it's probable that a great portion of those with stage shows last year will be repeated. Al & Belle Dow office will continue to book them.

## Palace Policy

Continued from page 45

The Chords, Watson Sisters, Hammond's Birds, Mack, Russ & Owen, Wally Brown, Dolinoff and Raya Sisters. Traveling show budget is around \$5,500 weekly.

Coincident with the Cleveland opening, Sol A. Schwartz, RKO veepee in charge of theatre operations, tried to ascertain what type of patronage was being attracted. The first patron queried declared it was the first time he'd been in a theatre in 12 years. According to replies from most interviewed it's indicated that a new crop of theatregoers is going all out for the new vaude policy.

The Hippodrome, Baltimore, also started its first Palace type show Thursday (30) to gratifying business. Bill consists of those who have recently played the N. Y. showcase, including "Three Dan-

woods, Don Henry Trio, Yvonne Moray, Walter Nilsson, Buddy Lewis, Three Arnauts, Don Rice and Sol Grauman. Another Palace bill is being set for July 14 and acts signed so far include Gus Van, Ben Yost's Colleens, Carlton Emmy, Florida Trio, Jack Parker and Rosales Sisters.

RKO booker Danny Friendly is already engaged in booking a second layout to play the circuit. Acts and opening dates are still to be set.

There's also some talk of starting a separate Coast circuit for RKO. There had been a vaude troupe at the Tivoli, San Francisco, first along non-name policy and then with a name layouts. However, RKO has since learned that there's a heap of boxoffice in the Palace name and current talk is that the Coast circuit will be revived.

## House Reviews

Continued from page 22

## Hippodrome, Balto

added to the usual five, moving Jo Lombardi house orch back into pit and dusting off the old enunciators. Accompanying bally is paying off with trade reported improved. Strangely enough, every act on the current layout has been here before and quite recently too in even stronger name combos, so chalk up another credit to promotion.

The Danwoods, two lads and attractive femme in extra-smooth hand-to-hand stuff open, followed by the Don Henry Trio of mouth organists. Latter punch out plenty of music and score with corny accompaniment via a strange assortment of props from auto horns to balloons. Pace holds with Yvonne Moray, diminutive vocalist, next, who punches out her numbers with considerable assurance.

Walter Nilsson is a real throw-back to the type of vaude they are "bringing back" and his smartly-paced handling of a variety of unicycles rings the bell solidly for comedy, novelty and appeal. Sets matters for Buddy Lewis to follow with his impressions tied together with continuing patter, after which the Arnauts, mixed trio, give out with their standard riddle playing and bird flirtation.

Don Rice is one of the comics that used to be a standby here for those chores and a closing bit on his own. Now he's doing all of his stuff in one slot and to better advantage. Gags are swift and props funny. Gets maximum returns, and bring on Sol Grauman and his flashy musical staircase smartly backing up the hoofery of three femme lookers. Provides a perfect clincher for a well assembled and talent-laden layout. Stubholders loved it all. *Burn.*

## Oriental, Chi

Chicago, June 30.

Lewis & Van, Monica Lewis, Ming & Ling, Frankie Laine with Carl Fischer, Carl Sands. Orch: "It Happens Every Spring" (20th).

While all acts are par in their respective fields, three singing acts in succession doesn't make for smart routining. However, its just one of those things that can't be remedied.

Lewis and Van open show with some fast clogs on miniature staircases and get good applause with challenge tap sessions. Monica Lewis has a smart entrance singing into a hand mike and scoring with "Wonderful Guy." Follows with "Some Enchanted Evening" and reprises of her disclics including "Tree in the Meadow." Pert blonde swings into "Put the Blame on Me" for sock finale and hefty palming.

Ming and Ling, Chinese hillbilly get continuous laughs with Ming, going through the Oriental malaprops and Ling doing fine job as straight man. Comic versions of "Red River Valley." "Loch Lomond" register strongly. However, Ling gets best returns for his sharp impressions of Sinatra, Crosby and the Ink Spots.

Frankie Laine gets usual boisterous reception from teenager element as he socks across "I Met Her by the River St. Marie." Added to his library is "Georgia on My Mind" which receives the Laine treatment of full voice and phrasing. For change of pace "You're Just the Kind of a Girl." Encores with "That's My Desire" and "Shine" for solid returns.

Carl Sands orch does medley of Duke Ellington tunes and backs show neatly. *Zabe.*

## OBITUARIES

## REV. WILL W. WHALEN

Rev. Will Wilfrid Whalen, 68, Roman Catholic priest who had been a playwright, author and actor, lost his life July 3 in a fire that destroyed his apartment in New York. The cause of the fire was not determined, but police indicated that it might have originated from an oil stove the priest used for cooking.

Father Whalen, who had lived in the neighborhood for several years, had suffered a stroke about five years ago, neighbors said. He spent much of his time writing, working late into the night.

He was born near Mount Carmel, Pa., and was ordained a priest in 1911. He formerly was pastor of the Roman Catholic Church of St. Ignatius in Orttanna, Pa. Prior to ordination he had been a boy soprano and later an actor.

Among the books Father Whalen wrote, his first published in 1927, were "The Golden Squaw,"

## MAX HOLDEN

William Holden Maxwell, professionally known as Max Holden, former magician and shadow artist, died in New York July 3. Teamed with his wife as Holden & Grame, he toured vaude houses both here and abroad. He retired a number of years ago and opened a magic shop in New York.

Surviving are wife and son.

## JOE A. JENNY

Joe A. Jenny, vet vaude performer and manager of the Empire Comedy Club comedy quartet, died in New York, June 27. He appeared with and managed the act until it disbanded in 1925.

Survived by son and a sister.

## BEN C. KNOCH

Ben C. Knoch, 70, theatre owner, died at his home in Waxahachie, Tex., recently. He was partnered with Ernest H. Rockett in operation of the Tower theatre, Itasca, Tex.

## WILLIAM VIANO

William Viano, 62, owner of the Lexington theatre, Lexington, Mass., died at his home there, June 28.

Survived by mother, four brothers and four sisters.

Grandmother, 82, of Freddie Bartholomew, film actor, died in Warminster, England, July 2. At one time she lived in Hollywood. Her husband, Fred Bartholomew, survives.

J. W. Browne, 58, projectionist, died recently in Port Arthur, Tex. He was associated with the Jefferson Amus. Co., Beaumont, Tex., for the past 21 years.

Mother, 72, of Ann Rosenthal, chief of William Morris Agency's legal staff, died June 25 in Hollywood.

Wife, 33, of Robert Brooke, NBC engineer, died June 23 in Santa Monica.

Mother, 83, of Franz Waxman, film musical director, died June 26 at her home in Hollywood.

## MARRIAGES

Vivian Irene Francis to James Logan Hunter, Washington, June 30. He's manager of broadcasts at station WMAL there.

Mary Naylor to Robert Morahan, Chicago, June 23. Bride is secretary to Arthur Steagall, Oriental theatre manager.

Audrey Young to Billy Wilder, Linden, Nev., June 30. Bride is a singer; he's a film director.

Melva Niles to Clifford Baraborka, San Francisco, June 24. Bride is a singer-actress.

Ellen Jacobstein to David Lewis, Paris July 2. He is Metro continental rep.

Dee Arlen to Bill Norvas, New Orleans, June 26. Both are members of The Upstarts, song and dance quintet.

Jenny Wallenda to Alberto Zoppe, Buffalo, July 3. Both are performers in Ringling Bros., Barnum & Bailey circus.

Doris Moss to Leo Pearl, Detroit, June 19. Bride is ad-publicity director for Balaban Theatres in Detroit.

## BIRTHS

Mr. and Mrs. William Sheehan, son, New York, June 30. Father is with 20th-Fox booking dept.; mother is Renee Durand, legit actress and daughter of Al Durand, actor.

Mr. and Mrs. Sterling Hayden, son, Hollywood, June 30. Father is a screen actor.

Mr. and Mrs. Tony Leader, daughter, July 1 in Hollywood. Father directs "Suspense" radio show.

Mr. and Mrs. Laurence Audrain, daughter, New York, June 29. Father is former ad-pub chief for the Prestige unit of Universal.

Mr. and Mrs. David Bender, daughter, Kansas City, June 6. Father is vaude booker with Midland Attractions, K.C.

Mr. and Mrs. Harry F. Schroeder, son, New York, June 27. Father is United Artists' foreign sales manager.

Mr. and Mrs. Marty Paley, son, New York, June 25. Father is with Loew's International's publicity dept.

Mr. and Mrs. Donald McAfee, daughter, Mexico City, July 1. He is in the Fox office there. She's daughter of Francis L. Harley, Fox continental rep.

## In Memory of Our Lovely One

## CHARLOTTE LEARN GARRITY

Who Passed Away

July 6, 1947

John J. Garrity, Jr., husband

John J. Garrity, Jr., son

Patricia Garrity Givaudan, daughter

"The Ex-Seminarian," "The Ex-Nun" and "The Priest Who Vanished." Of his several plays, "War Wife" and "Ex-Nun" was produced here by semi-pro groups for short runs.

## MARIE WELLS

Marie Wells, 55, stage and screen actress of the silent days, was found dead in her home in Hollywood, July 2, police reported, of a lethal dose of sleeping pills. They said the actress had committed suicide, apparently because of ill health. She left a note, saying, "My health is bad and I just can't go on," addressed to Eloise and Billy McDaniel of Glenburn, Cal.

Miss Wells worked in Florenz Ziegfeld productions and played principal roles in several other musicals.

## ROSA CROUCH

Rosa Crouch, 76, former secretary of the National Vaudeville Artists, died in New York, July 2.

Miss Crouch was a former professional dancer who played at the Palace and on the vaudeville circuits as a member of the team of Crouch and Welch. She was born in Baltimore a daughter of Nicholas Crouch, one-time orchestra leader at the Drury Lane Theatre,

## Charlotte Learn Garrity

(July 6, 1947)

We miss you darling—

Your Sisters and Niece

BETTY, ALICE and BETTE.

London, and the author of Irish songs. Surviving are a brother and sister.

## AL WARNER

Al Weiner, 53, known professionally as Al Warner, pioneer singer and radio and announcer on the west coast, died July 2 at his home in Los Angeles.

Starting as a singer in Oregon in 1925, Warner moved to Los Angeles in 1932 and functioned as announcer on many local stations, including KFI, KGFI, KFAC and KMTR. His most recent task was that of chief announcer for KLAC-TV.

## LUKE COSGRAVE

Luke Cosgrave, 86, stage and screen actor, died June 28 at the Motion Picture Country Home near Hollywood. In his early days Cosgrave toured the western mining camps in Shakespearean repertory and later trouped with eastern stock companies.

He moved to Hollywood in the era of silent pictures and played character roles until a few years ago.

## DR. HARRY HYMAN

Dr. Harry Hyman, 61, dentist who had many patients in the theatrical profession, died July 1 in the Polyclinic Hospital, N. Y., of heart disease. He was a member of The Friars and the Jewish Theatrical Guild.

Surviving are his wife, two sons, two sisters and a brother.



FILM DAILY—Issue of June 20, 1949

Reports from the field during the past two weeks reflect definite exhibitor restiveness over the quality of Summer product. There is a growing feeling, it is evident, that theatre operators fear companies are holding back the better grade product for the Fall's cooler weather. This may not be true of all companies, it is conceded, but the question is raised as exhibitors meet, **JUST WHO HAS THE PICTURES, ANYWAY?"**

**ALL SUMMER LONG!**

M-G-M again this year opens up its film vaults and gives you its **BIGGEST HITS** when you need them most! **COMPARE!**

**"Let's not beat around the bush—  
M-G-M HAS  
THE PICTURES!"**

**"TAKE ME OUT TO THE BALL GAME"** Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett  
(Technicolor)

**"THE BARKLEYS OF BROADWAY"** Fred Astaire, Ginger Rogers, Oscar Levant  
(Technicolor)

**"EDWARD, MY SON"** Spencer Tracy, Deborah Kerr

**"NEPTUNE'S DAUGHTER"** Esther Williams, Red Skelton, Ricardo Montalban, Betty Garrett, Keenan Wynn, Xavier Cugat.  
(Technicolor)

**"THE WIZARD OF OZ"** Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley  
(Technicolor)

**"ANY NUMBER CAN PLAY"** Clark Gable, Alexis Smith, Wendell Corey, Audrey Totter

**"THE STRATTON STORY"** James Stewart, June Allyson, Frank Morgan, Agnes Moorehead, Bill Williams

**"IN THE GOOD OLD SUMMERTIME"** Judy Garland, Van Johnson, S. Z. "Cuddles" Sakall, Spring Byington  
(Technicolor)

**"THE GREAT SINNER"** Gregory Peck, Ava Gardner, Melvyn Douglas, Walter Huston, Ethel Barrymore, Frank Morgan, Agnes Moorehead

**"MADAME BOVARY"** Jennifer Jones, Van Heflin, Louis Jourdan, and James Mason with Christopher Kent

**"SCENE OF THE CRIME"** Van Johnson, Gloria DeHaven, Arlene Dahl, Tom Drake

**M-G-M**

Winner of "Exhibitor Magazine" Poll of theatres for **"BEST PRODUCT AND FAIREST TERMS!"**



# VARIETY

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## 'BIG' PICTURES A MUST—ZUKOR

### Sister of Garry Davis Reports How a 'World Citizen' Gets Around

By VIRGINIA DAVIS

Geneva, July 5.

I crossed the Swiss frontier with Garry Davis, ex-Broadway actor and hooper and "First World Citizen" at 11 a.m. Sunday, July 3. For the third time my brother passed a national frontier without identity papers of any kind. He renounced his U. S. citizenship in protest against nationalism in May, 1948. He had already passed the Belgian and French borders on June 19 and 20.

As a cameraman filmed the action for a "historic record," Monsieur Franc, head of the Lausanne cooperative which had invited Garry Davis to speak, spoke to the customs head in the border town of Verrieres. Convinced that he was looking at Davis, after comparing the real thing with a photo on a flyer Franc gave him, he said, "Delighted to meet you. You have no papers? Alright you can go (Continued on page 53)

### 'Harvey' Angels Get Another 75G

Backers of "Harvey" have just received another dividend of \$75,000 on their original \$30,000 investment. That brings the total return on the show to somewhere around \$1,500,000-\$2,000,000 so far, the bulk of the \$1,000,000 picture sale being still due in several yearly payments, plus additional coin from foreign, stock and amateur rights, etc.

The latest distribution of \$75,000 represents a quarterly return on the play's fifth year, ending next October. It's believed no straight play has ever continued to pile up such profits over such a long period. Largest payment for any single year was approximately \$500,000.

In preparation for resumption of the comedy's tour in the fall, a reserve of \$35,000 is being held by producer Brock Pemberton. Although no star is set to go on the road again, it's figured possible Frank Fay may change his mind and agree to go out for another season, this time playing mostly one-nighters and split weeks. If not, some other major name will be sought.

### Author as Disk Jock With Beale St. Yarns

Memphis, July 12.

An unusual type of disk jockey program hits the air here this week over WHBQ (Mutual), when Negro author George W. Lee broadcasts from his Beale Street office folklore tales of the old street between platters played at the station studio.

Lee, author of several books on Beale street, is noted for his blues stories, based on events around the turn of the century.

### Laying It On

In the old days they used to call it home-runs. But now, depending on your favorite TV station or sponsor, it's a Ballantine Blast, a White Owl Wallop or a Chesterfield Satisfier.

It's figured that if one of the stations lost its baseball sponsor, a homer would become a Sustaining Smash.

### SAG, Equity, AFRA Pushing Tax Bill To Aid Actors

Hollywood, July 12.

Hearings open Thursday (14) before the House Ways & Means Committee in Washington on a plan presented by the Screen Actors Guild, Equity and American Federation of Radio Artists to revise the income tax system in regard to professions in which the annual take of individual varies from year to year. Richard Carlson, SAG board member, left for the hearings Saturday (9). Thomas Tarleau, former tax official under President Roosevelt, has been working on the plan for the past three years, jointly for the three talent unions.

Scheme calls for same deal as now in force for corporations. Example would be that an individual earning \$50,000 the first year; \$10,000 the second; \$15,000 the third; \$25,000 the fourth, etc., pay (Continued on page 55)

### L. A. 'Drunkard' Rolls Merrily Into 17th Year

Los Angeles, July 12.

"The Drunkard" entered its 17th year in Los Angeles on July 6. Show has been playing at the Theatre Mart here since 1933, when Galt Bell brought it down after a tryout in Carmel. House has been well-filled at every performance.

Bell, oddly enough, died on the 16th anniversary of the Los Angeles production.

### HANDY FUND FOR BLIND

Albany, July 12.

W. C. Handy Foundation for the Blind, Inc., chartered in the District of Columbia, has filed a certificate designating New York State offices for raising and distributing fund to aid the Negro blind.

Katherine Handy Lewis is a secretary of the corporation, which is non-stock.

Famed composer of the "St. Louis Blues," "Memphis Blues," etc., is himself blind.

### VET SHOWMAN ON BIZ'S OUTLOOK

By IRA WIT

Current events in both Hollywood and New York will over-ride the difficulties now harrying the film business, according to Adolph Zukor, dean of the motion picture industry. Zukor, who declares himself "more than optimistic for the future," thinks the current crisis in the business has its exact parallel in the train of happenings that followed World War I. "We handled our problems correctly then and we're going about it the right way now," Paramount's board chairman asserts.

Hollywood's picture studios are now heading in the right direction, Zukor believes, because they are attacking the problem of preparing "pictures with abnormal staying power." "There is now a greater effort to make films with longer playing potential than there has been in the past 10 years," Paramount topper believes.

"It is not the number of pictures which will keep the theatres open any longer," Zukor added. "The public is just not going to a theatre (Continued on page 55)

### Wait Till AFM Hears About AGVA's Gold Card To White House 88er

Washington, July 12.

President Truman may yet be the cause of a jurisdictional battle between the American Guild of Variety Artists and the American Federation of Musicians. President Truman, w.k. as a piano player, was presented with a gold lifetime honorary membership card last week by an AGVA delegation in recognition of his abilities as a mimic and his efforts on behalf of labor in his attempts to repeal the Taft-Hartley Act. The President's ability to mimic was made known when he lampooned H. V. Kaltenborn in the newsreels.

AGVA and AFM have been feuding for some time because of the musicians' union claim to jurisdiction of all talent which plays a musical instrument. AGVA claims mimics, no matter what instrument is played.

### Laughton Set for 10 Weeks of 1-Niters

Hollywood, July 12.

Giving readings from Shakespeare and the Bible, Charles Laughton starts a 10-week personal appearance tour of concert halls on Oct. 1. One-man show was set by Paul Gregory, head of MCA concert bureau, and the Berg-Albenberg agency.

Laughton's first date will be at London, Ont. Others will be mostly in eastern seaboard cities. All will be one-nighters.

### Television Would Provide Monitor System for Pictures in Production

#### Murtagh Glad

John M. Murtagh, New York City commissioner of investigation, finally got around to seeing "South Pacific" last week. This is the Rodgers-Hammerstein musical smash he threatened to close about two months ago, early in his current probe of theatre ticket-scalping on Broadway.

At the final curtain, as the capacity audience was giving the usual ovation, the commissioner turned to his wife and exclaimed, "That's the greatest show I ever saw—I'm certainly glad I didn't close it."

### 'Music' Stretched To 75 Minutes As Winchell Sub?

With Walter Winchell checking off with ABC program for the duration of the summer after this Sunday's (17) broadcast, Kaiser-Frazer, his sponsor, has rejected a number of summer replacement proposals. Instead, K-F may fill the WW hiatus time with a pickup of the "Stop the Music" giveaway.

This means that "Music" would be expanded from its present 60-minute (8 to 9) layout to 75 minutes, with K-F retaining the same quarter-hour time segment.

Meanwhile, WW has an option coming up on next season's continuance under K-F auspices. Though he's still one of the most potent Hooper draws on the kilocycles, the speculation rather is whether Kaiser-Frazer will be in a position to renew. Winchell's contract is with ABC network, which, in turn, sold the program to K-F.

### MISS AMERICA PAGEANT TO BE TELEVIEWED IN A.C.

Atlantic City, July 12.

This year's Miss America Beauty Pageant will be televised, with deal under way with NBC to sell entire program, which includes daylight parade and four shows on successive evenings, as a single package to the highest bidder.

However, Pageant officials will not permit the show to be put on the airwaves other than TV, the exception being Saturday nights, when it's a sellout, anyway.

While no deal has been closed to sell the TV rights, officials of the resort's biggest spectacle expect one to be consummated soon. Leonore Slaughter, who has been director of the event for a number of years, says a deal is definitely in the making.

Twentieth-Fox production veepee Darryl F. Zanuck believes that television can prove a boon to the film producer by providing him with an automatic looksee from his office at the work going on in any soundstage. Other proposals for utilizing TV in film production have been made by other producers, such as its use by directors to line up action before starting the film cameras to roll.

According to Zanuck, his theory can be valuable to a studio production chief or any producer who has more than one film in work at a time. By installing pre-focused cameras on all sound stages and a receiving screen in his office, the producer would only have to push a button to see whatever studio he wanted. He could thus have his finger continually on the progress of each picture without leaving his desk. Zanuck said, before he flew to Europe two weeks ago, that he is considering such use of TV but has not put it into effect.

Other producers, notably Frank Capra and S. Sylvan Simon, have predicted a more concentrated purpose for video in their work. They propose installing TV cameras in each studio, which could be wheeled into position at approximately (Continued on page 48)

### Berlin's 2d Song To Boy Scout Fund

Irving Berlin has ceded the copyright, proceeds, etc., of another song, the first since "God Bless America," to the Boy Scouts and Girl Scouts Foundation of America. This is "Give Me Your Tired, Your Poor," based on the Emma Lazarus poem on the pedestal of the Statue of Liberty. It's part of the "Miss Liberty" score.

Berlin considers this to be an "important" song which will grow in stature—and economy—hence his move to donate it to the Foundation. Like "God Bless America," he deliberately divests himself of any possible suspicion of profit from a patriotic song. The last named (Continued on page 55)

### S.F. Lions Roar on Heidt's Extra Bite of Benefit Coin

San Francisco, July 12.

San Francisco Lions Club are burned over conduct of Horace Heidt at its benefit last week at the Civic Auditorium. Maestro is reported as having refused to go on until he had been given a cut of the program sales. He's reported to have gotten an additional \$100 because of his squawk.

Heidt was booked for the affair at a guarantee against 60%. Many members of the organization are peeved at the committee for making a pact on such stiff terms, since the affair was a benefit.

# H'wood Pix Cop 9 'Oscars' in Belgium; Brit. Strong at Venice; U.S. in Locarno

Knokke, Belgium, July 12.

Though American films copped nine Belgium "Oscars" (miniature statues of St. Michael) at the wind-up of the three-week Belgian World Film and Fine Arts Festival here Sunday night (10), the award for the best feature-length film of the year went to the Italian-made "The Bicycle Thief." Representatives from 24 nations attended the festival. Citations for the best all-around representation went to Warner's "Johnny Belinda," RKO's "The Window," UA's "Home of the Brave," 20th's "Yellow Sky," Par's "Sorry, Wrong Number" and Metro's "Hills of Home."

"The Window" also won the award for the best-directed film. Top honors for animated cartoons went to the Hollywood-produced "Picture On Your Mind." The award for the best overall newsreel was given to Fox-Movietone News for its release of June 20, 1949.

## 10 Films in Locarno

Zurich, July 5.

With the Fourth Locarno Film Festival beginning Friday (8), some 10 films have been entered for appraisal. Total includes Paramount's "Sorry, Wrong Number," Goldwyn's "Enchantment," 20th's "Yellow Sky" and "Lady in Ermine." European product submitted consists of "Bicycle Thieves" (Italy), "The Mill at the Po" (Italy) and four French films.

Gallie pix are: Pates Blanchet, "Le Secret de Mayerling," "La Ferme des Sept Peches" and "L'Ecole Buissonniere." Prize-winners are to be announced July 17, the festival's final day, with awards to comprise a "Grand Prix du Festival" for the best feature in addition to seven other prizes. Rulings will be made by a committee of six top Swiss critics presided over by Dr. H. Mauerhofer, secretary of the Swiss Board of Motion Pictures.

## British, Czechs At Venice

Genoa, July 7.

While the Soviet Union has stated it won't participate at this year's Venice Film Festival, both the British and Czech governments have announced the names of the pix they are sending to the August film show.

British entries are five (one above limit of four imposed on countries producing less than 300 films a year) in the feature field, plus 43 subjects entered in the various specialized sections. Features are "Kind Hearts and Coronets," "The Blue Lagoon," "Elusive Pimpernel," "Private Angelo," "The Third Man." No statement was made about the easing of the regulations in the case of Britain, but it is rumored that they (the British) refused to participate at all unless five films were permitted.

Czechoslovakia is submitting two feature films, "Nema Barikada" ("The Silent Barrikade") and "Cisaruv Slavik" ("The Emperor's Nightingale"), plus two short subjects, "Roman S'Basou" ("Tale of the Bass Violin") in color, and "The Feast of the Sokols."

## Paris Heat Wilts Biz

Paris, July 12.

Continued heatwave is killing business, while tourists are piling in.

About 32 legaters have shuttered so far this season.

## 13 Top Press-Radioites

### Killed in Plane Crash

Bombay, July 12.

Thirteen top newsmen and radioites, returning from a month's tour of Indonesia as guests of the Dutch Government, were killed in a crash of a KLM airliner today (Tues.). The plane, a Constellation, crashed into hill near here during a heavy wind and rain-storm.

Newsmen killed were: William Newton, Scripps-Howard papers; S. Burton Heath, Newspaper Enterprise Assn.; Bertram Hulien, N. Y. Times; Nat A. Barrows, Chicago Daily News; Charles Gratke, Christian Science Monitor; Vincent Mahoney, San Francisco Chronicle; James Branyan, Houston Post; John Werkley, Times magazine; Thomas Falco, Business Week; and Fred Colvig, Denver Post. Radio representatives killed were: Elsie Dick, director of women's and educational broadcasts of Mutual; H. R. Knickerbocker, commentator of WOR, N. Y.; and George Moorad, of KGW and the Portland Oregonian.

Dorothy Brandon, of the N. Y. Herald Tribune, and William R. Matthews, of the Tucson Star, who were also in the press party, were not on the fatal flight. They stayed behind.

## NATKE Wooing U.S. Prod. In Brit.

London, July 12.

Need for employment and pressure from the National Assn. of Theatre & Kinematograph Employees may see between 10 and 20 American film productions shooting shortly on several of the J. Arthur Rank stages. Tom O'Brien's union, finding itself slowed to a walk by the shutdown of native British film production, told the local production echelon that it doesn't care for whom it works, so long as it works. The British producers are reported to have recognized the wisdom of opening up new employment channels for NATKE personnel, since the local industry itself is not as prolific as in former years.

As result, more sound stages, facilities, etc., will be made available to American units, utilizing frozen British coin, of course, for that purpose.

## Hollywood Slant

Hollywood, July 12.

Flow of more and more Hollywood production to Europe, to utilize frozen sterling, lire and francs, has IATSE labor incensed. There have been repercussions in the past and protests are continuing to mount.

## FAIRBANKS HONORED

London, July 12.

Douglas Fairbanks, Jr., is scheduled to be made an honorary Knight of the British Empire in a private, informal ceremony at Buckingham Palace, today (Tues.). In addition to knighting Fairbanks, King George VI will present his annual birthday honors list.



## 370th WEEK!

3,772 Performances

All-time long run record in the legitimate theatre.

## KEN MURRAY'S

"BLACKOUTS OF 1949"

El Capitan Theatre, Hollywood, Cal.

And now in world-wide release

"BILL AND COO"

Ken Murray's

Academy Award Film

## Sponsors Read Own TV Comm's

First television show in which the sponsor will personally read the commercials tees off next Wednesday (20) via WJZ-TV, N. Y., starring N. Y. Daily Mirror columnist Nick Kenny, Albert V. Saphin, prez of Monarch-Saphin Co., a group of electric appliance stores which will bankroll the program, and a former vauder who once played the Palace, N. Y., will come in on the commercial slot whenever he feels the urge, to offer special bargains to viewers.

Titled the "Nick Kenny Show," it will feature the columnist's presentation of new and old songs by the composers, plus an "and then I wrote" type of interview with the cluffers. Awards to bandleaders who helped make the song famous will also be handed out from time to time. Show goes into the Wednesday night at 7:30 slot as a 15-minute venture and will be extended to a half-hour in the fall.

George Scheck and Lou Dahlman will produce and direct, with Albert Black, listed as a musical historian and researcher, handling the music.

## Danny Kaye's Next 'Big Deal Is to Increase My Life Insurance Policy'

Danny Kaye, in New York for a one-day stopover from England prior to returning to Hollywood, shook off the jitters caused by his narrow escape from a near-transatlantic plane disaster and said: "My next big deal will be to increase my life insurance policy." Kaye, however, planned to Hollywood Friday night (9) with his accompanist Sam Prager, Kaye's press manager, Eddie Dukoff, preceded on another flight. All three were on the engine-crippled Pan-American strato-cruiser which was forced to turn back some 650 miles over the Atlantic ocean after taking off from London.

Kaye was in no mood to talk business. Following completion of his next film for Warner Bros., the comedian said his sole plan was to get a California sunburn. As for vaude's "comeback" in New York, during his four-months of British personal appearances, Kaye remarked, "that's great, now I can return to my old racket." But he still had no plans, either for vaude or video, in the foreseeable future. Even his next WB pic chore is uncertain as yet.

Kaye denied reports that he entertained the other 32 passengers on the stricken plane while it was in danger of going down. "I comforted some who were more scared than myself," the comedian said, "but I wasn't joking." Kaye said that Prager, Dukoff and himself were assigned to do specific jobs in case of a crash but they finally came through safely due to the crew's skillful work.

## N. Y. the Show Biz Capital?

There's already being evidenced on both coasts a belief that television will once again firmly entrench Broadway as the capital of all show business. Recognizing Hollywood's encroachments, both as a film and radio talent center, the feeling mounts that the east will become the No. 1 focal point for electronic entertainment, as it is for Broadway legit, and the like.

Already the Coast defenders, sensing this possible shift back east from the Hollywoods, argue that this need never come to pass. If an occasional flyer east for some TV shots become necessary, that doesn't mean putting the shutters on that Bevhills swimming pool. The jury's still out.

## Vagabonding With Vandy

By Cornelius Vanderbilt, Jr.

Rome, July 1.

Rome suffocatingly hot, fantastically noisy, dirty and dusty and by far the most expensive town we've struck so far in Europe this year. Paul McNutt, whom we ran into lunching in the basement of Les Ambassadeurs here, has since planned home after a four-month world flight. He may become the Administration's first ambassador to Soviet China, where he and Mrs. McNutt spent awhile.

Highlights in my interview with Count Sforza in very same chamber of the Ghici Palazzo here, in which I interviewed Mussolini July 2, 1928, and from whence he took me on that memorable three-day ride in his Fiat car during which

he hit-run an Italian child. Sforza posed for me on same balcony from whence Mussolini used to make his speeches, remarking wryly, "I hope I have a better death."

Called upon Togliatti at PCI (Commie Hdqtrs.), two blocks away from Spanish embassy, but that's another story. Togliatti's HQ looks like a red J. P. Morgan & Co., its three top-floors are constructed of red marble and red brick.

Ran into Gladys (Mrs. Eddie G.) Robinson on steps outside St. Peter's, with Grant Mitchell. Robinson leaves for San Remo to film an all-Italian picture. At Nino's, famed for its Tuscan, four-inch-thick juicy steaks, the Joe Eichenbaums training off to Munich, Vienna, Amsterdam and Cannes next evening. Lunched with Myrna Loy, Gene Markey and Msgr. Hemmich, permanent Canon of St. Peter's at the Grand, Hemmich, Pittsburgh-born, has a sister (Mrs. Johnson) living in D. C.; but has spent past 18 years here. Is as interesting in his own way as Msgr. Abbling (Italy's Boys Town) who called upon us for a contribution.

No American sees the Holy Father unless rigorously catechized by Hemmich Ramon. At next table at Donet's were Connie Bennett and the Max Schusters with Lynn Merrick and her ardent beau, Alan Curtis. Everyone goes to Georges, not for the antipasto which is extra-super, but to hear Del Palo and his guitar. After Jimmy Dunn's cocktail party for the Myron Taylors the mob raced to Pesetta's for chops from Lombardy and zucchini fried on strips, like fried potatoes. Sonia Tanka, of the Ballet Russe, British star Robert Helpmann, the Henry Henigsons of M-G-M, Bobby Pells from USIS in Milan (he used to run Paris Edition N. Y. Post), Isa Miranda, Italian thrush, Stephen Beckesy and his play-wright wife Hagar Wilde, the Ralph Becks (he used to be Gen. Clay's Accreditation Officer in Frankfurt), Henry Miller and Baron Faroe of the Foreign Office Press staff. Later at Dreher's, in the shadow of the Coliseum, many of the same gang drink beer and sip their Stregas.

"Don't come to Rome unless you can afford to" should be C. of C. slogan. Our week's bill at the Grand had 21% taxes and 18% services charges (39% toto) added to it. Hotel servants swear the management never pays them the 18% we're taxed.

Next week, Ellis Arnall, prexy of the Society of Independent Motion Picture Producers, is to testify. At subsequent hearings the committee will hear Thurman Arnold, former assistant U. S. attorney-general, and Herbert A. Bergson, assistant attorney-general in charge of anti-trust, who has been handling prosecution of picture companies. Officials of the Federal Communications Commission are also expected to appear.

David Cushman Coyle, economist, has been named as consultant to the subcommittee conducting the probe. Members are Emanuel Celler (D-N. Y.), chairman; Francis E. Walter (D-Pa.); Joseph R. Bryson (D-S. C.); J. Frank Wilson (D-Tex.); Earl C. Michener (R-Mich.); Winfield K. Denton (D-Ind.); Kenneth B. Keating (R-N. Y.); and William B. McCulloch (R-Ohio).

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## D.C. PROBES 'MONOPOLY' IN PIX AND RADIO BIZ

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# CIRCUITS BEAT D. OF J. TO PUNCH

## Get 'Em Back Into That Habit

There's no question that the No. 1 job of the U. S. picture business is to get the customer back into the theatre-going habit. Motion pictures have been a mass entertainment medium for the entire family. Since the pioneer days of the industry, showmen like Marcus Loew advocated keeping the film theatre price down so that the whole family can go.

True, changing times and standards have compelled upping the tariffs. But what Hollywood has failed to do is to sell the idea that, relatively, the price differential upwards is little compared to the rise of other commodities.

Even the masses recognize that television is not going to make the rest of show business resign from the amusement world. Incidentally, there's an excellent series of shorts in the Johnston office on what's right with films—not wrong, for a change—which belongs on many more screens than have given it bookings. It's the sort of thing that keeps the picture business punching.

There is certainly need for better intra-industry cohesion. That goes for distributors and exhibitors alike. It's gotten so that even the customers—the exhibitor's public—knows of these wrangles between the producer and the middle-man. Such bad public relations spells bad business.

Top industry execs recognize this and, for that reason, are urging for smoother coordination between the producer-distributor and the exhibitor. They certainly need each other. More so now than ever. If divorcement will limit "automatic" bookings, by the same token the theatreowners can wind up with empty stores and big white screens if they don't recognize the producer-distributor's problems on costs, quality, and all that goes with it.

If a Detroit auto manufacturer, or an Akron rubbergoods producer engages in some intra-industry wrangles with his middlemen, nobody cares. Let a "Z" player or theatre usher get into some hassle, and it's hot news. That's the penalty of the Hollywood glamor. It's time the trade interpreted that glamor into more positive payoffs.

Right now the industry, on several fronts, is engaged in furthering that goodwill. The Theatre Owners of America are promoting certain ideas of their own. The major picture companies are now huddling with the Pacific Coast Conference of Independent Theatre Owners in San Francisco. From there the Motion Picture Industry Council (Eric Johnston, Ned Depinet, Francis Harmon, et al.) is shifting to Los Angeles, and then back to the east for another powwow with the Independent Theatre Owners Ass'n in New York.

The common objective should be to "get 'em back into the habit." It's got to be that way. It was too easy for them to fall out of the habit.

There are now excellent incentives to recoup lost ground. Even the more capricious critics of pix concede that the quality standard is up. It's imperative that the message be gotten across that not all British films are great, in answer to a frequent query of "why do British pix surpass the Hollywood brand?" Hollywood's standards have not slipped so much. In fact it's the reverse. The seemingly Anglophobe film critics on some of the dailies—writing in important outlets of wide and/or prestige circulations—continue to give false accent to an occasional "Hamlet," "Red Shoes" or "Quartet." The accent really should end right there.

The quality of American films is definitely on the rise and has been for the past year. The movement towards closer intra-industry harmony, such as the Depinet-Johnston powwows with exhibitor forces and other elements is a step—and a right one—to line up the industry for the real drive which must follow. That push must be directed at the customers to let them know that American films are back to stay.

The industry, as a whole, which excels in showmanship talent, should plan some nationwide campaign to capture the imagination of the public. Whether it be through hard-hitting advertising, a series of important stunts or something new (to America), such as a national film festival, it must be something potent enough to rivet the public's attention. Having recaptured the public's attention, the all-important objective to punch across is that films are better.

## M-G CASTING VETS AS BAIT FOR OLDER FANS

Hollywood, July 12.

More than 10 Metro pictures are soon to be made with top players over 60 years of age. Eight others are nearing release. It's all part of a drive on Metro's part to lure patrons over 35 back into the theatres.

Stars are Ethel Barrymore, Walter Huston, Frank Morgan, Edmund Gwenn, Donald Crisp, Sydney Greenstreet, Lionel Barrymore and Charles Coburn. Miss Barrymore will be in three, co-starring with Huston, Morgan, Gregory Peck and Ava Gardner in "The Great Sinner," with Kathryn Grayson, Jose Iturbi and Mario Lanza in "That Midnight Kiss," and with Walter Pidgeon, Peter Lawford, Angela Lansbury and Janet Leigh in "Red Danube."

Gwenn and Crisp are co-starred

in "Challenge to Lassie"; Greenstreet and Barrymore are with Spencer Tracy and James Stewart in "Malaya," and Coburn stars with Glenn Ford and Miss Leigh in "Bodies and Souls."

S. Z. Sakall, another older, is in "In the Good Old Summertime"; Reginald Owen, in "The Secret Garden"; Morgan and Lewis Stone in "Any Number Can Play"; Stone in "Stars in My Crown"; Gene Lockhart in "Madame Bovary," and Morgan and James Gleason in "Key to the City."

## Walshes Remarry

Tucson, July 12.

Raoul Walsh remarried his wife, Mary Simpson Walsh, in Tucson July 7. Couple were concerned over legality of marriage performed in Mexico in 1947.

He's a Warner Bros. director. She is a non-professional.

## PLAN TO 'OPEN' ALL SITUATIONS

Entire pattern of big, non-affiliated circuit operations throughout the country will be revolutionized within the next couple of years if present circuit plans go through. To head off the threat of further anti-trust actions by the Dept. of Justice along the lines of the recently settled Schine suit, the chains are now planning to open all closed situations by the voluntary sale of at least one house in each town.

That's the word of insiders who are aware of quiet negotiations which have already been initiated by some of the bigger webs to unload a large number of houses. Their plans, it is said, call for the transfer of theatres in every spot where they currently have absolute control as a defensive measure against almost certain action by the Government.

In an effort to beat the D. of J. to the punch, the big circuits are taking their cue from the settlement in the Schine suit and the rulings which preceded it. The body of law, as the circuits now see it, is against closed, non-competitive situations. Hence, the

(Continued on page 18)

## Sears on Coast Urges UA Owners Assume B.R. Role

Hollywood, July 12.

United Artists prez Grad Sears planned in from New York yesterday (Mon.) to enter immediate huddles with company owners Mary Pickford and Charles Chaplin on means of raising much-needed coin for partial financing of UA's indie producers.

Sears reportedly told several producers he had figured a solution to UA problems through Miss Pickford and Chaplin financing company operations out of their personal funds. Sears is reported to have said that another \$1,500,000 at least would be obtainable from the outside—presumably from banks on both Coasts who would put up first money financing on the guarantee that the partners would back it with the

(Continued on page 22)

## National Boxoffice Survey

### Nation's Film Biz Perks Despite Heat—'Jones,' 'Daughter,' 'Fountainhead,' 'Steal' Retain Lead

Nation's film boxoffices are perk-ing slightly this week, as customers apparently are discovering an airconditioned theatres makes a good refuge from the heat. Several of the key cities covered by VARIETY, though, are still slow, including New York, Boston and Detroit. Responsible for the slack in those quarters are believed to be the plethora of holdovers, combined with general weakness of new product and—of course—the heat.

"Fountainhead" (WB) is coping top honors among the film new-comers across the nation, but it's "Sorrowful Jones" (Par) and "Nepenthe's Daughter" (M-G), both now holdover in most spots, which are drawing the most trade. "Fountainhead" topped Detroit with nice \$25,000 and is doing well in Indianapolis, fair in Minneapolis, solid in Cincinnati and good in New York.

"Jones" and "Daughter" opened simultaneously in Omaha and proved their strength with a roaring \$18,000 for "Jones" and terrific \$15,000 for "Daughter." "Jones" is likewise good as an opener in St. Louis, smash in Washington and strong on second rounds in Providence and Toronto.

## Looks Like Ed Small Will Settle For a Slice of the Profits of EL

### Barney Balaban Plans Quickie Hop to Europe

Barney Balaban, Paramount's prez, is mulling possibility of a fast trip to Europe in August. Balaban will plane to the Continent for a couple of weeks if pressure of business permits.

His wife (Tillie) and two youngest children, Judith and Leonard, are currently in Paris having embarked for Europe last Thursday (7). Balaban trip, if it materializes, will be a combination of vacation and business.

### Mayers' Detour to Fla. Before L.B. and Schenck Talk M-G Prod., Contract

Arrival in New York this week of Louis B. Mayer, Metro's studio chief, sets off a series of home-office huddles by various top Metroites which will run through this week and next. Mayer, who heads for Miami Beach today (Wed.) or tomorrow with his wife and adopted daughter, Susan Danker, has already had several talks with Nicholas M. Schenck, Metro prez, on both the company's future plans and renewal of his personal employment ticket.

Mayer is slated to return to N. Y. Sunday (17) to renew his huddles which will carry through next week. William F. Rodgers, M-G's distribution v.p., arrives from the

(Continued on page 24)

### GRIFFIS SLATED FOR COURT OF ST. JAMES?

Stanton Griffis, Paramount director, is again active in the affairs of the company following his resignation as U. S. Ambassador to Egypt and his return to this country. Griffis is now actively serving as chairman of the board's executive committee, an important post which he held in absentia while on diplomatic duties.

Tenure of office for the financier, however, may be brief. It is reported that he is being considered for the top diplomatic job of ambassador to Britain in place of Lewis Douglas. Griffis, it is understood, recently nixed an offer of President Truman to the No. 1 post in Argentina.

Talks between Edward Small and Robert R. Young on a new shuffle for Eagle Lion have taken a different turn and it now appears likely that Small will not gain control of EL as the price for his entry into the company. In a sudden twist in the on-again-off-again negotiations currently taking place in New York, Small has indicated a willingness to take over the studio on a tieup which would give him a slice of the company's profits but no ownership interest. Previously, it had been thought that nothing less than outright control would interest the indie producer.

Reportedly, Young who is controlling stockholder of Pathe Industries, EL's parent org, is not participating directly in the discussions. He is represented by Robert Purcell, PI's board chairman, who is in constant touch with the railroad magnate. Third party to the gabbing is Serge Semenenko, exec veepee of The First National Bank of Boston, EL's principal bankroller, who has been pushing the negotiations.

Clears Way for Fast OK Agreement by Small to go in on a narrower deal which does not give him control of the company undoubtedly clears the way for a fast okay by Young. He has been

(Continued on page 24)

## KRIM EXITS EL AUG. 15, PLANS EUROPE VACASH

Arthur L. Krim, who tendered his resignation as president of Eagle Lion several months ago, has served notice on the management that he leaves the company Aug. 15. Originally, Krim promised to stay on until June 30 but was induced to extend his tenure of office by Robert Purcell, board chairman of Pathe Industries, EL's parent company, and Serge Semenenko, exec veepee of EL's chief financial supporter, the First National Bank of Boston.

Ankling the company on the 15th, Krim is due in New York on

(Continued on page 22)

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DAILY VARIETY  
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# SEE NO THREAT TO U. S. PIX IN ENGLAND; IF ANYTHING, THEY NEED MORE YANK FILMS

Little likelihood is seen of an adverse tilt in the British 45% quota against American pix playing in England despite the rapid worsening of that country's monetary position. The shaky economic condition of Britain which has led to recurrent reports of a devaluation of the pound has also proved a crippling clamp on local production activities. American industry is convinced that British theatres will be unable to keep their doors open if the quota is hoisted in an attempt to further cut Yank pix imports.

While rumblings emanate from London of government plans to close the tap on all imported "non-essentials," the complex picture so far as films are concerned is expected to be a saving factor. From London, for instance, it has been reliably learned that J. Arthur Rank, by far Britain's biggest producer, has lopped his filmmaking plans to the point where only 18-22 pix will be made in the coming season. Rank originally announced 60 films in an effort to take advantage of the quota which was later cut to 40.

All other producers, including Sir Alexander Korda cannot fill the void caused by Rank's sharp production decrease. Moreover, since they are equally affected by the economic factors which have caused Rank to slice his volume of output, these indies are also reducing their production. In that respect, Tom O'Brien, head of the National Assn. Theatrical & Kinematograph Employees, has declared that his union welcomes American production activities in Britain in view of the lagging operations of native producers (see separate story).

## That Unfilled Void

Quota has been the real sore spot in Anglo-American film relations since it is felt in the U. S. that the boost pushed through last year was, in spirit, a violation of (Continued on page 16)

## 20th's Court Action On French Commie Pressure Banning 'Iron Curtain'

Paris, July 12.

Protesting police action barring "The Iron Curtain" from French cinemas, 20th-Fox foreign execs began preparations for a stiff court battle to lift the ban on the anti-Communist film. Paris gendarmes impounded the film on a court order following claims by Le Chant du Monde, French outfit repping Russian composers, that 20th had violated a 1938 French law in its unauthorized use of music by Prokofiev, Khachaturian and Miaszkovsky.

More important, though less official cause of the film's difficulties in France is ascribed to the violent squall kicked up by French Commies and sympathizers. During the pic's run at the Avenue theatre in Paris, over 300 demonstrators were arrested, including 15 Communist deputies, in clashes inside and outside of the house. Pic's b.o. was also sharply curtailed by the continuous barrage of stench and tear-gas bombs which assailed the patrons.

Police impounded the "Iron Curtain" prints in 20th's warehouses with a company official acting as custodian. Despite Commie protests in other countries, France is the only western European nation to block showing of the film. The pic has been banned outright in eastern Europe because of its Soviet espionage yarn.

## Autry's Single-o's

Hollywood, July 12.

Gene Autry is doing a series of one-nighters through the Pacific Northwest on a 60-40 split against a \$1,500 daily guarantee. He's accompanied by a troupe of 28.

Autry already has played Spokane, Yakima, Bedford, Victoria and Nanaimo, B. C. He hits Vancouver Wednesday (13), Seattle, July 14, Tacoma, July 15, Portland, July 16. After the single-o's he'll do a three-day stand at Salt Lake City, opening July 19, and then moves to Frisco's Cow Palace for six days, starting July 27.

## Amus. Shares Skidded With Rest of Market In June; Trend Now Up

Recession jitters in the New York stock exchange took its toll of amusement shares during the month of June while it leveled heavy industry and luxury stocks with the same force. Entertainment shares which have been falling steadily since the first of the year lost further ground to the extent of \$23,181,836. Total evaluation of these shares—including all major film companies except United Artists, the big radio nets and disking outfits—came to \$607,211,093 on June 30.

Show biz stocks have rallied in the past few days indicating that the long downgrade may be reversed in July. Demonstrating the steady skid, entertainment stocks were at a peak \$679,625,351 at the close of 1948. After losing strength in January and February, a short flurry in March brought the total back to \$660,947,930, but the retreat has been on since then.

Average per share price of entertainment shares dwindled to \$14.04 by the end of June. It compared with \$14.52 at the close of May.

Wall street attributes no special factors to the amusement stock decline since such factors as the fading foreign market and the tapering of domestic business had previously been discounted. On this score, it is noted that show biz stock has reacted similarly to other non-amusement shares.

## WARNERS CASTING 10 'GUEST' STARS IN FILM

Hollywood, July 12.

Ten top stars make "guest" appearances in Warner Bros. "It's a Great Feeling." They will all be introduced briefly as part of the story by Bill Goodwin, playing role of the producer who finds the only one he can get to direct Jack Carson will be Carson himself. Pic will also be Joan Crawford's first shot in Technicolor.

Guest stars, in addition to Miss Crawford, will be Gary Cooper, Errol Flynn, Danny Kaye, Patricia Neal, Ronald Reagan, Eleanor Parker, Edward G. Robinson, Jane Wyman and Sydney Greenstreet. Regular stars in the film are Carson, Dennis Morgan and Doris Day. King Vidor, Michael Curtiz and David Butler, directors, play themselves.

## Swedish Exhib. Warners Tangle on 'Inn' Rights

Hollywood, July 12.

Battle over prior rights to "White Horse Inn" is developing between Warner Bros. and Carl A. Nelson, Swedish producer-exhibitor who is visiting here. Nelson says he'll make the musical in Sweden in September. Warners says it has sole rights under a deal made with Felix Bloch Erben in 1936.

"I don't know what rights Warners have," Nelson says. "I paid \$20,000 for the rights five years ago." Nelson is head of the Royal Film Co. and is part owner of Monarch Studios; he also owns 25 theatres in Sweden.

Warners is also trying to do something about what it claims is another infringement of its rights to "Inn." This will be against an Argentine picture, "Lo Hosteria Del Caballito Blanco," made in Latin America last year. American company claims its deal with Erben for "Inn" was ratified by Dr. Ralph Benatzky, composer, Robert Gilbert, lyricist, and Hans Muller, author of the book.

## IATSE Wins Painters

Hollywood, July 12.

Brotherhood of Painters again lost out to the International Alliance of Theatrical Stage Employees here in a bargaining election at Eagle Lion. Vote was 9 to 1.

IA thus wins jurisdiction and a union shop for painters on lot, all of whom formerly belonged to the Brotherhood Local 644.

## NEWSREELERS EXPLORE IATSE'S NEW DEMANDS

Strained relations between a half-dozen locals of the International Alliance of Theatrical Stage Employees and the five major newsreel companies eased up this week with progress in exploratory talks leading to new contracts. IATSE prexy Richard F. Walsh initiated the company-by-company feelers recently to avert a clash between the individual locals and the reels. Sal Scoppa, special IATSE rep, has been holding the series of parleys preparatory to industry-wide negotiations.

Locals involved include cameramen, studio mechanics, editors, cutters, electricians and whitecollars. Most of the locals have been operating without pacts for several months due to the companies' mix of wage hike demands. The companies have indicated a willingness to renew negotiations if the IATSE takes their deficit operations into consideration.

## EXHIBS FAVOR CLOSED TV CHANNELS

Mapping of a joint strategy by the Theatre Owners of America and the Society of Motion Picture Engineers on theatre television with reference to the recent request for information by the Federal Communications Commission is expected to result from a meeting tomorrow (Thurs.) of the two groups. Gael Sullivan, exec director of TOA; his aide, Stanley W. Prenosil; Walter Reade, Jr., co-chairman of the television committee, will be on hand. Mitchell Wolfson, Florida circuit op, may fly to N. Y. to join the confabs.

Big puzzle to be ironed out is whether theatre owners should ask for allocation of a channel. Strong element of TOAers believe that the future of theatre tele lies in closed circuits which would not be subject to FCC regulation. Argument is that use of these circuits would simplify matters and keep the theatres outside of Government regulation.

Question is expected to lead to considerable discussion. FCC has asked for an answer on theatre needs which must be filed within three months.

## Zanuck Wants Foreign Reactions to '12 o'Clock High' and 'Pinky' in Paris

Hollywood, July 12.

"Pinky" and "12 O'Clock High," now being edited at 20th-Fox, will be given their European premieres in Paris by Darryl Zanuck, who personally produced both pix. Zanuck wants to get the European reaction to "Pinky," because foreign audiences are unprejudiced on the Negro question, and to "12 O'Clock" because it deals with bombing raids on Europe.

Harmon Jones, who is working on the flying film's editing, and Barbara McLean, who is cutting "Pinky," will fly over to Paris with prints within a couple of weeks. They'll be on hand when Zanuck unveils them, in the event that he might want further changes made after their first showings in Paris and later in southern France and London.

## LIPTON ON HIS SACRO

Hollywood, July 12.

David A. Lipton, Universal's national ad-pub chief, is currently confined to home because of a sacroilliac condition. Lipton has been suffering from the back ailment for the past two weeks. He has been conducting company business via telephone.

## Consent Decree Violations?

Washington, July 12.

With the Paramount and RKO consent decrees in operation a matter of several months, the Dept. of Justice has received a number of squawks from exhibs who claim the two companies have been violating the selling restrictions of their decrees. Understood the D of J expects to take the matter up with the companies. Whether there will be any court repercussions is said to depend on the reaction of the outfits involved.

Reportedly, the main gripes emanate from a claim that the companies have been discriminating against certain indies in the sale of product. Point being raised in most cases is that distributors must give these exhibs a crack at product "or else, how can they know we can't turn in a better rental than our competitor," as one beef puts it.

Confabs with distributors on the part of the D of J are expected shortly in an attempt to hit on a technique for taking care of complaining exhibs.

## See F. P.-Canadian Freeing Some U.S. Product to Competitive Odeon Chain

### Danzigers Rolling in N. Y.

Eastern film production maintained its steady pace last week, when Edward J. and Harry Lee Danziger started the cameras rolling in New York on "Runaway," starring Paul Henreid. Film is to be lensed entirely on location in N. Y. and Long Island, same as the Danzigers' preceding film, "Jigsaw," which starred Franchot Tone.

Shooting schedule on "Runaway," which is to be distributed by United Artists, calls for seven weeks' work. Bernard Vorhaus is directing and also collaborated on the script with Hugo Butler and Jean Rouverol. Danzigers own the Eastern Sound Studios, N. Y. They plan to continue eastern production with their next film, "St. Benny the Dip," an original which they just bought.

### Gould Talking With Indie Producers About Foreign Representation

Hollywood, July 12.

Walter Gould is in town working on deals with indie producers to handle their pictures abroad and lining up production deals for those interested in making English-language films in other countries. Former foreign manager for United Artists, who leaves the UA payroll officially on July 17, had been with that company 23 years. He has headquarters in New York and is attempting to set up a worldwide distribution office for American independents. Gould reps some of Europe's top film buyers and has already closed a deal to handle two French pix here, "Une Si Petite Jolie Place" and "Les Amants de Veronne." He's also settling final deals for handling five Austrian films.

### WB Drops Clark

Hollywood, July 12.

Warners isn't picking up its option on Dane Clark next month, when his seven-year contract expires.

Clark's last picture was "Barriade." His first, in 1942, was "Action in the North Atlantic."

### L. A. to N. Y.

Phil Baker  
Walter Bunker  
Richard Carlson  
Ned Crawford  
Denise Darcel  
Ned Depinet  
Henry B. Donovan  
Carl Esmond  
George Gordon  
Malcolm Kingsberg  
Kurt Krueger  
Shirley Larkin  
Mr. & Mrs. Louis B. Mayer  
Ozzie Nelson  
Stuart Phelps  
Shirley Potash  
Ayn Rand  
Jack Saper  
John Styne  
John Sutherland  
Erich von Stroheim  
David Wayne  
Ed Wynn

### Europe to N. Y.

Kermit Bloomgarden  
Samuel N. Burger  
Basil Dean  
Art Ford  
Sir William F. Haley  
Clare Tree Major  
George Minter

### N. Y. to Europe

Caryl Barrett  
Harold Conrad  
John Davis  
Carl Erbe  
Cora Goffin  
Benny Goodman  
Emile Littler  
Charles Miller  
Oscar Serlin  
Robert E. Sherwood  
Sam & Bella Spewack  
Joseph R. Vogel

### N. Y. to L. A.

Danny Beck  
Barbara Belle  
Scott Brady  
Irving Brecher  
Steve Carlin  
Robert Chambers  
Alex Cohen  
Merian C. Cooper  
Ed Dukoff  
Joe Glazer  
Abner J. Greshler  
Syd Gross  
John Houseman  
Danny Kaye  
B. G. Kranze  
Jerry Lewis  
Eddie Mannix  
Dean Martin  
Lauritz Melchior  
Sammy Prager  
Bob Quarry  
Peggy Sanford  
Ted Sauter  
Grad Sears  
Dick Stabile  
Fran Warren  
John C. Wilson

### N. Y. TO B'KLYN

Henry Morgan



# NO BRAKES ON DRIVE-IN LURES

## NEFC Getting Ready to Roll, Says Fabian; Corwin on 'Drying Up' of Pix

In the face of reports from both coasts that the newly-birthed National Exhibitors Film Co. has already plunged into negotiations to bankroll indie product, Si Fabian, big circuit up who heads the company, flatly declared this week that "we haven't discussed a deal with anyone." NEFC, said Fabian, has no intention of talking business with any producer until the new company is incorporated and the pledged subscriptions taken up.

While a number of exhibitors met with Fabian during the week on drafting the company's charter, Sherrill C. Corwin, head of the Coast Metropolitan theatres chain and one of the sponsors of new unit, threw light on the proposed scope of the NEFC's bankrolling activities. Corwin said: "I am confident that we will have something important to offer and if it is at all possible to make 15 or 20 more pictures annually, we will have made a real contribution."

Important exhibits' concern with a dwindling of product sources and a rash of reissues currently circulating the market is voiced by Corwin. He bulwarks the exhibits' contention that the new company will prove an important factor in fattening the supply of new product to the point where it will help to win back declining theatre audiences.

### Reissues a Blight

On the subject, Corwin declares: "I am genuinely concerned with the drying up of product and the abundance of reissues that are being released indiscriminately. I believe that reissues, had they been properly handled, would have been a great boon to our business, but they have actually become a blight in that they have supplanted confidence with suspicion in the minds of our customers."

"There was a time when they would step up to the boxoffice and say: 'What time does the picture go on?'; now they ask: 'Is this a (Continued on page 48)'"

## MONO CUTS ITS ANNUAL NET LOSS TO \$850,000

Monogram Pictures' operations for the fiscal year ended July 2, 1949, will result in an estimated consolidated net loss of about \$850,000, company prez Steve Broidy revealed at a board meeting held at the firm's studio in Hollywood last week. Deficit, which is subject to Federal income tax provisions, compares with a \$978,000 loss for the previous fiscal year ended July 3, 1948.

Despite the carmine - tinted ledger for the past two years, Broidy is confident that the company's '48-'50 operations should be profitable. Operating expenses in all divisions have been sliced, he said, and added that sundry economies now in effect will slash costs and expenses by some \$300,000 for the current fiscal year.

Absorbed in the past stanza's \$850,000 loss were "heavy amortization expenses" on high budgeters turned out in a period of peak costs and released when grosses were on the toboggan. These pix, Broidy reported, are now on the verge of complete amortization and "comparatively small" expenses will be assessed to operations on those films in the current fiscal center.

Further sifting Monogram's financial structure, Broidy disclosed that the past fiscal year saw the company reducing its main bank loan from \$2,585,000 to \$1,400,000. Debt took another cut on Thursday (7) when a \$100,000 payment was made on the obligation. In common with other film companies, Mono has a "substantial" amount tied up overseas in frozen remittances. Company chief pointed out that part of its British pounds will be liquidated by pic production in England.

Productwise Mono has turned out all but two of pix slated for release in the '48-'49 season. Studio currently has 12 films completed and awaiting release.

## TOA Convention Plans Move Rapidly Ahead

Hollywood, July 12.

Advance reports on the Theatre Owners of America convention by committees under Charles P. Skouras indicate that more than 25% of the 1,000 anticipated delegates have registered for the meetings to be held at the Ambassador hotel, Sept. 12-15. Skouras is pushing registration to make hotel reservations easier to get and to give early impetus to what promises to be the largest gathering of exhibitors ever held.

Arrangements have now been made with eight leading hotels, mostly along Wilshire boulevard, to house the delegates, their wives and visitors. Other committees are working on exhibits, chief of which will be on television, since video occupies an important place on the agenda.

## NEFC Should Back 'Risky,' Epic Films, Avers Joe Hazen

The National Exhibitors Film Co. should throw its financial weight behind "risky" films of "epic" proportions if the big circuit operators sponsoring the new company want to develop large and new audiences in the U. S. That opinion was voiced this week by Joseph H. Hazen, partner with Hal Wallis in an indie production unit. Otherwise, Hazen believes the NEFC "will be merely duplicating existing efforts and solving no problems."

Hazen, whose unit distributes through Paramount, is convinced that in the main, present producers cannot afford the risk of turning out tremendous-budgeted films which pioneer for new audiences. He feels that it is to the exhibits' combined interest to undertake the risk of furnishing different and expensive pix. "If the NEFC is merely going to finance the same kind of productions as are now being put out on the market, without adding qualitatively, all it will do is compete with and take away business from existing producers who now find it so difficult to break even," he contends.

It is Hazen's argument that there is already a "surfeit of \$500,000-\$700,000 negatives and a shortage of films in the \$2,000,000-\$3,000,000 range." What this business needs, (Continued on page 48)

## 20TH-FOX CONTINUES BUYING IN ITS PFD.

In its drive to retire the company's special stock issues, 20th-Fox has picked up another 2,500 shares of convertible preferred stock and 100 shares of prior preferred. Latest transaction was put through at a cost of \$97,700 to the company. Price for convertible is \$35 per share and that of prior preferred, \$102 until last week when the tab dropped to \$101 under the terms of the issue.

Whittling process has brought down the total of outstanding convertible to 142,935 shares and that of prior preferred to 72,946.

## Del Giudice Returning

Filippo Del Giudice, head of Pilgrim Pictures, sails for London July 21 on the Caronia after four months in the U. S. to dicker distrib deals on two of his pix, "The Guinea Pig" and "Private Angelo." Del Giudice is returning home to map new productions for his company and will revisit the U. S. in October.

## INDOOR EXHIBS PLENTY WORRIED

By BILL BROGDON

Hollywood, July 12. The drive-in, a comparative babe in the amusement field, is still a lusty, brawling, troublesome infant to conventional theatres. Here on the Coast, which lays claim to the first successful outdoor operation, the Olympic, launched in 1934, the auto theatres are displaying a type of aggressive ticket-selling that has the regular film houses worried.

When the conventional exhib passes a drive-in on a weekend, sees loaded lots and hears of turn-aways running as high as 800-900 cars on a busy Saturday or Sunday, and counts concession sales that total as much as \$600-\$700 in a single evening, new ulcers start popping. However, despite the stream of ticket gold flowing to California's auto-theatres, the \$10,000 or \$12,000 top weekly grosses in this territory are doubled by such midwest operations as in Chicago, where a week's take often runs \$20,000 and more just from ticket sales. An additional small fortune is grossed from hotdogs, coffee, candy, popcorn and other concessions that swell the net profit. Some of the drive-ins have now begun to install laundromats as an additional haufraus lure.

### Carpet-Slipper Comfort

There's no device too flamboyant for the open-air merchandisers to try out. While the drive-ins are in the film business, the emphasis is on the drive-in itself, the advantages of in-scar film-viewing, with its old clothes, carpet-slipper comfort, as compared to the more dress-up aspects of the conventional house.

The most aggressive seller of ozone pictures on the Coast is Pacific Drive-Ins, Inc., an auto-theatre chain headed by Charles A. Caballero. Pacific also is the largest, operating at this writing 13 sites and with more building (Continued on page 18)

## Friedman Exits Col. in England

London, July 12.

Joseph Friedman, Columbia Pictures International vice-prexy, has resigned his post as chairman of the board of Columbia in Britain as a result of disagreements with New York homeoffice execs. He'll leave for the U. S. Aug. 13 to settle his Columbia contract.

Rift among the Columbia topers became known six months ago after Friedman visited the U. S. for confabs with Harry Cohn, Col. prexy, and Joseph A. McConville, prexy of the company's foreign wing. At that time, Friedman was lifted out of his post as managing director of Columbia here, being replaced by Max Thorpe, his assistant.

Friedman had been trying for the past year to line up British studio facilities for Columbia-financed pic. Uncertain economic conditions and lack of any specific production plans blocked Columbia from making any studio commitments during this period. As situation currently shapes up, Columbia will not produce any pix in Britain at this time. Thorpe will continue in charge of the company's distrib forces in England and Ireland.

## Film Jobs Up

Hollywood, July 12.

Things are picking up somewhat for the average Hollywood worker. While there's been a rather sizeable recession here for some time, the employment situation has improved, according to California Labor Statistics bulletin issued by the State for May.

Employment index rose to 74.1%, as compared with 73.1% for April. Payroll index jumped to 172.1% for the month, as against 167.5 in April.

## Arnall's D.C. Attacks on Several Film Fronts, With and vs. the Majors

### Now Par Eyes 'Detective' For Alan Ladd Starrer

Paramount's bid for the film rights to Sidney Kingsley's "Detective Story," current Broadway hit drama, was thrown into high gear last week and this by personal negotiations of Henry Ginsberg, Par's production veepee, with the playwright. Ginsberg huddled with Kingsley several times before returning to the Coast yesterday (Tues.). His offer for an undisclosed sum plus a percentage was taken under advisement.

Ginsberg wants the play as a starring vehicle for Alan Ladd, who he figures would be a natural in the central role of a detective.

## Hughes' New RKO Berth Augurs Prod. Upbeat

Hollywood, July 12.

Formal designation of Howard Hughes, dominant stockholder of RKO, as managing director of production by the company's board this week clears the way for renewed activity at the studio. The move also puts to rest rumors that an outside production chief would be named and clarifies the whole picture at the studio. Sparking of production now seems certain with commercial, non-controversial films sure to get the play.

Appointment has brightened the morale at the RKO lot because executives and employees have been wondering just what was going to happen. It appears that there has been months of careful behind-the-scenes planning by Hughes with the prospect of new executive talent coming in to help with production since the studio is operating at rock-bottom personnel.

RKO board, at the meetings which ended yesterday (Mon.), discussed the question of the RKO circuit, control of which must be sold by Hughes, but no definite action was taken at the meeting. Malcolm Kingsberg, RKO theatre head who is not a director, is on the Coast but did not attend board meets.

Kingsberg is here to close final details on his deal with the Pantages interests. RKO is purchasing the Pantages theatre in Hollywood. Additionally, it acquires a half interest in property located on the southeast corner of Wilshire and Fairfax, prime shopping center, which was bought jointly by RKO and Pantages years ago as a theatre site.

With the board meets over, Ned E. Depinet, RKO prez, leaves Thursday (14) for New York via San Francisco. Kingsberg pulls out for N. Y. tomorrow (Wed.). In addition to Depinet, those attending the meet included Noah Dietrich, J. Miller Walker, Frederick L. Ehrman, George H. Shaw and L. Lawrence Green.

## STROSS SEEKS YANK DISTRIB FOR BRIT. PIX

On the hunt for a U. S. releasing tieup for World Screen Plays, newly reorganized British indie production outfit, Raymond Stross, partner in the unit with Anatole de Gruenwald and playwright Terence Rattigan, headed for the Coast this week. Stross is looking for a deal with a Yank distrib which will tie up the company's first three features. He is also on the prowl for several American stars to join the cast of the first trio.

Company goes into production at the end of this month with "World Premiere" which stars Luise (Continued on page 47)

Ellis G. Arnall, prez of the Society of Motion Picture Producers, expects to be in there swinging on several film fronts during a two-three-week visit to Washington which starts this week. Playing up the duality of SIMPP's funning-and-feuding approach towards the Motion Picture Assn. of America, Arnall will be working with MPAA prexy Eric Johnston for a better British deal while blasting the MPAA's members as monopolists in a special appearance as witness before the House Judiciary subcommittee.

SIMPP topper testifies next Wednesday (20) before the committee which is inquiring into the effect of monopoly laws under the chairmanship of Rep. Emanuel Celler (N. Y.). Indicating that he is preparing to light the fuse under the majors, Arnall told VARIETY that he will "name names and instances of monopoly violations."

Demand that Congress strengthen the monopoly laws by barring any company from engaging in interstate commerce if it violates the Sherman Act a second time will be made by Arnall. He declared that he will ask the virtual liquidation of a second offender and the meting out of penitentiary terms to its officers.

On the British front, Arnall hopes "to prevail on Eric Johnston to accompany me to the State Dept. when he gets back from the Coast." Arnall wants to start a reappraisal of the British situation by inspiring talks with the British on a Governmental level. MPAA and SIMPP filed joint complaints on June 4 with the State Dept. on the British 45% quota. No word of any Government action has been received yet. MPAA and SIMPP have been working together closely on the question, Arnall said.

Before the House committee, Arnall will voice the gripe that there has been a tendency to enter compromises of anti-trust suits "whereby a company can do a little conspiring and violate the laws a little bit." He will also cite the example of the Government action against the majors which has already dragged through the courts for 11 years to buttress his argument that a speedier form of relief be provided by Congress.

SIMPP head indicated he will aim an assault against the operations of the Motion Picture Export Assn., foreign wing of the MPAA, which has been under attack from indie producers for some time. Arnall is the first of what may be a series of industry leaders to be heard by the committee on alleged monopoly in the film business.

## TAX RULING FAVORABLE TO PAR STOCKHOLDERS?

Paramount is momentarily expecting a favorable ruling from the U. S. Treasury Dept. which would eliminate the need for stockholders paying income taxes on dividends accrued but unpaid by the new theatre company. Formal application for an easing of the rules to cover the special problem provided by the Paramount consent decree was made several months ago but held up due to illness of a key Treasury official. He is back at his desk and working on a decision.

Under the decree, 50% of the theatre dividends are to be held by the circuit until the stockholder sells either his production-distribution or theatre stock. Par has asked that the ordinary rules be suspended to permit the stockholder to postpone paying the bite until the dividend is actually received.

### COL.'S REGULAR DIVVY

Columbia has declared a regular quarterly dividend of \$1.06 1/4 per share on outstanding cumulative preferred stock.

Divvy will be made Aug. 15 to stockholders of record, Aug. 1.

# Most Promising Chance to Cut U. S. Amusement Taxes Seen Now in D.C.

Washington, July 12.

Most promising chance since the end of the war for the reduction of the Federal theatre admission tax opened this week for theatre operators in the wake of President Truman's midyear economic report to Congress. Reversing his previous call for stiffer levies, Pres. Truman included in his program to halt the current business decline a proposal to hold the line on most taxes and cut others in subordinate fields.

Hopes for action on amending the theatre tax setup were raised, moreover, by a declaration of Rep. Robert L. Doughton, chairman of the House Ways & Means committee, in favor of a downward revision of the excise taxes. But Doughton, at the same time, indicated that Congress would probably not open the subject during this session unless an alternative way was found to raise the \$700,000,000 which would be lost through such a revision.

Film and legit theatre operators, however, opened a new push this week to reduce the admission taxes. Action was spurred nationally by the changed Governmental climate which has turned the possibility of tax reduction from an outside long-shot into an attainable fact. At this stage, theatre operators would welcome any sized cut in their annual tax turnover of over \$450,000,000 as a wedge for further reductions later.

On a national scale, Theatre Owners of America began stepping up their drumbeating for tax cuts with directives to all exhibitors to put pressure on their Congressional representatives via personal and mail contacts. TOA is also organizing united fronts with other groups to drive across their tax proposals.

## From 20% to 10%

In New York, film, legit and labor groups initiated an all-industry campaign to urge the passage of a Senate bill that would lower the general admissions tax from 20 to 10%. Exhibits are being urged to give prominent play to a newsreel clip being issued this week in which Senator Edwin Johnson, author of the lower-tax bill, explains the motivation for his measure. N. Y. exhibitors and members of the International Alliance of Theatrical Stage Employers were also urged to collar their senators with demands to cut the excise tax.

Campaign plans were mapped at a meeting called by Oscar A. Doob, Loew's theatre exec and chairman of the Metropolitan Motion Picture Theatre Assn. Attending were Gael Sullivan, TOA exec director; James Reilly, exec director of the League of N. Y. Theatres (legit); Taylor Mills, research director of the Motion Picture Assn. of America, and reps from the IATSE and other indie exhib organizations.

## TOA's Anti-Tax Drive

Movement on foot to force a reduction in the Federal 20% tax bite was quietly launched last week by the Theatre Owners of America. Scenting the first real break in the tax dam, TOA forwarded letters to everyone of its thousands of exhib members asking them to put the heat on their respective congressmen and senators.

Understood a big groundswell has already been started by the action throughout the country.

## Berlin West on Pic Talk, Sherwood Sails Next Wk.

Iring Berlin, who wrote the songs for "Miss Liberty," goes to the Coast next week to discuss with Paramount a picture based on his "White Christmas." Plan is to reunite Bing Crosby and Fred Astaire in it. He will be gone about a month.

Robert E. Sherwood, author of the "Liberty" book, sails next Tuesday (19) to spend a month or more at his place in Surrey, England. His wife preceded him there about six weeks ago. He has no definite plans after his return, but is considering a film scripting offer.

"Liberty" prems Friday night (15) at the Imperial, N. Y., as a joint presentation of Berlin, Sherwood and stager Moss Hart.

## Noisy Navajos

Hollywood, July 12.

Metro production aides on "Ambush," shooting in the wild country near Gallup, N. M., are having a grim battle with the Indians in that region. Navajos stray from the nearby reservation to watch the film being made. Best vantage points are on the hills in the background, but several scenes were spoiled when rushes revealed the Indians, who weren't supposed to be in them, had been caught by the camera.

Redskin gawkers forced the company to set up a hill watcher, who sights them through binoculars and gives chase if they're in camera range.

## See U.S. Fans Not Ready for Italo Op

Hollywood, July 12.

The American public is not ripe for feature-length films on grand opera subjects, despite the growing Hollywood conviction that the customer is showing signs of advancing musical preferences. That, at least, is the indication from Columbia's experiment with a series of opera pix which Gregor Rabinovitch turned out for the company in Italy.

Rabinovitch, currently on the Coast, has completed three Italian-locale films for Col. "La Traviata," "La Boheme" and "Faust." First of these pix, under the label, "The Lost One," after playing six or seven dates has been pulled from the distribution slate. "Boheme" and "Faust" are both on the shelf with no sign, at least at the present, of being grooved to the flickeries. Reportedly, extensive cutting and reediting may be attempted before any bookings are sought.

Indications are that Col has abandoned its efforts to recoup on "Traviata" in the conventional 35m market. Understood the film is now being sold by the company to 16m outlets as part of a regular package of narrow-gauge offerings. Of the six or seven showings of "Traviata" before it was pulled from the theatres, film is said to have shown a profit in only one spot, the Golden theatre, New York.

Experience of Col's sales force would indicate that both exhibs and the public are leery of opera in celluloid. Rabinovitch originally planned to produce five opera subjects for Col.

## UA's TV Dept. Caters To Low Budgets and Profits

Found — one television outfit which is making money now.

It is United Artists-TV, vidfilm distributing subsidiary of the film company, which has been in operation for almost a year. Company execs, who decline to estimate what their profit might total at the year's end because of video's current fluctuating status, claim the company has been in the black for some time.

Subsid's success, believed unique at this stage of video's development, is based on UA's contention that tele stations now in operation cannot afford to pay for ambitious tele films budgeted at \$15,000 and more. As a result, the company has steered clear of producers turning out such product and concentrated on the less costly pix which it can sell to a sponsor or station at a price within his current pocketbook range. Such films usually carry production budgets no higher than \$5,000-\$6,000.

UA-TV, which is headed up by John Mitchell, now has a full crew of salesmen touring the TV market areas, who deal only in TV films. Prints are inspected and shipped through the company's regular exchange. Company has not yet financed any vidfilm production, but operates strictly as a distributing organization, working on a percentage basis similar to its parent company.

## Pinza's First Pic

Hollywood, July 12.

Ezio Pinza's first film at Metro will be "Mr. Imperium," a comedy written by Edwin Knopf. Greer Garson will have the femme lead. Film will roll July 1, 1950.

## Wanger Sets Up Permanent Italy Production HQ

Hollywood, July 12.

Walter Wanger will produce both "The Duchess of Langeais," Greta Garbo starrer, and "The Ballad and the Source" in Italy. He plans to start "Duchess" in Rome, Sept. 1, either shooting "Ballad" simultaneously or immediately after the Garbo picture. Under the plan for the productions Wanger will establish a permanent unit in Italy.

Producer recently returned from a survey of Italian production. When he left here he was not sure about the feasibility of making pix there, but his own gander of the ground led him to change his mind.

Wanger is now working out of his home. He left Columbia last week after finishing "The High Wall." Joan Bennett will star in "Ballad." Wanger hasn't set him, but he's after James Mason as male star with Garbo in "Duchess."

## Bergman's Pep Talk Brochure on Behalf Of the Pix Biz—And U

As one of his first chores as assistant to Nate J. Blumberg, Universal's prexy, Maurice Bergman is currently working on the preparation of a brochure aimed to indoctrinate U's employees with some of the basic facts in the picture business. Bergman, who was recently upped from his post as eastern ad-pub director, expects to have the pamphlet ready for circulation among U's personnel within one month.

Booklet will be in line with Blumberg's recent plea before the company's sales staffers for more enthusiasm and less cold economies in the making and exhibition of pix. Pitch was made in the course of h.o. sales meets when U's prez argued that old-fashioned showmanship and love of the biz brought the industry to its present development.

The Bergman opus will enlarge on what it means to filmites to be in the business.

## Ejecting Crashers Finds St. L. Exhib in Melee

St. Louis, July 12.

In attempting to intercept two young boys who crashed the gate of his Princess, Al Rosecan, owner, last week became involved in a fight with three customers. In a melee that followed a riot call was turned in and a dozen cops were forced to use their nightsticks to restore order.

Leo and William Ponder, brothers, intervened when Rosecan started to exit with the young 'uns. Another customer joined the Ponders, and when the first cops arrived the combatants were fighting all over the place. The Ponder brothers turned their fighting qualities on the cops and Sgt. Eugene Alberts was felled before the reinforcements arrived. After treatment at City hospital the Ponder brothers were charged with peace disturbance and resisting arrest. Picture shown was "Crazy House."

## M.P. Center Lively

Hollywood, July 12.

Motion Picture Center will have a number of independent productions going on its sound stages shortly, with Benedict Bogeaus starting the parade by moving over from General Service to begin "Johnny One-Eye." Damon Runyon story, this week.

Studio gets up to its peak production next month with start of Nat Holt's "Cariboo Trail"; George Moskvov's production of the Ronald Colman starrer, "Champagne for Caesar," and "Dead on Arrival," which Rudy Mate produces for Harry Popkin.

## N.Y. Times' National Film B.O. Survey

Theatre attendance in the U. S. in the last several months has fallen off by 15 to 20% from the same period last year, according to a national survey published in the N. Y. Times Sunday (10). Conducted in 25 key cities, the survey draws a more pessimistic picture of b.o. conditions than film industry execs who recently estimated the drop to be nearer the 5-8% mark.

Major cause for the slump was found by the Times' correspondents in the current business recession and the "general tightening of family purse strings." A secondary factor, according to exhibs, was picture quality. Video, however, was held to be a minor deterrent to filmgoing since the decline was also marked in non-TV areas.

Among the key cities, New York showed a dip of 10-15% with large fluctuations between the Loew's circuit decline of only 4.7% to a 20% slippage by a large indie chain. In Philadelphia, declines ranging from 5 to 45% partly due to pennant-challenging baseball clubs. Boston, Charlotte, Salt Lake City, Kansas City, St. Louis, Chicago, Dallas, Spokane and Los Angeles have fallen from 15-20% in the last period.

Richmond was in the unique position of reporting higher attendance with a sharp decline noted since Easter. Only other source of good news in the survey came from Atlanta which was holding its own compared to last year. San Francisco, however, suffered cuts from 10-33%, while the fluctuations in Cleveland ranged from 6-30%, and in Washington from 10-26%. Remaining cities were reported off as follows: Portland, Me., 5-40%; New Orleans, 20-25%; Detroit, 20%; Milwaukee, 35-50%; Minneapolis, 15%; Oklahoma City, 10-20%; Dallas, 20%; Albuquerque, 20%; and Denver, 15-25%.

## Owner of Drive-In Patent Asks Supreme Ct. Rule in E. M. Loew Suit

Washington, July 12.

### The 'Ice' Age

London, July 12.

American film industry is now progressing backwards. London is so full of Americans making pictures with frozen currency, according to Transatlantic Pictures' rep Al Margolies, that the natives are calling this "the ice age of film production."

Margolies is in London now for huddles with Transatlantic partners Alfred Hitchcock and Sidney Bernstein on future production plans.

What can become one of the hottest questions in show biz—whether the mushrooming drive-in theatres are subject to patent rights and royalty payments—was put up to the Supreme Court last week. Situation involves millions of dollars.

Richard Hollingshead, Jr., head of Park-In Theatres, and owner of the drive-in patent, asked the high court to resolve the situation in a test case against E. M. Loew, operator of a chain of east coast drive-ins. Hollingshead is appealing from a ruling from the U. S. Court of Appeals in Rhode Island. This court reversed the trial court which had awarded Hollingshead damages against Loew, for failure to pay patent license fees.

Since the Supreme Court is now in summer recess, it will probably be October before it decides whether or not it will consider the petition that it take jurisdiction.

In the present case, related Hollingshead's brief, Loew signed a contract to pay royalties when he built his first drive-in near Boston, but later repudiated this contract on the ground that the drive-in was "the discovery of a commercial opportunity rather than an invention." Loew contended that the drive-in structure is a "mere design or architectural layout" and not a "manufacture or machine within the patent structure."

Hollingshead told the Supreme Court that he built the first drive-in at Camden, N.J., in May, 1933, after trying unsuccessfully to interest leading producers and exhibitors in the scheme. At the original Loew trial in 1945, he said, witnesses testified that the industry was skeptical but that the subsequent commercial success of the drive-in brought acclaim.

## Warners Lot Back To Where It Was Year Ago

Hollywood, July 12.

With "The Cage" rolling Monday (11) and "Young Man With a Horn" started week previously, Warners now has five pix shooting, making studio more active than it has been since a year ago.

Other three films going are "Perfect Strangers," Ginger Rogers-Dennis Morgan starrer; "Beyond the Forest," co-starring Bette Davis and Joseph Cotten; "Chain Lightning," Humphrey Bogart-Eleanor Parker dueler. Miss Parker also is in "Cage" with male star not yet set. Kirk Douglas, Lauren Bacall and Doris Day are in "Horn."

## Republic's Travelogs

Hollywood, July 12.

Republic is going in for travel pix. Series, six a year for three years, will be called "This World of Ours." First will be released in the fall. They'll be made in Kodachrome by Carl Dudley.

Dudley originally made travel features for non-theatrical use for television by NBC. He sails for Europe July 15 to shoot travelogs in Spain and Portugal in conjunction with Trans-World Airlines.



# \$4,000,000 YEARLY TAKE ON 16M

## Par Closing Deals to Break Away From Butterfield, Me.-N.H. and Malco

Sudden offensive has been launched by Paramount's theatre wing on three fronts to bring its first year's negotiations for the breakup of circuit partnerships to a successful close under the company's consent decree. Leonard Goldenson, Par's theatre chief, is currently carrying on simultaneous negotiations with the Butterfield, Maine & New Hampshire and Malco (M. A. Lightman) circuits. It is expected that an announcement of dissolution of the Malco chain will come shortly followed by that of Butterfield.

On the Butterfield front, Par is dickering both with the current operators of the chain and outside interests. To date, company has been unable to get together on price with the operators and majority owners of the 114-theatre web. Par has a 33 1/3% slice in 22 houses and a 25% cut in the balance.

Its pact with Butterfield does not bar the company from negotiating with outsiders, according to a Paramount spokesman. Nor does the circuit have the right to meet the price offered. Hence, it is believed a deal, one way or the other will be closed in the near future.

### New England Formula

Talks are hot also on a formula for the Maine & New Hampshire 28-theatre chain. Similarly to the Butterfield situation, Par is dickering with Joseph P. Kennedy and J. J. Ford, its own pards, and outside interests including E. M. Loew, New England operator.

Malco dissolution is practically set. Only one hurdle, ironing out of leasing arrangements, must be crossed before a final inkling. Bulk of the 65 houses will land with M. A. Lightman, Par's partner, when the deal goes through.

Par, it is understood, has tried to draw A. H. Blank, head of Tri-States circuit, into liquidation talks on that midwest web. Blank, however, has been holding back on discussions although he has huddled with Goldenson on several occasions.

No discussions on the dissolution of the 153-theatre Interstate group, largest of the partners, will take place until the beginning of 1950. Karl Hobbittelle, head of the chain, is now in Boston and will not return to his Dallas h.q. until the fall. He will then line up his facts and figures before talks start.

One minor step in the direction of partnership breakups was finalized this week when Par inked a deal with Hunter Perry covering the 15-theatre Dominion circuit. Perry takes 12 houses and Par the other three, located in Charlottesville, Lynchburg and Newport News, Va.

## New Cycle Aborning?

### That of Femmes in Crime

Filmgoers this season faced a cycle of westerns and race discrimination pictures. But in the months to come the public will likely find Hollywood gripped in a string of pictures based on life in women's prisons, for two majors are on the verge of launching yarns dealing with incarcerated femmes and another studio is reissuing an oldie whose plot revolves about gals who couldn't go straight.

Initial release in the upcoming prisiontend will probably be "The Story of Molly X," which Universal puts before the cameras in today (Wed.) with June Havoc in the top femme role. Crane Wilbur scripted while Aaron Rosenberg will direct.

Also due to roll this summer is Warners' "The Cage." A Jerry Wald production, it will star Eleanor Parker and Agnes Moorehead. Columbia is reissuing "Women in Prison" and also has "Mary Ryan, Detective" coming up. Latter doesn't quite fall within the scope of a prison pic but is in keeping with the shift toward the "women in crime" cycle.

## Theatre TV Pitch

Twentieth-Fox's scheduled conference with the country's top theatre ad chiefs is expected to provide considerable impetus to the growth of large-screen theatre television. Delegates will witness a demonstration of 20th's theatre TV unit and will probably be given a talk by 20th research chief Earl I. Sponable on that company's plans for its use.

With the exception of exhibs in New York, Chicago and Los Angeles, few theatre operators have seen theatre TV in action. Thus, with 20th bringing the ad chiefs in from theatre circuits throughout the country, many of them are expected to carry the large-screen video reports back to their local offices for future reference.

## Pix Admen Still Uncertain on TV Ballyhoo Method

Film company ad-publicity chiefs, with few exceptions, are still uncertain of how best to promote their features on television, despite the fact that three more distributors this week endorsed the Theatre Owners of America proposal to utilize TV trailers more fully. Consensus of the ad-pub chiefs was that much remains to be done in experimentation before any set policy can be established for film advertising on video.

Latest to endorse the TOA proposal were 20th-Fox, Paramount and Eagle Lion, who followed a similar move by RKO, Republic, Universal, Monogram and indie producer Irving Allen. Metro and Warners remain the only two hold-outs among the Big 5. Warners ad-pub veepee Mort Blumenstock reportedly is readying a full-scale advertising plan for video at this time but Metro, which has never paid much attention to tele, is expected to bypass it as an ad medium for the present.

Film companies practically are unanimous in their belief that tele will require special trailers. Since the American Federation of Musicians has banned the use of any

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## EXHIBS LOSE AGAIN

### IN % CHIZ SUITS

Bluefield, W. Va., July 12.

Another attempt by exhibs to sidetrack a group of percentage-chiseling actions on the claim that the licensing pacts were illegal as monopolistic took a beating here this week. Federal Judge Ben Moore has refused to order a separate trial on the exhib defense which cited the Government antitrust suit against the majors. Instead, court directed an audit by distribs of theatre records in the 15 suits pending in this court. Decision on the distrib application for an audit had been held up pending a ruling on the separate trial motion.

Court's ruling is the second to refuse a separate trial following a decision in Illinois which granted that privilege to the Alger circuit in its battle with the major companies. Several months ago, Federal court in Wisconsin also rejected the Alger decision by refusing to hold up an audit until the defense of illegality was tested.

Edward A. Sargoy (& Stein), N. Y. lawfirm repping the majors, trekked to Bluefield to argue for the distribs. Joseph M. Saunders and B. F. Howard fronted for the exhibs.

## O'SEAS REVENUE SEEN PERMANENT

The postwar drive launched by the majors in 1946 for 16m business in the remote highways and byways overseas has levelled off at a figure which insures permanent narrow-gauge operations by the big companies throughout the world. Although not the bonanza originally claimed for it by its backers, the seven majors distributing 16m prints are now grossing a total of \$4,000,000 yearly from their activities. It is a big enough figure to warrant the maintenance of 16m facilities abroad as a permanent fixture, company execs say.

With the take touching the \$4,000,000 marker, about half of that sum is being realized as net profit, it is said. Ratio of net-to-gross on a 50% basis is what the companies have been shooting at for the past few years. On a current breakdown, an estimated 20% of the gross is chewed off in print costs and the other 30% is operational overhead.

Climb in grosses to the present \$4,000,000 plateau has been at a rate of \$1,000,000 yearly since the '46 starting date. In the teoff semester, the few majors embarking on the experiment grossed an approximate \$1,000,000. It is believed that the potentialities of the 16m market have now been thoroughly explored and that there is little likelihood of any further sharp gains.

Four-year experience has turned up the British market as the biggest user of 16m. prints. While Britain leads the parade, it is not in the lopsided proportion of con-

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## Theatre Exploiters

### May Get All-Industry

### Slants Via 20th Meet

Conference of ad-publicity chiefs of the country's major theatres and circuits, called by 20th-Fox for July 27-29 to bat around showmanship ideas, should prove beneficial to the entire film industry, according to 20th homeoffice execs. They pointed out that the three-day sessions will consider not only merchandising plans for upcoming 20th pictures but also broad industry problems of public relations, advertising media, etc. As a result, any steps toward solution of these problems at the confabs can be taken back to their local situations by the conferees for general industry use.

Invitations went out last week to 60 ad chiefs for the three-day conference, which is to be held at the 20th homeoffice. Event is expected to give the top showmen of the industry a chance for the first time to exchange ideas on exploitation and film merchandising, which should be extremely beneficial to the new season teeing off in September. Stressing the scope of the venture, 20th spokesmen said the delegates are being asked to bring with them analyses of local situations, their latest figures on theatre attendance, and any local entertainment trends and audience viewpoints they have in mind.

Twentieth looks on the conclave as an extension of its recent moves to promote better understanding between exhibitors and distributors for the general betterment of the industry, which was launched with the recent announcement of its new sales policy. As such, 20th spokesmen said they called the meet to implement that policy of cooperation and to utilize the ideas arising from the conference in preparing practical and more powerful campaigns for all exhibitors. Basic purpose, of course, will be to discuss merchandising plans for 20th product.

Twentieth ad-publicity veepee Charles Einfeld is to preside at the sessions. Veepee Al Litchman and Andy W. Smith, Jr., will also be on hand. Delegates are also to be invited to the world preem of 20th's "Come to the Stable," scheduled for the Broadway Rivolt July 27.

## Film Cos. Veering More to Multiple Regional Openings, Day-and-Date

### OK for Sound Only

Hollywood, July 12.

One of the toughest casting jobs in recent years has been that for the voice of "Francis," the mule starring in Universal's picture of that name. Mule talks in the film. Some 43 pic and radio actors were tested before Chill Wills' voice was chosen.

Wills, a top featured player, won't be seen on the screen.

## 'Brave' Boff Biz Surprises Deep In Heart of Texas

Surprising boxoffice success of United Artists' "Home of the Brave" in its first two southern openings last Thursday (7) is expected to give UA and producer Stanley Kramer almost \$450,000 more than they had expected from the controversial film in domestic rentals. In addition, the picture is expected to ease the way for other pictures in the south with similar anti-Negro discrimination themes, such as Louis de Rochemont's (Film Classics) "Lost Boundaries" and 20th-Fox's "Pinky."

Because of the picture's theme, UA execs were practically reconciled to losing out on the lucrative southern playdates, which they consider as representing about 15% of the total domestic gross. But they booked the picture to open simultaneously at the Majestic theatres in Houston and Dallas, both Interstate circuit houses, as an experiment. "Brave" opened to sock grosses in both cities, with the result that Interstate chief Robert J. O'Donnell wired UA prez Grad Sears he was booking the picture on his entire circuit.

In Dallas, where "Jim Crow" laws force segregated balconies, "Brave" pulled almost \$13,300 the first four days of the week, despite the fact the thermometer soared to a searing 104-degrees over the weekend. That's normally a good week at this house. Gross bested the previous UA record-holder at the house, "Red"

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## PARAMOUNT PITCH FOR 'MORE ADULT NEWSREEL'

Because of the pressure by the public for "a more adult newsreel," Paramount is swinging into a series of featured issues which "will tell the story behind the story," Oscar Morgan, Par's short subjects sales head, said last week at a joint press huddle attended by Russell Holman, company's eastern production chief, and A. J. Richard, head of the Paramount Newsreel. At the same time, trio of Paramounters discounted the impact of television on reel consumption.

Featurized issues, somewhat on the style of the treatment of news by Time magazine, will be attempted in a fairly substantial number of Par's bi-weekly issues, Morgan said. For this purpose, crews are being sent on news breaks to round up the "story behind the story" as well as to build a bigger film library. Par is already mapping plans to exploit its new format in a drive for upped bookings.

"Television is only one factor in the change," Morgan said. "Even without it, it is apparent that newsreels in a more adult world must be changed. You just can't tell a story in 67 feet, and that's what one company attempted in a recent clip on the Masters' Golf Tourney."

Despite a difference of opinion among sales toppers as to the effectiveness of regional day-and-date preems, a survey shows that most film companies appear to be leaning more than ever toward a policy of multiple bookings in limited areas. Supporters of this method of mass selling contend that extensive advertising, stars' p.a.'s and accompanying fanfare help saturate a given area, thus producing grosses which would not be possible under ordinary circumstances.

On the other hand, Metro hasn't tried the technique since 1945, when it used it with negative results on "An American Romance," a Technicolor epic with Brian Donlevy, which world premed in the Cincinnati area. Company feels that, when promotion costs and kindred expenses are subtracted from a regional campaign, there's little profit to be gained from such an undertaking. It's better to groove pix through usual releasing channels, an M-G spokesman asserts.

Regionals, however, have been a long-established policy of Paramount. Using multiple day-and-dates on "Streets of Laredo," "El Paso" and others in the past, the company is readying "Rope of Sand" for an early fall preem in northern California. "Red, Hot and Blue" will likely have a mid-west regional unveiling, with the hoopla slated to center about Battle Creek, Mich., home town of the film's star, Betty Hutton. "My Friend Irma," however, will have a 150-town nationwide bow to cash in on the bally contributed by the CBS radio package.

Meanwhile, RKO world preema its "Mighty Joe Young" today (Wed.) in some 358 theatres in New England and upstate New York, and the same company is lining up a five-state opening for Goldwyn's "Roseanna McCoy," which will be spotted in the Kentucky and West Virginia district. 20th-Fox employed the saturation system advantageously on "It Happened Every Spring" and "Sand," both of which opened in some 300 situations within a week. "Sand" had a midwest regional, with producer George Jessel p.a.ing in such keys as Kansas City, Minneapolis and Omaha.

### U's Saturation Offensive

Universal is also a firm adherent of the saturation theory, following a test last March with the "Life of Riley." Studio's "Calamity Jane and Sam Bass" had its initial screening recently via some 600 dates in the Texas and Oklahoma territories, and the same film is drawing another blanket display this week in 200 outlets in the Salt Lake City, Denver, Omaha and Des Moines areas.

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## Par Planning Record Hoopla for 'Samson'

Hollywood, July 12.

Paramount will spend nine months in time and upwards of \$1,000,000 to hoopla "Samson and Delilah." Max Youngstein and Dick Condon, who have just left for New York, are in charge of the publicity fanfare.

Drumbeating will be built around cross-country p.a. jaunts of Hedy Lamarr, Victor Mature and Cecil B. DeMille. Stars have been set on Treasury Bond drive programs in states they will hit. This will take the form of a "Bring Samson and Delilah Together" stunt, with Mature spotted in New York and Miss LaMarr in Frisco. Stars will travel across country, meeting in Kansas City, but not leaving any state until the bond quota has been met.

Film will be roadshown simultaneously on multiple day-and-date basis in key cities; then return to all situations at advanced prices; and, finally, returning for third showing under straight exhibition policy.

# H.O.s, Reissues Flood L.A.; 'Sand' Drifts, \$40,000, 'Oz' Reissue Nice Ditto, 'Africa' Neat 35G, 'Jones' OK 3d

Los Angeles, July 12.

Local firstruns are maintaining an okay pace despite being heavy on holdovers and reissues. Grosses are generally running ahead of same week last year.

"Wizard of Oz" is sighting a very pleasant \$40,000 in three situations and same figure is looked for "Sand," in four sites. "Africa Screams" looking for neat \$35,000 in four small-seaters. Reissue combo of "Trail of Lonesome Pine" and "Geronimo" is satisfactory at \$26,000 in five houses, but another bill of oldies, "House on 92nd Street" and "My Gal Sal" are in the red at \$11,500 in four day-daters. Third round of "Fountainhead" is holding up nicely at possible \$28,000 in three locations.

"Sorrowful Jones" is pleasing on this week at \$25,000 in two houses. "Big Steal" is taking moderate \$23,000 for second session in two sites. In the art houses, "Quartet" is still strong in for seventh frame at Laurel; "Edward, My Son" is nifty for second session at Four Star, and 28th round for "Red Shoes" at Fine Arts, is good.

## Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834, 902, 1,106, 512; 55-51)—"Africa Screams" (UA). Smart \$35,000. Last week, "Home of Brave" (UA) (5th wk), \$14,600.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048, 2,404, 1,248, 1,719; 60-61)—"Sand" (20th) and "One Last Thing" (WB). Medium \$40,000. Last week, "House Strangers" (20th) and "Amazon Quest" (FC) (8 days), \$41,400.

Downtown, Hollywood, Wilmette (WB) (1,757, 2,756, 2,344; 60-61)—"Fountainhead" (WB) (3d wk). Nice \$28,000. Last week, \$38,800.

Egyptian, Los Angeles, Wilshire (FWC) (1,538, 2,097, 2,296; 60-61)—"Wizard of Oz" (M-G) (reissue). Neat \$40,000. Last week, "Barkleys Broadway" (M-G) (3d wk), \$27,800.

Orpheum (D'town) (2,110; 60-61)—"Trail of Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Good \$13,500 here, with \$26,000 total in five day-daters. Last week, "White Savage" (FC) and "Cobra Woman" (FC) (6 days), \$9,800 here, with \$15,300 in four sites.

Pantages, Hillstreet (Pan-RKO) (2,812; 2,890; 50-51)—"Big Steel" (RKO) and "Air Hostess" (Col) (2d wk). Moderate \$23,000. Last week, very nice \$38,300.

Los Angeles, Hollywood Paramount (F&M) (3,398; 1,451; 60-61)—"Sorrowful Jones" (Par) and "Shark God" (FC) (LA only) (3d wk). Pleasing \$25,000. Last week, solid \$33,700.

United Artists, Ritz (UA-FWC) (2,100; 1,370; 60-61)—"House 92d Street" (20th) and "My Gal Sal" (20th) (reissues). Scant \$7,500 here, with \$11,500 total in four day-daters. Last week, "Massacre River" (Mono) and "Bomba, Jungle Boy" (Mono) (8 days), \$15,000 here, with \$27,800 total in six situations. "Queen's Lover" (Indie) (3d wk). Under \$2,000. Last week, oke \$2,100.

Fine Arts (FWC) (679; \$120-\$240)—"Red Shoes" (EL) (28th wk). Good \$5,300. Last week, up to \$6,200.

Four Star (UA-FWC) (900; 74-51)—"Edward, My Son" (M-G) (2d wk). Nifty \$7,500. Last week, smash \$10,600.

Laurel (Rosen) (890; 85)—"Quartet" (EL) (7th wk). Steady \$6,000. Last week, holiday trade shoved up to \$6,500.

## 'Stratton' Hot \$12,000, 'Promise' 6½G, Seattle

Seattle, July 12.

"Stratton Story" at the Liberty, with big newspaper blasts and "Green Promise" at Coliseum, are lone openers at the big-seaters, the others having holdovers.

## Estimates for This Week

Blue Moon (H-E) (800; 50-84)—"Sand" (20th) and "Secret of St. Ives" (Col) (2d wk). Pointed for good \$3,000. Last week, 2d of "Colorado Territory" (WB) and "Tuna Clipper" (Mono), \$3,100.

Coliseum (H-E) (1,877; 50-84)—"Green Promise" (RKO) and "Judge Steps Out" (RKO). Likely \$6,500. Last week, "Sand" (20th) and "St. Ives" (Col). Personal by Mark Stevens, and others

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## Key City Grosses

Estimated Total Gross  
This Week...\$2,618,000  
(Based on 25 cities, 211 theatres, chiefly first runs, including N. Y.)  
Total Gross Same Week  
Last Year...\$2,507,000  
(Based on 20 and 199 theatres)

## Vaude Comeback Ups Cincy, 33G On Rooney - 'Judge'

Cincinnati, July 12.

Vaude's wow comeback at the RKO flagship Albee is racking up Cincy's biggest gross in many months and giving zing to the overall count for downtown houses.

Gigantic count is remarkable in face of burg's worst heat spell in years, blamed for folding of scheduled six-week summer opera season at the halfway mark, and night baseball, pools and other outdoor opposish. Eight-act bill is linked with "Judge Steps Out." Only other new bill this round is "Fountainhead," a solid ringer. Holdovers are all rosy.

## Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Judge Steps Out" (RKO) plus eight-act bill including Pat Rooney and Watson Sisters. Colossal vaude revival campaign and great reviews magnetizing a fantastic \$33,000. House injecting stage fare every fourth week. Last week, "Sorrowful Jones" (Par) and "Crime Doctor's Diary" (Col) (2d wk), at 55-75c scale, very good \$13,000.

Capitol (RKO) (2,000; 55-75)—"Neptune's Daughter" (M-G) (3d wk). Sprightly \$6,500 after slick \$10,000 second round.

Grand (RKO) (1,400; 55-75)—"Stratton Story" (M-G) (2d wk). Fast \$8,000 in wake of big \$15,500 bow.

Keith's (City Inv.) (1,542; 55-75)—"Tulsa" (EL) (2d wk). All right \$6,000 following sturdy \$10,500 opening sesh.

Palace (RKO) (2,600; 55-75)—"Fountainhead" (WB) and "Law of Barbary Coast" (Col). Solid \$13,000. Last week, "Big Steel" (RKO) and "Tucson" (Col), moderate \$10,500.

Shubert (RKO) (2,100; 55-75)—"Sorrowful Jones" (Par) and "Crime Doctor's Diary" (Col). Moveover for third downtown stanza. Okay \$5,500. Last week, "Pyramion" (Indie) (reissue), mild \$4,000.

## Carle-Mills Bros.-'Blonde' Unbashful

## \$40,000 in Mpls. Return to Vaude

Minneapolis, July 12.

With such boxoffice magnets as Frankie Carle's orch and the Mills Bros., the first combo stage and screen show in nearly a year here is infusing new life into sagging business. Radio City presentation has "Beautiful Blonde From Bashful Bend" on the screen, and it's corraling real crowds. Otherwise, the straight film lineup is featured by such major newcomers as "The Fountainhead" and "Lust for Gold." A more imposing array of holdovers than in recent weeks includes "The Big Steel," "Tulsa," "Sand" and "Night Unto Night," all in their second weeks.

## Estimates for This Week

Century (Par) (1,600; 50-70)—"Sand" (20th) (m.o.). Here after fairly good Radio City first week. Puffing at light \$3,500 pace. Last week, "Night Unto Night" (WB), light \$4,200.

Lyric (Par) (1,000; 50-70)—"Tulsa" (EL) (m.o.). Moved from State, where it clicked moderately well. Fairly good \$5,000 sighted. Last week, "Keep 'Em Flying" (FC) and "Ride 'Em Cowboy" (FC), reissues, slow \$4,000.

## Radio City (4,000; 50-85)—

"Beautiful Blonde" (20th) and

## 'Jones' Happy \$17,500, 'Daughter' 14G, Omaha

Omaha, July 12.

"Sorrowful Jones" and "Neptune's Daughter" shot grosses up at the Orpheum and Paramount, respectively.

"Stratton Story," in its second week at the little State, is maintaining its torrid pace. "Fountainhead" at the Brandeis will do fine biz. On the other hand, "Plunderers" shot Omaha downward.

Estimates for This Week  
Orpheum (Tristates) (3,000; 16-65)—"Sorrowful Jones" (Par) and "Alaska Patrol" (FC). Roaring \$17,500, one of best grosses in years. Last week "El Paso" (Par) "Disaster" (Par) light \$10,000.

Paramount (Tristates) (2,800; 16-65)—"Neptune's Daughter" (M-G). Terrific \$14,000, way above average even for hits. Last week, "Sand" (20th) good \$10,500.

Brandeis (RKO) (1,500; 16-65)—"The Fountainhead" (WB) and "Law of Barbary Coast" (Col). Very good \$8,000. Last week, "Big Steel" (RKO) and "Rustlers" (RKO) light \$6,800.

State (Goldberg) (865; 16-65)—"The Stratton Story" (M-G) (2d wk). Keeping its hot pace for \$5,500. Last week, \$6,500. Probably go third week or more.

## 'Fountainhead' \$25,000, 'Not Wanted' Ditto to Pace Detroit; 'Daughter' 14G

Detroit, July 12.

As the unprecedented heat and humidity continue to keep filmgoers away from theatres in droves, "Fountainhead" at the Michigan, "Neptune's Daughter" at the Downtown, and "Not Wanted" at the Fox, are fighting it out for what biz there is. "Sorrowful Jones" shifted to the Madison for a third week, is showing surprising strength. The others are strictly out of the running.

## Estimates for This Week

Fox (Fox-Mich) (5,000; 70-95)—"Not Wanted" (FC). Fair \$25,000. Last week, "Sand" (20th), slow \$19,000.

Michigan (United Detroit) (4,000; 70-95)—"Fountainhead" (WB) and "One Last Thing" (WB). Oke \$25,000. Last week, "Sorrowful Jones" (Par) and "C-Man" (Rep), \$20,000 in second week.

Palms (UD) (2,900; 70-95)—"Big Steel" (RKO) and "Jiggs and Maggie in Court" (Mono) (2d wk). Dim \$14,000. Last week, \$17,000.

United Artists (UD) (2,000; 70-95)—"My Gal Sal" (20th) and "House 92d Street" (20th) (reissues). Fair \$12,000. Last week, "Cobra Woman" (FC) and "White Savage" (FC) (reissues), poor \$8,000.

Madison (UD) (1,800; 70-95)—"Sorrowful Jones" (Par) and "C-Man" (Rep) (transferred from Michigan for 3d week). Swell \$15,000. Last week, "Doolins of Oklahoma" (Col) and "Chinese Venture" (Mono), slow \$10,000.

Adams (Balaban) (1,700; 70-95)—"Lady Gambles" (UI) and "Arctic Manhunt" (UI). Slim \$9,000. Last week, "Barkleys of Broadway" (M-G), \$5,000 in third week.

Downtown (Balaban) (2,900; 70-95)—"Neptune's Daughter" (M-G) and "Lovely Cheat" (FC). Oke \$14,000. Last week, "Stratton Story" (M-G), \$6,000 in third week.

## Frisco Frisky; 'Stratton' Big \$28,000, 'Daughter' Husky 26½G, 'Africa' 19G

San Francisco, July 12.

## Broadway Grosses

Estimated Total Gross  
This Week...\$550,200  
(Based on 18 theatres)  
Last Year...\$629,500  
(Based on 16 theatres)

## Dennis Day Hikes 'River' to \$36,000, 'Jones' 17G, Wash.

Washington, July 12.

There's more cheer in town's downtown houses this week, thanks to landoffice biz at Loew's Capitol, where "Massacre River" is being hyped into the upper brackets by lure of the Dennis Day troupe on stage. "Sorrowful Jones" is shaping solidly at the Warner, with first few days' take topping that of recent months.

## Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Massacre River" (Mono), plus Dennis Day show on stage. Very hot \$36,000, with all interest centered on radio star Day. Last week, "It Happened Every Spring" (20th) plus vaude, better than expected \$20,000.

Keith's (RKO) (1,939; 44-80)—"Big Steel" (RKO) (2d wk). Satisfactory \$8,000 after firm \$13,000 last week.

Metropolitan (WB) (1,163; 44-74)—"Long Voyage Home" (Indie) (reissue). Good \$6,000. Last week, "Castle on the Hudson" (WB) (reissue), thin \$4,500.

Palace (Loew's) (2,370; 44-74)—"Neptune's Daughter" (M-G) (2d wk). Steady \$18,000 after fancy \$26,000 last week.

Playhouse (Lopert) (432; 50-85)—"Quartet" (EL) (10th wk). Hypoed to \$4,500 in final week after \$4,000 last week, and a boff run.

Warner (WB) (2,164; 44-74)—"Sorrowful Jones" (Par). Opened big and looks like \$17,000 or better. Last week, "Fountainhead" (WB), surprisingly good \$16,000.

Trans-Lux (T-L) (654; 44-80)—"Forbidden Street" (Fox). Good start. Expect \$7,500. Last week, "Tulsa" (EL) (4th wk), \$4,000.

## ANDREWS SIS BOOST 'AGENT' TO 19G, BALTO

Baltimore, July 12.

Although mainly holdover, the downtowners here are in fairish shape and with a good weekend under its belt should total some fairish figures. Among newcomers, "House of Strangers" is drawing some response to the New, and "Special Agent," leaning entirely on vaude topped by the Andrews Sisters, is heading for strong total at the combo Hippodrome.

## Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Neptune's Daughter" (M-G) (2d wk). Holding well at \$13,000 after fine getaway \$18,800.

Hippodrome (Rappaport) (2,240; 20-70)—"Special Agent" (Par) plus vaude headed by Andrews Sisters. Stageshow getting all the credit for rosy \$19,000 possibility. Last week, "Massacre River" (Mono) cashed in on ballyhoo built around return of "big time" vaude of eight acts to good \$14,700.

Keith's (Schanberger) (2,460; 20-60)—"Sorrowful Jones" (Par) (3rd wk). Starting third round today (Tues.) after second sesh drew okay \$9,200.

Mayfair (Hicks) (980; 20-65)—"Champion" (UA) (2nd wk). Maintaining fine pace at \$6,500 after rousing opener to \$8,700; fine figures for limited capacity at hand.

New (Mechanic) (1,800; 20-60)—"House of Strangers" (20th). In good position against surrounding o.s.s., and pointing to nice \$11,000. Last week "Sand" (20th) was fair \$8,200.

Stanley (WB) (3,280; 25-75)—"Fountainhead" (WB) (2nd wk). Good continuing action at indicated \$10,000 after solid preem to \$16,300.

Town (Rappaport) (1,500; 35-65)—"Stagecoach" and "Long Voyage Home" (RKO) (reissues). Tying up of John Ford hits started off well but weakened, with \$8,500 looked for. Last week, "The Big Steel" (RKO) failed to click at \$7,200.

San Francisco first-runs are fairly good biz. Seasonal city fog is somewhat responsible. The Fox, Paramount and United Artists are standouts.

## Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"The Big Steel" (RKO) and "Rustlers" (RKO) (2d wk). Fair \$12,000. Last week, sock \$21,800.

Fox (FWC) (4,651; 60-95)—"Neptune's Daughter" (M-G). Husky \$26,500. Last week, "The Fountainhead" (WB) (2d wk), 5 days, \$8,500.

Warfield (FWC) (2,656; 60-85)—"Hellfire" (Rep) and "Susanna Pass" (Rep). Weak \$10,000. Last week, "Sand" (20th), nice \$16,500.

Paramount (Par) (2,646; 60-85)—"The Stratton Story" (M-G) and "Daughter of West" (FC). Hefty \$28,000. Last week, "Sorrowful Jones" (Par) and "Amazon Quest" (FC) (2d wk), strong \$18,500.

St. Francis (Par) (1,400; 60-85)—"Edward, My Son" (M-G) (4th wk). Steady \$7,500. Last week held to \$8,000.

Orpheum (No. Coast) (2,448; 55-85)—"City Across the River" (U) (2d wk). Thin \$7,000. Last week, good \$22,000.

United Artists (No. Coast) (1,207; 55-85)—"Prairie Screams" (UA) and "Prairie Pirates" (U). Sock \$19,000. Last week, "Home of the Brave" (UA) (4th wk), fine \$9,500.

Stagedoor (Ackerman) (380; \$120-\$240)—"Red Shoes" (EL) (7th wk). Held nicely at \$8,000. Last week, up to \$8,000.

Esquire (No. Coast) (955; 55-85)—"Illegal Entry" (U) and "West of Laramie" (U) (2d wk). \$5,000. Last week, husky \$9,000.

Clay (Roesner) (400; 65-85)—"Quiet Weeds" (Indie) and "Concert Magic" (Indie) (reissue) (2d wk). \$2,400. Last week, \$2,800.

## 'JONES' WHAM 22G, ST. L.; REMAINDER H.O.

St. Louis, July 12.

With holdovers predominating, "Sorrowful Jones," with vigorous nods from the crix, is headed for the best gross at the downtown Ambassador in many moons. Rainstorm Saturday (10) in midst of hept wave crimped biz.

"Neptune's Daughter" is still a hefty draw.

## Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Sorrowful Jones" (Par) and "Temptation Harbor" (Mono), \$22,000. Last week, "Mr. Belvedere to College" (20th) and "Colorado Territory" (WB) (m.o.), \$13,000.

Loew's (Loew) (3,172; 50-75)—"Neptune's Daughter" (M-G) (h.o.), \$16,500 following \$26,000 for first smash stanza.

Missouri (F&M) (3,500; 50-75)—"Mother Is a Freshman" (20th) and "The Forbidden Street" (20th) (h.o.), \$10,000 after \$15,000 for initial session.

St. Louis (F&M) (4,000; 50-75)—"Fountainhead" (WB) and "A Man About the House" (20th) (h.o.), \$9,000 after \$13,000 for first stanza.

## Indpls. Building; Top 13½G to 'Fountainhead'

Indianapolis, July 12.

Biz is up a little at most first-run spots here this stanza, first signs of improvement in several weeks. "Fountainhead" is getting top money at the Circle, followed by "Tulsa" with a moderate take at the Indiana. "Neptune's Daughter" is fair in holdover at Loew's.

## Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Fountainhead" (WB) and "Racing Luck" (Col). Nice \$13,500 in nine days. Last week, "Chicken Every Sunday" (20th) and "My Own True Love" (Par), dull \$4,500 in five days.

Indiana (Gamble-Dolle) (3,300; 44-65)—"Tulsa" (EL) and "Sleeping Car to Trieste" (EL). Modest \$11,000. Last week, "Sorrowful Jones" (Par) and "Gun Smugglers" (RKO), big \$14,000.

Loew's (Loew's) (2,450; 44-65)—"Neptune's Daughter" (2d wk). Oke \$8,000 on top of dandy \$14,000 for first week.

Lyric (Gamble-Dolle) (1,600; 44-65)—"Ghost of Frankenstein" (U) and "Son of Dracula" (U) (reissues). Oke \$6,000. Last week, "Walking Hills" (Col) and "Song of India" (Col). Tepid \$5,000.



# Chi Breezy, But It's at the B.O.;

## 'Jones Beach'-Knight-Damone Cool \$67,000, 'Any No.' 25G, 'House' 18G

Chicago, July 12.

Last week heat and humidity held Chi Loop grosses down. However, this week the same condition, with the aid of furniture conventioners, is helping the ticket wickets. Crowds are pouring downtown, with the best midweek reported in the last six months brought from the theatres. Even the out-of-way spots picked up, with customers seeking air-conditioned houses. Drive-ins are doing sock.

Chicago is pacing the field with "Girl From Jones Beach," backed strongly by stage show headed by Evelyn Knight and Vic Damone. Among the other newbies, "Any Number Can Play" at the State-Lake is doing handsomely, while "House of Strangers" at the Grand is shooting for sweet biz. Reissues, "One Night of Love" and "La Traviata" at the World, are okay.

Second week of "It Happens Every Spring" at the Oriental, plus Frankie Laine and Monica Lewis personals, is zooming; "Big Steal" at the Palace, picked up after slow start; "Street Corner" at the Rialto, second frame, looks hefty, and "Red Menace" seems weak at the Garrick. Roosevelt appears slim for "Jigsaw" and "Secret Agent," as does "Johnny Allegro" at the United Artists.

"Home of the Brave" winds up fine six-week run at the Woods to make way for "Champion." In the 29th week is "Red Shoes," at the Shubert.

### Estimates for This Week

Chicago (B&K) (3,900; 50-98)—"Girl From Jones Beach" (WB) with stage show headed by Evelyn Knight and Vic Damone. Giant \$67,000 looming. Last week, "Neptune's Daughter" (M-G) (2d wk) and p.a. of Peggy Lee, Dave Barbour and Bob Crosby, \$66,000.

Garrick (B&K) (900; 50-98)—"Red Menace" (Rep) (2d wk). Slight \$5,000 in sight. Last week, \$7,000.

Grand (RKO) (1,500; 50-98)—"House of Strangers" (20th). Nifty \$18,000 possible. Last week, "Dumbo" and "Saludos Amigos" (RKO) (reissues), \$11,000.

Oriental (Essaness) (3,400; 50-98)—"It Happens Every Spring" (20th) (2d wk) plus Frankie Laine on stage. Fancy \$50,000 shaping. Last week, \$62,000.

Palace (RKO) (2,500; 50-98)—"Big Steal" (RKO) (2d wk). Best business in months with \$16,000 sighted. Last week, \$20,000.

Rialto (Indie) (1,700; 50-98)—"Street Corner" (Indie) (2d wk). Sex film hitting keen \$12,000. Last week, \$14,800.

Roosevelt (B&K) (1,500; 50-98)—"Jigsaw" (UA) and "Secret Agent" (Par) (2d wk). Minor \$10,000. Last week, \$12,000.

Selwyn (Shubert) (1,000; \$120-\$240)—"Red Shoes" (EL) (29th wk). Hovering around \$4,500, about par. Last week, same.

State-Lake (B&K) (2,700; 50-98)—"Any Number Can Play" (M-G). Fine \$25,000. Last week, "Colorado Territory" (WB) (2d wk), \$16,000.

United Artists (B&K) (1,700; 50-98)—"Johnny Allegro" (Col) (2d wk). Light \$10,000. Last week, \$13,000.

Woods (Essaness) (1,073; 98)—"Home of the Brave" (UA) (7th wk). Ending final stint with bright \$16,000. Last week, \$16,500.

World (Indie) (587; 80)—"One Night of Love" (Col) and "La Traviata" (RKO) (reissues). Musical should take fine \$4,000. Last week, "Monsieur Vincent" (Indie) (7th wk), \$3,500.

## Kaycee Sturdy, 'Spring'

### Hefty 18G in 3 Spots

Kan.-S. City, July 12.

Town is heavy with holdovers and reissues, but biz looks fairly bright nevertheless. "It Happens Every Spring" is the only new film of any magnitude, opening Wednesday and likely to run eight days for hefty biz. "Neptune's Daughter" continues big splash at the Midland in its second week, and "Sorrowful Jones" is sturdy in third, at the Paramount. "Red Shoes" makes it an even dozen weeks at the Kimo, and likely to continue.

Weather is sultry and hot as it has been for three weeks.

### Estimates For This Week

Equire (Fox Midwest) (820; 45-65)—"Johnny Apollo" (20th) and "Show Them No Mercy" (20th) (Continued on page 20)

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## 'DAUGHTER' SOLID \$17,000, LOUISVILLE

Louisville, July 12.

Terrific heat spell is spelling light-weight trade at the downtown film houses. Drive-ins are doing okay, and couple new entries currently are pulling patrons.

"Neptune's Daughter," at Loew's, is holding for 10 days, with "We Were Strangers" and "Dark Past" coming in Wednesday (13). Looks to lead the town, not much strength showing up in the product at other houses.

### Estimates for This Week

Mary Anderson (People's) (1,400; 45-65)—"Fountainhead" (WB) (2d wk). Feeling the effects of protracted intense heat, to indicate slow \$3,000, mild after last week's sock \$9,000.

National (Standard) (2,400; 45-65)—"Guest in House" (UA) and "Lady of Burlesque" (UA) (reissues). Puny \$3,000. Last week, "Stormy" (FA) and "Magnificent Brute" (Indie) (reissues) plus amateur minstrel show on stage, mild \$4,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Adventure in Baltimore" (RKO) and "Judge Steps Out" (RKO). Modest calibre summer bill, fair \$10,000. Last week, "Sorrowful Jones" (Par) and "Search for Danger" (FCI), healthy \$15,000 and m.o. to Brown, where the bill is coping sturdy returns.

State (Loew's) (3,000; 45-65)—"Neptune's Daughter" (M-G). Solid \$17,000 on 10 days. New bill opens Wednesday (13) with "We Were Strangers" as top feature. Last week, "Stratton Story" (M-G) and "Mutineers" (Col) about \$18,000 in 10 days.

Strand (FA) (1,000; 45-65)—"Unhanded" (Par) and "Special Agent" (Par). Medium \$4,000. Last week, "Red Pony" (Rep) and "Daughter of Jungle" (Rep), medium \$4,500.

## Mostly H.O. in Toronto; 'Ballroom' Okay \$11,000

Toronto, July 12.

Holdovers, topped by "Sorrowful Jones" and "Barkley of Broadway," are snaring top coin but other deluxers light except for the foreign film entries.

### Estimates for This Week

Downtown, Glendale, Scarborough, Stat. (20th) (1,059; 955-698; 694; 36-60)—"Make Believe Ballroom" (Col) and "Strike It Rich" (Mono). Okay \$11,000. Last week, "Song of India" (Col) and "Gentlemen From Nowhere" (Col), ditto.

Imperial (FP) (3,373; 40-70)—"Sorrowful Jones" (Par) (2d wk). Hefty \$13,500 after last week's sock \$19,000.

International (Taylor) (605; 48-66)—"Quartet" (EL) (14th wk). Good \$3,000.

Loew's (Loew) (2,096; 40-70)—"Barkley of Broadway" (M-G) (3d wk). Fine \$10,000 after last week's smash \$15,000.

Odeon (Rank) (2,390; 35-\$120)—"Weaker Sex" (EL). Light \$9,000. Last week, "Reign of Terror" (EL), ditto.

Shea's (FP) (2,388; 40-70)—"Sand" (20th). Light \$7,500. Last week, "Window" (RKO) and "Judge Steps Out" (RKO), okay \$8,000.

Towne (Taylor) (690; 40-70)—"Palsan" (Indie) (7th wk). Still holding steady at \$4,000.

United Artists (FP) (1,556; 40-60)—"The Fan" (20th). Light \$6,000. Last week, "Lonesome Pine" (Par) and "Special Agent" (Par), mediocre \$5,000.

Uptown (Loew) (2,743; 40-70)—"Illegal Entry" (U) and "Act of Violence" (M-G). Good \$10,000. Last week, "Lady Gambles" (U), \$3,000 for three days.

## MITCHUM-'STEAL' OKAY \$16,000, PITT

Pittsburgh, July 12.

John Walsh, Fulton manager, will reopen the Shea house Saturday (16). Closed since May 1 for extensive facelift. Fulton will feature latest in air-conditioning, new carpeting, 1,700 new seats. Pic will be "You're My Everything," Dan Dailey-Anne Baxter tune film.

First break in heat brought Tri angle houses b.o. relief over week-end.

### Estimates for This Week

Harris (Harris) (2,200; 45-80)—"Johnny Allegro" (Col). Raft starter looks to \$10,000. Last week, "Just for Gold" (Col) didn't pan out; fair \$9,500.

Penn (Loew's) (3,300; 45-80)—"Neptune's Daughter" (M-G) (h.o.). Headed for healthy 2d week, probable \$14,000. Last week, substantial \$21,000.

Stanley (WB) (3,800; 45-80)—"Big Steal" (RKO). Cool weather will help Mitchum's latest; should add up to about \$16,000. Last week, "Fountainhead" (WB), good \$16,500.

Warner (WB) (2,000; 45-80)—"Fountainhead" (WB) (2d wk, m.o.). Lots left in Gary Cooper starter; should bring \$9,000. Last week, "Sorrowful Jones" (Par) (m.o.), pleasing \$10,000.

## 'Sand' Mild 14G, 'Street' 10G, Hub

Boston, July 12.

Biz very much on the slow side this stanza with holdovers at most major houses and Saturday closing of downtown department stores no help. Newcomers at Boston and "Forbidden Street" at Paramount do not shape up strongly.

"Neptune's Daughter" at State and Orpheum look okay for second session.

### Estimates for This Week

Boston (RKO) (3,200; 40-85)—"Sand" (20th) and "Man About the House" (20th), mild \$14,000. Last week, "Secret of St. Ives" (Col) and Dennis Day on stage, hefty \$38,000.

Fenway (NET) (1,373; 40-85)—"Forbidden Street" (20th), and "Ringside" (SG), thin \$4,800. Last week, "Big Cat" (EL) and "Leave It to Henry" (Mono), poor \$4,000.

Memorial (RKO) (3,500; 40-85)—"Big Steal" (RKO) and "Rustlers" (RKO). Okay \$11,000 for four-day h.o. Last week, neat \$23,000. Opening tomorrow (Wed.) is "Mighty Joe Young" (RKO).

Metropolitan (NET) (4,376; 40-85)—"Fountainhead" (WB) and "Tales of Navajos" (M-G). \$15,000 for second week, \$19,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Neptune's Daughter" (MG). Nice \$17,000 for second. Solid \$24,000 for first.

Paramount (NET) (1,700; 40-85)—"Forbidden Street" (20th) and "Ringside" (SG). Fair \$10,000. Last week, "Big Cat" (EL) and "Leave It to Henry" (Mono), dismal \$7,000.

State (Loew) (3,500; 40-85)—"Neptune's Daughter" (M-G). About \$9,000 for second session. Okay \$13,000 for first.

## 'Strangers' Welcome to Philly, Sock \$30,000; Raft-'Allegro' Forte 15G

Philadelphia, July 12.

End of the heat wave brought some relief to the parched box-offices, with the big attractions getting the heavier play. Best of the new films was "House of Strangers," which clocked up the town's high gross. "Fountainhead," at the Mastbaum, and "Sorrowful Jones," at the Stanley, both continued strong.

George Raft's "Johnny Allegro" seemed to be what the Stanton needed, although William Powell's "Take One False Step" limped in its getaway at the Boyd. "The Fan," which gave the Arcadia its first first-run since "Best Years of Our Lives," was a disappointment.

### Estimates for This Week

Aldine (WB) (1,303; 50-99)—"My Brother Jonathan" (EL). Mild \$8,500. Last week, "Wizard of Oz" (MG), okay \$6,000 for second sess.

Arkadia (S&S) (600; 50-99)—"The Fan" (20th). Not a breeze, \$4,700. Last week second-run.

Boyd (WB) (2,360; 50-99)—"Take One False Step" (U-L). Fair \$17,000. Last week, "Window" (RKO), good \$10,000 for second stanza.

Earle (WB) (2,700; 50-99) —

## Heat, H.O.s Hobble B'way; 'Big Steal' Pockets \$22,500, 'Fountainhead' 30G, 'Silver Lining' Sterling \$146,000, 3d

Top-heavy number of holdover films, combined with continued hot weather, is taking a hefty nick out of Broadway film grosses this week. Single day's intermission in the summer-long heat spell, occasioned by Sunday's (10) rainfall, helped slightly but could not compensate for the apparently greater lure of beaches, the countryside, ball games, etc.

Radio City Music Hall, continuing to draw the city's summertime tourist trade, is again on top. "Look for Silver Lining" and the Hall's stage pageant is parlaying the third week's take into a boff \$146,000, best biz by far this deluxer has done since Easter. Runner-up for honors is "Fountainhead," inaugurating a vaudeless policy at the Strand for the first time in more than a year. Pic one of two Broadway newcomers this stanza, is sighting a fine \$30,000. It should prove profitable under the house's lower operating nut.

"Big Steal," other new entry in the Broadway sweepstakes, opened equally big, sighting a hefty \$22,500 for the first round. "Lost Boundaries" at the Astor, continuing to build via word-of-mouth and a strong ad campaign, looks set for a second week's take \$20,000, very neat. Another good, second-round, is "Movie Crazy" at the Globe, where the Harold Lloyd reissue should cop about \$14,000.

With the exception of the trio of British-made marathons including "Hamlet," "Red Shoes" and "Quartet," other houses are doing only fair biz at the most. "Any Number Can Play," plus Hal McIntyre orch, Bert Wheeler, Hal LeRoy and Thelma Carpenter on stage, is dipping to an okay \$62,000 second week at the Capitol. "House of Strangers," combined with Janet Blair, Herb Shriner and the Blackburn Twins at the Roxy, is tumbling to a fair \$75,000 second stanza. "Great Sinner" at the State is ambling slowly with a slight \$28,000 second round.

One film showing surprising strength is the indie-produced "Iron Crown" at the bandbox Rialto. Film is sighting a hefty \$9,500 for its fifth week and looks to hold for several more.

### Estimates for This Week

Astor (City Inv.) (1,300; 60-\$150)—"Lost Boundaries" (FCI) (2d wk). Strong word-of-mouth and good ad campaign mostly responsible for neat \$20,000 for second week ending tonight (Wed.). First round wound up with fine \$22,500. Holds, of course.

Bijou (City Inv.) (589; \$120-\$240)—"Red Shoes" (EL) (38th wk). Nearing its third quarter-year, with robust \$8,500 expected for current round, about \$1,500 under last week's holiday-boosted biz. Continues on present reserved-seat, two-a-day policy indefinitely.

Capitol (Loew's) (4,820; 80-\$150)—"Any Number Can Play" (M-G) with Hal McIntyre orch, Bert

Wheeler, Hal LeRoy, Thelma Carpenter, others onstage (2d wk). Dipped to okay \$62,000 for stanza ending tonight (Wed.) after good \$73,600 opening round. "Scene of Crime" (M-G) due in next but no date set.

Criterion (Moss) (1,700; 50-\$1.75)—"Just for Gold" (Col) (2d wk). Below expectations with mild \$11,000 or less anticipated for second frame ending Friday (15) night. First week wound up with fair \$14,000. "Calamity Jane and Sam Bass" (U) takes over Saturday (16).

Globe (Brandt) (1,500; 50-\$1.20)—"Movie Crazy" (MPSC) (reissue) (2d wk). Lloyd name still good b.o. draw, with \$14,000 sighted for second week ending Friday night (15), after neat \$17,500 for the opening round. Holds a third.

Gotham (Brandt) (900; 44-99)—"Geronimo" (Par) (reissue) (3d wk). Holding well, with about \$8,000 for this frame, after good \$10,000 the preceding week. Stays for a fourth.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Big Steal" (RKO). Teed off strongly Saturday (9) and hefty \$22,500 in sight for first round. In ahead, "Red Menace" (Rep) wound second-frame week with dull \$9,000.

Palace (RKO) (1,700; 55-\$1.20)—"Fountainhead" (WB) (RKO) with vaude. Revived vaude policy continues sock, with profitable \$24,000 sighted for week. Last week, "Last Fling" (WB) with vaude, excellent \$24,000.

Paramount (Par) (3,664; 55-\$1.50)—"Great Gatsby" (M-G) with Jimmy Dorsey orch, Peggy Lee and Dave Barbour, Georgie Kaye and others onstage opens today (Wed.). In ahead, sixth-final round of "Sorrowful Jones" (Par) with Louis Prima orch, others onstage, fancy \$60,000, after fine \$63,000 for previous round.

Park Avenue (U) (583; \$120-\$240)—"Hamlet" (U) (42 wk). Marathon run continuing strong, with fine \$7,700 this round, after better \$8,000 previous stanza. Continues.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40)—"Silver Lining" (WB) and stage show (3d wk). No dog days here despite soaring thermometer, with boff \$146,000 expected for third week ending tonight (Wed.). About \$10,000 under preceding week's smash biz, which was aided by July 4 weekend. Holds, naturally, with "Good Old Summertime" (M-G) coming in next.

Rialto (Mage) (594; 44-98)—"Iron Crown" (Indie) (5th wk). One of the Stem's major surprises. Current round ending tomorrow (Thurs.) night should see hefty \$9,500, after major \$10,000 preceding frame. Continues for several more.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Take False Step" (U) (3d wk). This one's dying, with woe \$5,000 for third round, after weak \$7,500 in preceding frame. Holding over, though, with "Come to Stable" (20th) premiering July 28.

Roxy (20th) (5,886; 80-\$1.80)—"House of Strangers" (20th), with Janet Blair, Herb Shriner, Blackburn Twins, others onstage (2d wk). Took tumble to fair \$75,000 for second stanza ending tomorrow (Thurs.), after winning \$100,000 in teeoff frame. Goes another couple of rounds, with "You're My Everything" (20th) booked to open July 27.

State (Loew's) (3,450; 50-\$1.50)—"Great Sinner" (M-G) (3d wk). No pickup here, with slight \$28,000 or less expected for second week ending last night (Tues.), after dull \$30,000 the previous stanza. Holds.

Strand (WB) (2,758; 70-\$1.50)—"Fountainhead" (WB). First bill sans vaude in more than a year and opened strongly with fine \$30,000 in sight for week ending tomorrow (Thurs.). In ahead, "Colorado Territory" (WB) with Red Ingie orch, others onstage, finished second-final round with dull \$19,000.

Victoria (City Inv.) (1,060; 95-\$1.80)—"Home of the Brave" (UA) (9th wk). Continues profitable at about \$10,000, after fair \$11,500 for preceding week. "Window" (RKO) due in July 27.

Sutton (R&B) (561; 70-\$1.20)—"Quartet" (EL) (16th wk). Another marathon winner, with fine \$9,000 for 15th week ended Monday (11), after very nice \$10,000 the previous frame. Stays.

# SMOOTH SAIL

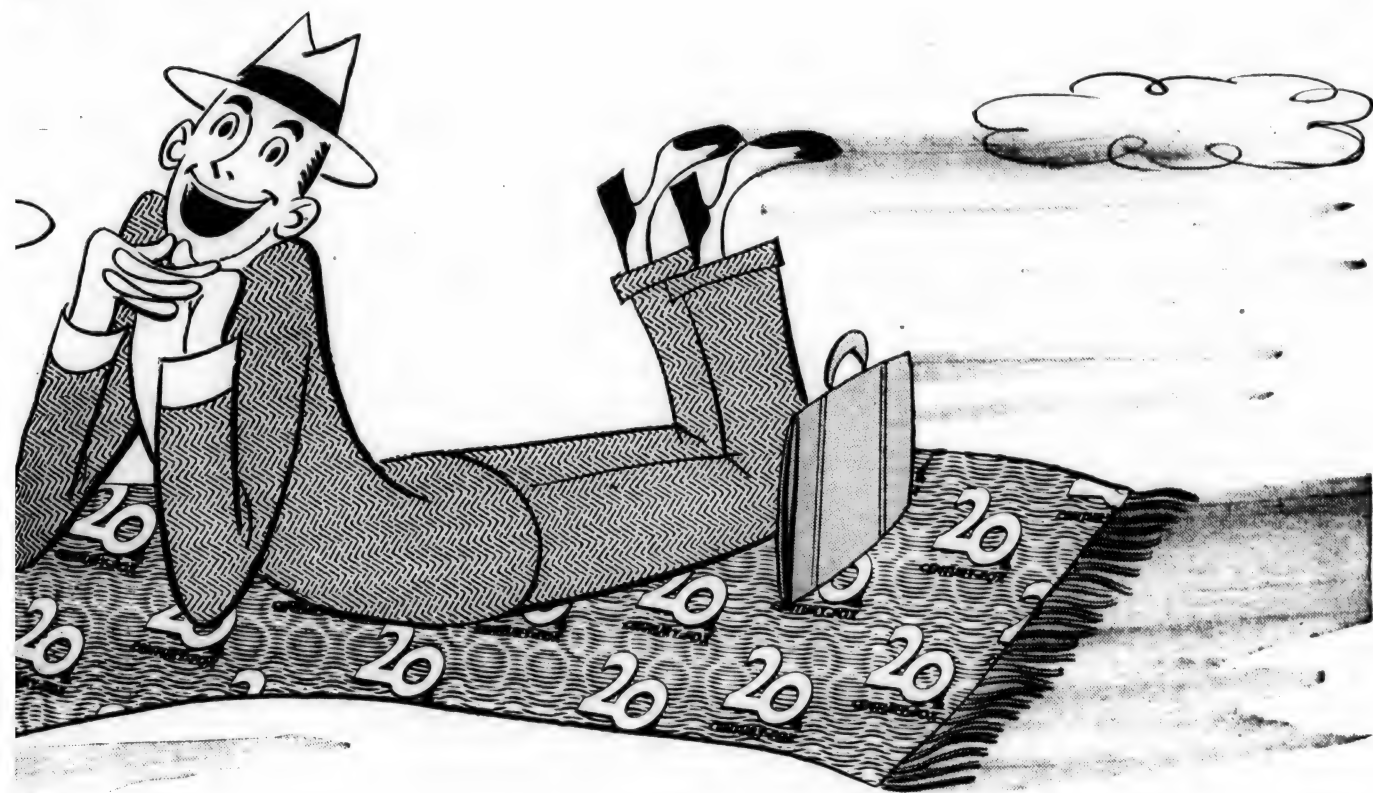
IT'S THE TALK OF THE  
INDUSTRY HOW 20<sup>th</sup> KEEPS  
DELIVERING! THERE'S NO END  
TO THE **BIG ONES** FROM THE  
HARDEST WORKING COMPANY!

COME TO THE STABLE · WILL JAMES' SAND  
HOUSE OF STRANGERS · YOU'RE MY  
EVERYTHING · IT HAPPENS EVERY SPRING  
MR. BELVEDERE GOES TO COLLEGE · THE  
BEAUTIFUL BLONDE · CANADIAN PACIFIC  
A LETTER TO THREE WIVES · THE SNAKE PIT





# NG!!!



## Mex Studios See Biz Hypo in Aleman Program Based on Huddles, With Execs

Mexico City, July 12.

Mexican pic trade sees a huge hypo for it in the eight-star program President Miguel Aleman prescribed after the straight talk he had with trade toppers headed by Andres Serra Rojas, prez of the pic industry's bank, Banco Nacional Cinematografico.

Program demands forming a super commission of five Mexican intellectuals to o.o. all scripts for Mexican pix; more thorough examination of films by the National Cinematographic Commission and classification by it of native pix for better distribution and exhibition; every Mexican pic must have a message and really mean something; investigation of all economic factors of production; interchange of players and directors between Mexico and various countries; permanent peace between Mexican film labor unions — the National Cinematographic Industry Workers (STIC) and the Picture Production Workers (STPC); fiscal check-up of studios to find what's needed to make them more efficient, including, should that be necessary, elimination of back-number plants and labs.

Studios' situation, which they called bad, was put up to Ramon Beteta, finance minister, by Serra Rojas and Alberto Saldaña, sub-director of the Nacional Financiera, the government's fiscal agency which has a big investment in these plants, and Emilio Azcarraza, top exhibitor and chief stockholder in the Churubusco Studio here. Calling the studios' \$11,500,000 investment a grave risk, they said the peril stems from the fact that while the plants are conditioned to make 200 pix yearly the production is only around 80. Plants, they said, must have an annual output of at least 194 just to break even. Per studio, they said, that production must be: Churubusco, 50; Azteca, 48; Clasa, 40; San Angel Inn (Jorge Stahl), 36, and Tepeyac, 20.

Studios' situation, though, is complicated by the fact that producers regard 80 yearly as the maximum for satisfactory biz. However, Hollywood indies are seen as an out. Beteta was told that Arnold Pressburger and Fortunio Bonanova are readying production in Mexican studios and will use Mexican technicians. Beteta was informed that about 28,000 work in the Mexican pic industry, 10,000 in exhibition and 6,000 in production. Trade toppers opine that those who would be let out with studio suppression would be absorbed by other branches of the industry.

## Quebec Relents on Kids At Pix for 1st Time Since '27

Montreal, July 12.

For the first time since 1927, when the Laurier theatre fire killed 77 children and the Quebec government placed an overall ban on kids at pix houses, films are being made available to any youngster between the age of seven and 16. Regular programs are now being shown at the Theatre des Compagnons at a straight 20c. admission and adults who try to get in must be accompanied by a child, with admission by membership card only.

This special concession has been granted to this theatre alone. The ban still applies to all other theatres in Montreal and throughout the province. All programs are approved by the executive of Les Compagnons and the General Film Council. The theatre, which has been renovated and made completely fireproof, will hold 450 kids.

French and English films will alternate from week to week. Among the English pix coming are "The Sullivans," "Sitting Pretty" and "Going My Way," all 16m versions.

## Metro's Latino Drive

Maurice (Red) Silverstein, Metro's Latin America supervisor, planned this week for Brazil on an eight-week swing through all the company's branches in Central and South America.

Silverstein will set the company's releasing slate for the 1949-50 season.

## LaPere Readying Film For American Market

Rome, July 5.

Paul LaPere, associate producer with Scaleria Films of Rome, has been readying an Italian film called "Mirella" for the English-speaking market, and will plane to New York and Hollywood next month with the completed print. The release for this film is not set yet.

LaPere is expected back to Rome to produce and direct another picture for Scaleria.

## Jap Film Industry On Ropes After Two Years Of 150% Admish Tax

Tokyo, July 5.

Japanese film exhibitors and distributors are still struggling, after more than two years, under the burden of a 150% admission tax. The Nipponese amusement tax, which applies to film houses, theatres, cabarets, baseball games, etc., was hiked early in the occupation from 50% to 100%, and thence to 150%. Coupled with a ceiling price on boxoffice fees, the government squeeze has most of Japan's exhibitors and producers hanging on the ropes; has forced at least one newsreel concern to fold, and has caused a wave of retrenchments affecting the entire industry.

Both the occupation headquarters and the Japanese government have turned a deaf ear on the industry's pleas for relief. They point out that the government is in desperate need of tax revenue, that an amusement tax is a quick and painless way to obtain this revenue, and that attendance figures throughout Japan remain fairly stable, which would indicate the steep tax is not keeping patrons away from the boxoffice. A point not discussed is how much attendance would increase if the tax were reduced.

The amusement tax was collected by the national government until Aug. 1, 1948, when it was transferred to local governments. Tax experts point out that during the last four months under the national government the levy yielded 4,035,000,000 yen, and for the first eight months under local administration it produced 8,218,000,000 yen. This is a total of 12,253,000,000 yen (about \$30,000,000) for the 1948-49 fiscal year.

To bolster the argument that admissions are holding up in spite of the tax, experts point out that the 1947 yield was about 10,000,000,000 yen, and the estimated yield for the 1949-50 fiscal year is 14,500,000,000 (approximately \$36,000,000).

## Jap Film Code

A "Johnston office" code of ethics, which notes that war, military power and violence must be denounced, has been adopted by the Japanese film industry. Sex relations in films must be handled so that the sanctity of marriage and the family will not be violated. The portrayal of brutal killings must not be shown, nor the use or sale of narcotics.

Pix with political overtones must respect the Japanese Constitution and stress democratic ideals. Virtue will also triumph in Japanese films from now on.

## Loew's Reestablishing German Offices in '50

Hollywood, July 12.

Sales operations will be resumed by Loew's International in Germany on Jan. 1, 1950. Main office will be in Hamburg.

Other quarters are to be set up in Frankfurt, Dusseldorf, and Munich.

## 'Murder' in Buenos Aires

Buenos Aires, July 5.

Italian actor Ruggiero Ruggeri's dramatic company, currently playing at the Odeon theatre, opened this week with an Italian translation of T. S. Eliot's "Murder in the Cathedral."

The Ruggeri company is playing to packed houses and is one of the biggest hits of the season.

## 'Hamlet's' Mex Score

Mexico City, July 12.

"Hamlet" (U-I) ended five straight weeks at the swank Cine Chapultepec July 7, a record here for a foreign pic in these times. It was priced at 60c for the first three weeks and 50c the rest of the time.

"Hamlet" has moved over simultaneously at the downtown Cine Palacio and the suburban Cine Lindavista at 35c.

## Legit Thrives In Tel Aviv Heat

Tel Aviv, June 30.

A terrific heatwave is having little effect on legit productions here. Habimah, the Ohel and the Chamber theatre are all busy with presentations. Habimah's guest-producer, Julius Gellner (of the British Broadcasting Corp.) has turned out a polished, finished production of "Midsummer Night's Dream." Dr. Paul Loewy has created a proper setting and Gertrude Kraus' modern ballet, led by Marina Rothschild, is excellent. Israel Becker heads a fine cast.

Ohel's production of Theodore Herzl's "Solon in Lydia," about the famous law-maker, has good dramatic form and a universal quality. Though Herzl never became a great literary figure, despite his sparkling feuilletons, "Solon" is as interesting today as it was in Vienna half a century ago. The cast includes Chevalov in the title role, Margalith as Aesop and Z. Baraban as Croesus. Dr. P. Loewy's sets are colorful. Moshe Halevi produced.

Armand Salacrou's "Nights of Wrath," about the Resistance in France, has been given a skillful production at the Chamber theatre by guest-producer Peter Frye. The cast includes Avraham Ben Joseph, Batia Lancet, K. Bartov, Orna Porath and Nathan Cogan. In addition to a fine production, Frye also designed the sets.

## Geiger to Spread Film Making on Continent; German Unit Muddled

London, July 12.

Alf Teichs, German producer, planned in from Berlin over the weekend for discussions with Rod E. Geiger on the Anglo-German aspect of the latter's pix production plans. Preliminary talks are proceeding on the formation of a unit to make "The Devil's General" and "Steep Cliff" in Germany and Britain. A British company is to be formed in association with Comedia Films of Germany.

Geiger is currently producing "Give Us This Day" at Denham. On completion of the picture he is planning a trip to the U. S. in order to make distribution and exhibition arrangements. The pic should fall into the art house classification, but it's hoped, in addition, that there may be substantial circuit bookings.

Geiger has plans for production in England, Germany and Italy. Within the next two or three weeks he will decide on his next production and locale.

## Current London Shows

(Figure shows weeks of run)

London, July 12.

"Anna Veronika," Piccadilly (8).  
"Anne Get Gun," Col's (110).  
"Beau Stratagem," Lyric (11).  
"Brigadoon," Majesty (13).  
"Belinda Fair," Strand (16).  
"Black Chiffon," West (11).  
"Daphne," Wynd. (16).  
"Foolish Gent'n," Duch. (20).  
"Happy Days," Apollo (68).  
"Harvey," Wales (28).  
"Heiress," Haymarket (24).  
"Her Excellency," Hipp (3).  
"Ice Cycles," Empress (3).  
"Lady's Burning," Globe (10).  
"Latin Qt. Revue," Casino (17).  
"Male Animal," New (3).  
"Oklahoma!," Drury Lane (115).  
"On Monday Next," Comedy (6).  
"One Wild Out," Garrick (32).  
"Sauce Tartare," Cambridge (8).  
"September Tide," Ald. (31).  
"Song of Norway," Palace (1).  
"Third Visitor," York's (5).  
"Together Again," Vic. Pal. (118).  
"Walking Shadow," Playhouse (3).  
"Worm's View," Whitehall (116).  
"Young & Fair," St. Martins (3).

## French Cafe Biz Goes On as Usual As Three Ex-Gl's Try to Shoot a Pic

Paris, July 5.

## 2 Foreign Troupes For Venice Legit Festival

Genoa, July 7.

The 10th International Theatre Festival will take place in Venice from Sept. 19 to Oct. 3, with the participation of two foreign theatrical companies. A French group, directed by Louis Jouvet and starring Madeleine Renaud and Jean Louis Barrault, will give two performances of Moliere's "Fourberies de Scapin" and Marivaux' "Surprises d'Amour."

In conjunction with the 200th anniversary of Goethe's birth, a company from Vienna's Burgtheater will present the poet's "Iphigenie auf Tauris," with Ewald Balser and Helene Thimm in the leads.

## Fredman, Film Renter M.E.-Columnist, Dies Suddenly in London

London, July 12.

Ernest W. Fredman, 65, managing editor of the Daily Film Renter, died here yesterday (Mon.) after a short illness. He was last seen publicly at the recent Gleneagles summer session of the Cinematograph Exhibitors Assn., when ill health forced his return to London. A working newspaperman to the last, his "Wardour St. Gossip" appeared in his publication simultaneously with an announcement of his death.

Fredman, whose career in the film trade paper field spanned 40 years, converted the Weekly Film Renter into a daily in 1927. In writing his gossip department, which he did under the pseudonym of "The Tatler," he was noted for his frankness, sagacity as well as an amusing dry wit.

Selling the Renter in 1947, Fredman remained in control of the paper's editorial policy under a long-term pact. He also was a member of the Cinematograph Trade Benevolent Fund. Surviving are his widow and a son, Eric, a staff member with Herbert Wilcox' Imperadio Pictures.

## One Day Closure Muddled In Aussie Strike Situas

Melbourne, July 6.

Authorities here have suggested to all showmen that theatres, cinema, legit and vaude, shutter every Monday for the duration of strike to conserve gas now used in emergency plants. This would mean finishing Saturday night, reopening again on the Tuesday (no Aussie theatres are open on the Sabbath). Showmen will discuss suggestion with the authorities, preferring a cut in some other way rather than a complete shutdown, pointing out that an open theatre makes for public morale.

General feeling here is that unless the strike ends soon all Aussie show biz will be stymied.

## Pakistan Pic Switches

Madras, June 30.

The Pakistan government is making arrangements to re-allot theatres in the dominion which belonged to parties who have migrated to India. Exhibition circles there have made representations that theatres should be allotted to local residents and people already established in the trade.

Film distributors are trying to protect their contractual obligations by insisting on new parties taking over commitments made by previous owners.

## Minter to N. Y.

London, July 12.

George Minter, Renown Pictures' chief, is planning to New York Sunday (17) to negotiate a tieup with a major American producing unit.

While there he'll also seek distribution for British films, including "No Orchids for Miss Blandish."

The IDHEC (pronounced E-deck) is one of the foremost cinema schools in the world today. Its full name is the Institut des Hautes Etudes Cinematographiques, and its situated in a former studio at St. Cloud on the outskirts of Paris, and numbers various nationalities among its student-body.

In the group are 16 Americans attending the school under the G.I. Bill of Rights. A few of them got together and decided to pool the money allotted them for practical work, and use it to shoot a short film, with the two-fold purpose of learning and making an acceptable film. Gene Moskowitz, of New York, acted as adapter-director of a short story, called "The Ephemeral Coward." Elmer Silver, of California, took over the camera, and Liz Massie, of Virginia, was to act as script-girl. The story concerns a sensitive young worker branded as a coward.

The picture is now in the second week of shooting, and the three new filmmakers are beset by the problems of shooting a film on a limited budget, and coping with the French citizenry. There was much trouble on exteriors, as they blocked traffic for blocks and aroused the ire of the French merchants. They are now shooting in a local cafe rented for the purpose, and there trouble really beset them. The bar is very small and difficult to light, and business goes on as usual, and there is much confusion.

However, the three are determined to bring the film in on time, and they work on doing the job of many. They are learning much, getting good experience, finding out how to cooperate with French schoolmates and, above all, making a film.

## 'Norway' Liked in London; 'Young Wives' Tale' Clicks

London, July 12.

Brought in for a short summer season, "Song of Norway" opened to warm reception at the Palace yesterday (Mon.). Produced by Emile Littler, the operetta has been lavishly mounted, with excellent singing and dancing. Arthur Servent, Peggy Rowan and Ivor Evans head the cast.

Direction was handled by Charles Hickman, choreography by Robert Helpmann and Pauline Grant and the orchestra was under baton of Alexander Faris.

After a lengthy provincial tour, which followed a Brighton tryout, "Young Wives' Tale" opened at the Savoy last Thursday (7). This bright, topical comedy, written by Ronald Jeans, was warmly received and looks like a winner. The yarn about a domestic upheaval between two families with children, was splendidly acted, with Joan Greenwood, Naughton Wayne, Derek Farr and Joan Haythorne in leading roles.

Stanley French presented the offering for Firth Shepherd Productions and Michael MacOwan directed.

## Mrs. Michael Redgrave In Edinburgh Legiter Lead

Glasgow, July 8.

Rachel Kempson, actress wife of Michael Redgrave, has been chosen to play St. Margaret in "The Saxon Saint," story of Queen Margaret of Scotland and Malcolm Canmore, set for staging in Dunfermline Abbey during the Edinburgh Festival.

Bruce Belfrage, BHC news-broadcaster, who turned to legit, will have part of the Chronicle, in place of John Laurie. Ivan Brandt will play Canmore; Daniel Thorndike, Prince Edgar.

## McCarthy's Sked

Paris, July 12.

Following an important continental meeting here Monday (18), John McCarthy, of the Motion Picture Assn. of America, will make a survey of the Scandinavian situation. The meeting will be attended by Gerald Mayer, MPAA European chief, who's out of the hospital, but has been ordered to the Riviera for a month's rest.

McCarthy is scheduled to return here Aug. 3.



# Brit. Exhibs Second Rank on Poor Pix; Burden Seen Put on Subsequent-Runs

London, July 12.

Frank admission by J. Arthur Rank at the annual meeting of the British Film Producers Assn., that there were too many bad or mediocre films, has been welcomed by London exhibitors, who have launched a new offensive against the high quota.

Speaking as BFPA proxy, Rank attributed the present state of the British production industry to over-production occasioned by inadequate personnel, high costs and the large slice of boxoffice revenue collected by the Treasury in entertainments tax. Consequently his formula for future prosperity was elimination of extravagance, limitation of output and a drive to obtain a rebate for producers from the Exchequer.

Although Rank and the BFPA generally still defend their quota attitude, his remarks were endorsed at the half-yearly meeting of the London Branch of the Cinematograph Exhibitors Assn. last Thursday (7), because they underlined the difficulties being experienced by independents whose right to program selectivity is eliminated by the inadequate amount of British product available.

Attitude of exhibitors was forcibly summed up by vice-chairman Theo H. Fligelstone, who declared the assumption by the state that a ministry can determine the form of entertainment that a free people attend and pay for, is beyond comprehension. Spotting the difficulties of the first-run exhibitor, Fligelstone asserted that the position for second and subsequent-run theatres was infinitely worse and they had often, willynilly, to play pix which had already proved a flop on their initial showing.

Appealing for closer relationship with the American industry, Fligelstone emphasized that standing out beyond all else, was the present dismal drop in attendances, and unless quality and not more quantity was the goal of producers, the road to the establishment of a British film industry will be a long and dreary one.

## Granada's Newsreel Nix Stirs Court, CEA Action; Pathe Sole Co. Kudosed

London, July 12.

With a High Court action pending as a result of cancellation of his newsreel contracts, Sidney L. Bernstein, chief of the Granada circuit, has lashed out against the poor quality of the reels, all of which, with one exception (Pathe), are lacking "the sense of journalistic selectivity and showmanship."

(Latest development in the newsreel situation is the decision of the Cinematograph Exhibitors Assn. to hold a referendum among all theatre owners to ascertain how many would cancel their present contracts if they were free to do so.) Bernstein asserts that, in the opinion of his company, newsreels today make no contribution to box-office receipts. In their view they show incompetence in production and often display political bias. They do the British industry great harm and discredit and are inferior to the newsreels shown in American and some of the Continental efforts.

He's prepared to show good newsreels provided the companies making them have sufficient confidence in their films to take the normal hazards of business and allow exhibitors to cancel contracts if patrons are not satisfied.

A year ago the Granada group stopped showing newsreels at four of their theatres and at no time since has business been affected. Recently other indie exhibitors gave notice to cancel their newsreel contracts and have also found that it has had no effect on takings.

Bernstein's one exception, the Pathe newsreel, "with a fitting sense of responsibility," he says, "has not taken advantage of wartime arrangements and has displayed showmanship and resourcefulness."

Barcelona's Tivoli closed films and opened with the musical show, "Primavera Espanola" ("Spanish Springtime"). Music is by Gil Serrano, who also conducts the orchestra.

## British Film 'Gestapo' To Offer Quota Default List

London, July 12.

First fruits of the British Film Producers Assn's fact-finding committee, christened "Gestapo" by exhibitors, will be seen in the next few days when a list of "substantial and unjustifiable" quota defaulters is submitted to the Board of Trade.

Analysis now being completed will embrace a comparatively small number of theatres but will focus attention on what are believed to be among the most flagrant examples of breaches of the Films Act. It will be the forerunner of a constant series which will be sent to the government by the producers for examination by the Films Council.

The fact-finding committee has also collated a detailed report on all reliefs and exemptions so far granted to exhibitors and this, too, has been sent to the Board of Trade.

## Spain Exhibs Fear U.S. Pix Drought

Barcelona, June 30.

Spanish film exhibitors are sort of panicky for the 1948-50 season, with rumors that big American companies would not bring in many pix next season, and not one of the distributing units having as yet published its list for the coming season.

No big titles have as yet been let out. 20th-Fox, Metro, Universal and RKO have not said a word, but it is known that the latter will offer "Joan of Arc," Metro "Gone With the Wind," 20th "Walls of Jericho," and that several English and American pix will be released through Universal. However, all this is not sufficient to plan a season from September to June, and the fear of theatre owners are the prices they'll have to pay for U.S. pix.

Formerly, about the middle of June nearly all distributors had published their coming season list and held conventions. The 1948-49 season just ended has been good for American productions in spite of several fair Spanish, European, Mexican and Argentine films. Audiences are delighted with American stars; the only complaint is the plot, which in some features goes far beyond logical events.

## AUSTRIA TAXES FILM HOUSES TO AID LEGIT

Vienna, July 7.

A maximum 10% surplus tax (with 10 Groschen) (1c) minimum was voted by Parliament today (7) on all film houses in Austria.

Proceeds are to be used solely to help "legit of cultural importance," with distribution of one-fourth by the state and three-fourths by the provincial governments.

## Brit. Reps Sure Anglo-U.S. Pix Meet Won't Be Nixed

London, July 12.

British representatives of the Anglo-American Film Council are confident that the second meeting, scheduled for London next month, will take place as arranged. While it is admitted that contact has yet to be made with Eric Johnston to agree on a final date, the general reaction among the delegation is that there won't be a hitch.

Sir Henry L. French, director general of the British Film Producers Assn. and one of the British reps on the Council, says that his colleagues in London cannot accept the view voiced by sections of the American industry that, with the continuance of the high quota, there is no basis for discussion.

No further communication has been received by the London delegates from Board of Trade prez Harold Wilson since his first communication before his Canadian trip, asking for time to consider the points raised.

## Nest-Egg Due Brit. Film Employees in New Pact

London, July 12.

Employees in nearly 5,000 British cinemas will receive a nest-egg next week as a result of the agreement negotiated by the National Assn. of Theatrical and Kine Employees with the Cinematograph Exhibitors Assn. Not only are they to receive more pay, but the agreement is retroactive to May 16.

Negotiations between the two organizations were finalized last Thursday (7) and the agreement will be signed in the near future.

## Local Releases Top U. S. Pix in B.A. But American Grosses Outrun Native

Buenos Aires, July 3.

The number of local pix releases still tops those of U. S. films, and the week of July 4-9 will repeat this situation, with the local product getting better playing dates over the July 9 national holiday period.

"De Hombre a Hombre" (AAA) will go on the Rex screen July 9 instead of "The Smugglers," which Eagle Lion had skedded for June 23. Meanwhile "A Foreign Affair" (Par), in its second week, is grossing strongly. "Macbeth" (20th) was released at the Luxor June 29 and "Easy to Wed" at the Opera June 23. Sinca's historical opus "Nace la Libertad," which has taken more than a year to make, is scheduled to open at the Ideal and Premier July 9, celebrating Independence Day, and involving postponement of a number of Hollywood pix, which have been awaiting release for some time.

"Road House" (20th), at the Ambassador, has surprised everyone by grossing \$16,600 (U. S.) in its first week and has continued one of the top grossers, running into three weeks so far.

Following are grosses at firstruns of some of the top releases of the year, for both U. S. and Argentine pix.

"Arch of Triumph" \$52,940, at Opera; "Life With Father," \$42,000, Premier; "Mr. Blandings' Dream House," \$21,600, Gran Rex; "I Remember Mama," \$21,200, Ambassador; "Se Llamaba C. Gardel," \$32,960, Monumental; "Apenas un Delincuente," \$28,040, Ambassador; "Todo un Heroe," \$3,500, Normandie.

## STRATFORD-ON-AVON TROUPE SET FOR AUSSIE

Sydney, July 6.

Dan O'Connor, who brought the Ballet Rambert and the Old Vic Co. here in conjunction with the British Council last year, will import solo the Stratford-on-Avon Shakespeare Memorial Co., headed by Diana Wynyard.

Troupe will fly out here around next October. Dates for Melbourne will probably be arranged through Sir Ben Fuller and Garnet Carroll for the Princess theatre. Sydney dating late November will be by arrangement with the Dave Martin Tivoli loop at Tivoli, same house that played the two other British units.

## S. African Film Tax Causing B. O. Decline

Cape Town, June 28.

Admission that yield from increased taxation on cinema admissions had not come up to expectations, was made by the Administrator of the Cape Province in his budget speech. He revealed that the imposition two years ago of an approximately 50% tax on theatre prices, had caused an appreciable drop in attendances, particularly in the smaller cinema districts.

Some measure of relief is now being afforded to the lower income groups by reverting to the pre-1947 tax of one penny in every three pence on admissions of up to one shilling and sixpence. The people who will largely benefit from this will be the colored and native population and also children.

## When Is J or Y?

Rome, July 5.

Advertisements for the local cinema include "Mayer Barbara" "Major Barbara," with Wendy Hiller; at the Arcoboleno and "La Bella dello Yukon," with Gypsy Rose Lee, at the Plaza.

# Metro's Burger Sees Record Year For Company's Foreign Grosses

## SARO Sets Up First-run Outlets in Canada Keys

Toronto, July 12.

Newly organized Selznick-Alliance Releasing Organization has gained first-run outlets in Winnipeg, Calgary and Vancouver for its product, following recent consummation of booking deals with exhibitors in those three days. In a transaction worked out by SARO's Winnipeg branch manager, Somer James, indie exhibitor Harry Cohen will play a minimum of 12 foreign language pix at his Crescent, Calgary, and Valour, Winnipeg, within the next 12 months.

Vancouver deal calls for the Studio, owned by Dave Griesdorf, to receive exclusive first-run in that city of all Alliance foreign imports. Initial arrangement covers a minimum of seven pictures. Involved in the bookings are "Shine Shine," "Barber of Seville," "This Wine of Love" and a number of other British and Italian films.

## Mex TV Ready For Govt. Go-Ahead

Mexico City, July 5.

Emilio Azcarraga, top radio station operator (XEW, XEQ and XEYO) and cinema man here, is lining up Mexican capital to set up television in a big way pronto. He figures it can be done with an investment of from \$2,000,000 to \$3,000,000 (U. S.).

Azcarraga revealed that he and associates asked the Ministry of Communications and Public Works four years ago for a video franchise but no action was taken on the application. Yet despite today's higher costs, in pesos, with the dollar at 8.65 pesos, he thinks Mexico can have video pronto. Azcarraga thinks official delay in granting him a television concession may be due to the fear that because he is a big radio, pic and studio (Churubusco) operator, he would monopolize video. He denies any such intention.

Another step toward materializing television in Mexico is preparations to make shorts for video that are being completed here by Gen. Juan F. Azcarate, producer of EMA, the Mexican newsreel, and documentaries, and Hector Gonzalez, of RCA-Victor. Their first will feature Consuelo Velazquez, composer of the top standard Mexican song, "Besame Mucho" ("Kiss Me Lots").

## AUER SIGNED FOR TWO MORE ITALIAN FILMS

Rome, July 5.

Mischia Auer has contracted for two more Italian films after finishing his present stint in M. Malenotti's production of "To the Devil With Celebrities." Deal was set by the Italian agent, Arrigo Colombo, and Paul Kohner of Hollywood.

Auer's wife and children are with him in Rome.

## Pix Producers Investing Israeli Coin Locally

Tel Aviv, June 30.

E. Kaplan, Minister of Finance, said in a reply to a question in Parliament that various U. S. film companies were leaving their earnings in this country for investment in the erection of cinemas or other ventures.

He said they would do this until the government would relax its freeze, making it possible for them to take out part of their earnings in foreign currency. Out of a turnover of \$600,000 the government had released only \$5,000. Kaplan said. He was replying to a question by Lzhak Ben Ahron ("United Workers Party"), who had asked whether the release of hard currency for films of doubtless cultural and artistic value, mostly from the U. S., was commensurate with the country's economic and cultural needs.

Metro is sighting the biggest year of foreign grosses in the company's history for 1949, despite the fact that other film companies are crying red ink blues abroad. Loew's International worldwide sales manager Samuel N. Burger, just returned from a nine-week trip through Europe, declared this week that only some unforeseen difficulty, such as a famine, could prevent the company from reaching a peak profit this year.

Burger said he had been told by reps of other companies abroad that their earnings had fallen off 20-25% in the world market. He ascribes Metro's better position to a run of good boxoffice product which the company has turned out recently. Foreign filmgoers, he said, are shopping for their picture fare just as they are now in the U. S. but, he declared, they will still pay to see a picture they want to see.

Reports that Europe has been hit by a cost-of-living increase is generally true, he said, but this factor has hit tourists far more than it has the natives. It is still true, he pointed out, that it's cheaper for a guy in most European countries to take his gal to a film theatre than to a sidewalk cafe for a couple mugs of beer. There is no special mugs of picture doing best business, he said. Instead, different types of films go best in different territories.

Burger said that Metro's business has fallen off only in Belgium, due to a slight economic recession in that country. Number of new theatres are being built throughout Germany, he reported, but theatre receipts are being depressed there because of persistent transportation difficulties. Sales exec spent five weeks in Germany and also visited Italy, France, Spain and Belgium on his tour. He emphasized that most of the film companies' foreign earnings are still frozen.

## British Film Industry, BBC Talks on Theatre TV in Full Breakoff

London, July 2.

All negotiations between the British film industry and the British Broadcasting Corp. for TV rights in cinemas have broken down and there will be no further talks with the government until the various sections have given evidence to the new committee of inquiry which has been set up to determine the terms of the new charter.

Decision was taken at a meeting last Tuesday (5) of distributors, exhibitors and producers under the chairmanship of J. Arthur Rank and followed the complete inability of the trade to reach satisfactory conclusion with the government. On the other hand, a BBC plan of televising the history of the films has been left for individual consideration by each section.

In the light of this development, threats by the Assn. for the Protection of Copyright in Sport that they will bar TV rights of all major events unless there is a BBC guarantee against redistribution, become almost meaningless. Association is pressing for a statutory amendment of the 1911 Copyright Act, but that is a remote issue in the lifetime of the present Parliament.

## Korda Turns Danish Franchise Over to F-C-P

Copenhagen, July 5.

Originally planning to distribute in Denmark on its own, Sir Alexander Korda's London Film Productions has abandoned the idea and instead has turned over the Danish franchise to Film-Central-Palladium. Korda set up a local branch last year, but never reached the stage where a single film was released.

Meanwhile, F-C-P has booked Korda's "An Ideal Husband" into Copenhagen's largest theatre, the Palladium, and has also set "Anna Karenina" at the Norreport. New manager of F-C-P is Mrs. Tage Nielsen, wife of the former Metro manager here and now head of the Palladium studios.

**MARK THE DATE**

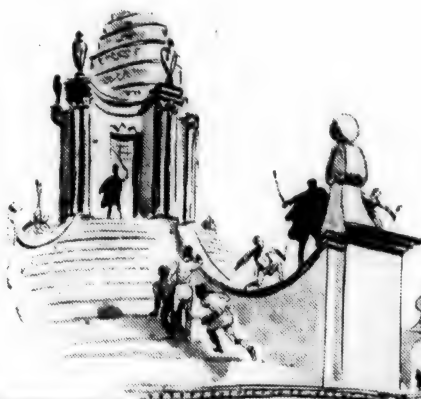
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Majority sentiment among U. S. filmists concedes the likelihood of further reduced returns from Britain once the pact ends. However, a more optimistic view is taken by Ellis G. Arnall, head of the Society of Independent Motion Picture Producers. Arnall is hopeful that the showing of Yank films may even be increased because "in a crisis the British government must have circuses as well as bread." Even Arnall, however, does not envisage increased dollar remittances, but only possibly boosted bookings of American films.

Because of the "urgency of escapism," Arnall expounds that "there may be a logical need for greater entertainment." He cites wartime Britain when boxoffice attendance was at all-time high



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# Ticket Scalping on Pix Admissions Gets Derisive Ha-ha from N.Y. Exhibs

Proposal in New York's City Council last week for an investigation of alleged ticket scalping in Broadway and nabe film theatres brought derisive scorn from N. Y.'s indie and affiliated exhibs alike. Consensus was that Councilman Eugene Connolly, who introduced the proposal, had not bothered to investigate conditions prior to his statements. Exhibs thus looked on the proposal as merely a political maneuver.

Some theatre operators, moreover, averred Connolly's resolution might have been backbitten by the current labor difficulties between the major companies and the Screen Office & Professional Employees Guild. Connolly, they pointed out, represents the American Labor Party, which is allied with the CIO. SOPEG is also tied in with the CIO, and this fact, according to the exhibs, is more than mere coincidence. In answer to Connolly's demands for a cut in what he termed "exorbitant box-office prices," they concurred for the most part with Roxy managing director A. J. Balaban, who declared that "if Connolly can get the labor unions and talent guilds to accept a cut in prices, then we'll be glad to follow suit."

As proof that the councilman's charges were unfounded, exhibs pointed out that he gave no basis for his accusation about ticket scalping. It should be obvious, they said, that where non-reserved seats are sold directly at the boxoffice, there is no chance of scalping, such as might exist in the legit field. (N.Y.'s Investigation Commissioner John J. Murtagh is now probing charges of legit scalping.) In addition, indie exhibs noted that many of the specific proposals made by Connolly—such as an attempt to have theatres charge only one-quarter or one-half regular box-office prices for reissues—should revert to distributors, who get top film rentals for the oldies.

Connolly, in his proposal, noted that while Government has always cooperated with the film industry, the "average man and woman today can't afford to see a picture because of exorbitant box-office prices and ticket scalping tactics." He alleged that theatres can cut their prices in half and still "make a healthy profit." He also lashed out at what he termed the "outrageous practice of juggling box-office prices," in which Times Square theatres allegedly raise their prices "as soon as any sort of a line appears at the boxoffice." He based his claims on a survey he himself made, indicating b.o. scales "have soared 125% to 300% since 1941."

Exhibs, in answer to that, declared scales had been upped at the most no more than 25%—and some of that includes taxes. And, as one indie circuit operator declared, "if we had to cut our prices even 10%, we would go out of business almost immediately, or at least sooner than we might now."

## Multiple Openings

Continued from page 7

Moines territories. Opening "Colorado Territory" at 250 theatres in the Rocky Mt. area last spring. Warners also has unveiled "Silver River," "Younger Brothers" and "Cheyenne" in designated state areas.

Verbal opposition to the regionalism was summed up by Monogram-Aligned Artists general sales manager Morey Goldstein, who feels that it's impractical to tie up prints in hundreds of dates in a two or three state area. Most of the houses, he added, are small-seaters, and when costs of the bally are weighed against the grosses, the effort isn't worth it. However, he conceded that the technique is capable of creating tremendous interest.

"I would rather open in a 100 key cities," declared Goldstein, "for dates in those situations act as a springboard for the whole country." That concept, incidentally, will be observed by Columbia with "Anna Lucasta," which is scheduled to preem next month in some 300 nationwide houses. United Artists has also announced that Edward Small's "Black Magic" will be undraped at 400 theatres coast-to-coast in August.

## Reefer Pic's Chi Preem

"Wild Weed," Franklin Productions indie on the evils of marijuana, world prems at the Rialto, Chicago, July 15. Picture stars Lila Leeds, who was arrested with Robert Mitchum last winter by Los Angeles police on a reefer charge.

Sam Cummins, g.m. of Eureka Production, is distributing the picture on a roadshow basis. Meanwhile, his Pix Distributing Corp. is readying a revised version of Hedy Lamarr's "Ecstasy" for release. Altered to qualify for an MPAA seal, the film will be tagged "My Life."

## Cowan's Multi-Ad Tieups for Film

Lester Cowan's "Love Happy" (Marx Bros.) picture (UA) is loaded with exploitation tieups which got some captious comment from some exhibitors who immediately wanted to know if the producer got paid for all the commercial tieups involved. As part of a chase scene, Harpo Marx gets burnt by the Fisk Tires "time to retire" candle, swings on a Bulova clock pendulum, falls in the mouth of the Kool cigarette penguin, eats Wheaties, catapults onto the flying red horse, trademark of Mobilgas, and thus plausibly does tricks with some of the ads in the Times Sq. scene. The Curtis Candy Co. (chocolate bars) is backgrounded and there's even Ruppert's Beer, although the producer has made so many tieups that he has foregone some of the others.

Cowan's job was to time all the tieups for local day-and-date bally-hoo values coincidental with local engagements. Unlike "Fuller Brush Man" (to which some exhibs also objected because of the commercial connotation), Cowan's chore has been one of synchronization with bookings.

He figures that he has promoted almost \$500,000 worth of free space, including \$280,000 worth of Bulova spot announcements; 45,000 kits to Standard Oil gas stations, which cost the petrol company \$32,000, tied in with the picture; 1,200-line Fisk ads in 300 situations; 800 billboards for Mobilgas in the midwestern states; 160 billboards from Curtis Candy; tieups with Wheaties, etc.

Cowan got the advertisers to build the signs for his Times Square chase scene, and then they took them away for private use. Otherwise he received nothing. Some exhibs in the midwest have cracked that these free ads on the screen are frequently charged for by the theatres which book commercial shorts, but Cowan contends that the trademarks are but part of a natural chase sequence, and not commercially aligned.

Harpo Marx is flying back July 25 from London where he is currently at the Palladium, partnered with Chico Marx, in order to make the world preem July 29 at the Palm-Stage, Detroit.

Cowan was with the Marxes in London, having just gotten back. He has an ABC (Warner Bros. affiliate) film production deal; also one in France, he says, which he plans putting into effect shortly.

## Gruen Files to Stop 'Love Happy' Release

Hollywood, July 12. Lester Cowan Productions, Artists Alliance and the Bulova Watch Co. have been hit by an injunction suit filed by Gruen Watch Co. to prevent release of Cowan's "Love Happy."

Court battle grows out of Gruen's claim that producer promised to use a large neon sign bearing an illuminated clock, marked "Gruen Watch Time" in the picture. Deal was set by Walter Kline. Watch outfit alleges it put up coin for the displays. Later, complaint says, Cowan asked Gruen to "donate large sums of money" for a joint ad campaign on the picture. Upon getting their refusal, suit charges, Cowan went to Bulova and commenced negotiations to substitute their product.

## Templeton's 1st Indie

Amarillo, Tex., July 12. "Thunder in the Dust," the first indie venture for George Templeton, former assistant director, and scenarist Alan LeMay, is expected to start under way here within the next several weeks on location here. Film is based on LeMay's screenplay, with Templeton directing.

Featured are Robert Preston, Cathy Downs, Chill Wills, John Barrymore, Jr., and Robert Sterling.

## Collarites, Publicists Pushing Their Demands To a 'Showdown' Stage

Homeoffice whitecollarites pushed their fight for a new contract with the major companies to a showdown stage this week with preparations for a possible early walkout. Screen Publicists Guild sounded their membership last night (Tues.) on a proposal "to take all measures necessary to force the companies into a settlement" and it's expected that the 2,500 members of the Screen Office & Professional Employees Guild will follow suit shortly.

SPG's walkout threat came on the heels of another failure last week to reach an agreement. Through intermediary channel of the Federal Conciliation Service, Major Leslie Thompson, RKO labor relations exec and industry spokesman, offered to renew the old pact with the publicists minus the double severance pay clause. SPG flatly rejected proposal as below its minimum bargaining terms.

Fitting in with the union's strategy to hit the major companies from all directions, New York City councilman Eugene Connolly introduced a resolution into the council demanding an investigation of film theatre prices. It is understood that Connolly, an American Labor Party member, called for investigation to support the unions' contention of alleged "exorbitant" profits in the film industry. Connolly's resolution, however, received little support from other council members.

Meantime, the AFL wing of the homeoffice whitecollarites, Local H-63, have initiated preparations for talks for a new contract to replace the ones expiring on Aug. 31. Local H-63 has current pacts with Warners, Universal, and several smaller companies, including the major-owned music publishing outfits.

## Circuits Beat

Continued from page 1

rush now brewing to cop a bill of health via voluntary sales.

The circuits do not want to wait until a ruling forces them to take the action. For one, they would have to defend costly anti-trust actions. Secondly, by carefully selecting their competitors now, they are assured of friendlier relations in the same towns and a fairer shake. Number of exhibs have already been approached and asked to make reasonable bids on theatres.

Circuit ops concede that by selling now instead of two years ago, they have passed the peak on price. However, profits were so solid at that lush time that they feel the difference in price is warranted by what was garnered over the two or three years.

Price Standard Asking price quickly being circulated among prospective purchasers now varies between three and four times the average net after taxes. Few of the circuits have set the formula with the average figure computed before taxes but they have met tough resistance from prospective buyers and their banks. The price tag is considerably down from the five to seven times net demanded during the lush 1946-1948 stretch.

After the current drive for voluntary sales really gets going, insiders believe the entire structure of circuits will be changed. They say there will be far fewer giant chains of 100 houses and over and plenty more in the 25-75 theatre bracket than there are now. Moreover, the buying wave is expected to lead to far less concentration in particular territories, one factor which has spurred the Government in its trust-busting activities.

## No Brakes On Drive-Ins

Continued from page 5

that will eventually swell the total to 24 and more.

Pacific just debuted its 1,000-car Century and Sept. 1 opens the Whittier, which will be the largest on the Coast, taking care of 1,260 cars. A net admission of 54c a person for all over 12 years of age (kids under 12 are admitted free) can give a 1,000-car drive-in a nightly gross of \$1,080, figured on a minimum average of two-to-a-car. And the average goes higher. Add a minimum of 60c a car in concession sales (and here too, the average is the barest minimum), and it is easy to see how worried the conventional house operator is becoming.

### First All-Colored

Beyond the blueprint stage for Pacific are two drive-ins in nearby Compton. One will be an all-colored auto-theatre, believed to be the first in the U. S., and certainly unique in a section where Jim Crow is not practiced in the general amusement field. The drive-in, to be tagged the Skyline, will feature a mixture of white and Negro bills and other entertainment angles aimed particularly at the colored patron.

Even staid old Pasadena, Southern California's millionaire Gold Coast, is succumbing to the drive-in. Pacific just recently was able to beat down civic pride and obtain clearance for a new auto theatre. Circuit was also successful in putting the idea over in San Gabriel and Monrovia, heretofore barring ozoners.

Most popular patron-lurer for drive-ins in this territory, although not used by Pacific, is the \$1-a-car package deal. Operators in some sections started the ploy as long as a year ago to help stimulate a then-lagging business. They found it was good business. The appetite-breeding open air and an audience well trained in in-car dining by the numerous drive-in eateries started booming concession business and led to the addition of hot food lines to supplement standard popcorn, candy and cold drinks.

### Stomachs Satisfied

A car load of seven, even eight, bargain amusement buyers, particularly if mopetts form a large percentage of the load, can send several dollars into the ozone exhib's pockets while eating their way through a doublefeature bill. Heads of families figure they are still ahead, even if kiddies are always hungry. The parents have missed that 50-75c an hour for a baby sitter, plus a parking tab ranging up to 50c, or more.

Kiddie gluttony isn't overlooked by the smart drive-in operator, and he caters to their trade with features that include pony-rides, well-equipped playgrounds, merry-go-rounds, etc. Such attractions open early, so the family will be lured before showtime, can obtain good car locations and relax before, nightfall and the film-bill start.

### TOA Interest High

Development of the drive-in beyond the novelty stage as an amusement center will be a hot topic on the agenda of the September convention of Theatre Owners of America in Los Angeles. Conventional exhibs are expected to wax hot and heavy on such price-cutting tricks as the \$1 a carload, but the most serious threat to the regular film house is the movement by drive-ins to step up clearances. So far that is about the only protection, outside of central locations, that the conventional film palace has had against its rugged outdoor cousin.

The clearance threat has become serious in the San Francisco territory, where a number of drive-ins are asking distributors for an earlier break on pictures. This has led to blast from Fox-West Coast, circuit threatening to start a price war, even to trimming Frisco first-run prices to a 50c level and admitting all kids free if auto-theatre demands are met by distributors.

### Polio Threat to B.O.

With polio starting a slow upward march of the Coast, the regular film house is likely for another drop in patronage which will be picked up by the drive-in. Exhibs still remember last year's polio epidemic where, in a city like San Diego all children were barred from the conventional showcase but were permitted by health au-

thorities to attend drive-ins if remaining in the automobile.

Health, clearance and price advantages are enough to give drive-ins an edge on the all-year house, but latter is aiming to fight giveaways with free merchandise of their own. Auto-theatres have been using free television sets, refrigerators and new automobiles among the customer lures, and a number of Coast conventional houses are up to the same tricks, with a corresponding business jump, particularly on the free auto nights.

## Reade Ozoners in East Dish Frills With Films

Firm believer in extra-curricular frills for both pop, mom and the kids at its two drive-ins are Walter Reade Theatres. Chain operates its own concessions at its 9W Drive-in at Kingston, N. Y., and the Woodbridge, N. J., Drive-in. Both generally gross about 50% of the night's gross on take from hamburgers, soda pop, etc.

While no drive-ins in the metropolitan area boast laundromats, as do some on the Coast, Reade's Kingston ozoner recently installed a large screen television set at the base of its screen tower. A high, directional antenna gives good reception and the set has proved a distinct novelty for Ulster County residents since the section is too far north from New York videowise.

Laundry deal, as practiced on the Coast, damp dries the patron's wash ready to be picked up when the customer leaves the drive-in. Generally the admission stub retained after entering the ozoner is used by the spot as the laundry check. Rub-a-dub-dub routine may be the last word in customer lures to date, but next season the Reade loop avers it's going to have a miniature railroad.

## Pix Admen

Continued from page 7

recorded music on film to be used for TV, however, some means must be devised of overcoming that obstacle. Only solution to date has been to turn out the trailers sans music, although several of the companies have attempted to use them on the air with music synchronized from disks. Need for the trailers to be specially produced was pointed up by Par prez Barney Balaban, who declared in a note to TOA exec director Gael Sullivan:

"I cannot emphasize too strongly the desirability of establishing the highest possible standards for the production of these trailers. They must show our product and our industry in the best light. It would be most unfortunate if a trailer is poorer in quality than the television program which precedes or follows it. In such instances, the comparison would be harmful and, therefore, should be avoided."

RKO ad chief S. Barret McCormick, who has done considerable experimentation with video, disclosed the RKO studios had produced a special TV trailer for the new Robert Mitchum starrer, "Big Steal." Film, with room for local copy, runs one minute and was lensed with no musical background. They are to be made available to exhibs at all RKO exchanges, with exhibs having to follow through by buying their own time on TV stations, same as they do for radio transcriptions. McCormick said RKO has also turned out three special TV trailers on "Mighty Joe Young" and will continue to produce them on all top pictures if exhibs continue to use them.

Universal is also providing trailers now for all top product, having done so since last year's "Family Honey-moon." Unlike RKO, however, U releases them through National Screen Service, which tags on an additional \$25 charge to the regular theatre use. Republic, as representative of the smaller companies, is convinced that specially-made trailers are needed but is holding back on them to determine what direction TV will take. Rep, nonetheless, bought time on N. Y. tele stations before and after the recent Ezzard Charles-Joe Walcott fight pickup for specially-prepared spot plugs for its current "Red Menace."



# "SORROWFUL JONES' WINNER IN NATIONAL BOXOFFICE DERBY!"

REPORTS VARIETY

"Hope's 'Sorrowful' Brightens L.A."



"Hope Sockeroo Frisco"



"Jones' Tops Philly"



"Hope Huge Cincy"

"Hope Hypoes Pitt Via Smash Figure"



"Jones' Happy Detroit"



Jones' Paces K.C."



Longest Run In Ten Months At N.Y. Paramount!



Boxoffice  
Fireworks At 35  
Key Fourth-of-July  
Engagements!

## BOB HOPE · LUCILLE BALL

in Damon Runyon's

# "Sorrowful JONES"

with Wm. Demarest · Bruce Cabot · Thomas Gomez · and introducing MARY JANE SAUNDERS

Foreword narrated by Walter Winchell

Produced by Robert L. Welch · Directed by Sidney Lanfield

Screenplay by Melville Shavelson, Edmund Hartmann and Jack Rose · Adapted from a Story by Damon Runyon and a Screenplay by William R. Lipman, Sam Hellman and Gladys Lehman

### A PARAMOUNT GOLD RUSH HIT!



play him to  
win, boys!

## Picture Grosses

### 'Stratton' in Control Of Denver at \$20,000

Denver, July 12.

"Stratton Story" is topping the town, and is holding. Going into third week are "Sorrowful Jones" at Denham, "Tulsa" at Broadway and "Quartet" at Vogue.

#### Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Tulsa" (EL) (2d wk). Poor \$5,000 but holding. Last week, good \$7,000.

Denham (Cockrill) (1,750; 35-70)—"Sorrowful Jones" (Par) (2d wk). Good \$12,000 and holding. Last week, big \$19,000.

Denver (Fox) (2,525; 35-74)—"House of Strangers" (20th) and "Mutineers" (Col), day-date with Esquire. Fair \$14,000. Last week, "Sand" (20th) and "Night Unto Night" (WB), fine \$18,000.

Esquire (Fox) (742; 35-74)—"House of Strangers" (20th) and "Mutineers" (Col), day-date with Denver. Poor \$2,000. Last week, "Sand" (20th) and "Night Unto Night" (WB), fine \$3,500.

Orpheum (RKO) (2,600; 35-74)—"Stratton Story" (M-G) and "Sons of Adventure" (Rep). Big \$20,000. Last week, "Barkleys of Broadway" (M-G) and "Home in San Antonio" (Col) (5 days, 2d wk), poor \$7,500.

Paramount (Fox) (2,200; 35-74)—"Younger Brothers" (WB) and "Manhattan Angel" (Col), day-date with Webber. Poor \$7,000. Last week, "Lucky Star" (UA) and "Siren of Atlantis" (UA), poor \$5,000.

Rialto (Fox) (35-74)—"Rim of the Canyon" (Col) and "Blazing Trail" (Col). Poor \$2,500.

Vogue (Wolfberg) (600; 60-74)—"Quartet" (EL) (2d wk). Fair \$2,200 and holding. Last week fine \$3,300.

Webber (Fox) (750; 35-74)—"Younger Brothers" (WB) and "Manhattan Angel" (Col), day-date with Paramount. Poor \$2,000. Last week, "Sand" (20th) and "Night Unto Night" (WB), fine \$3,500.

### 'Lady Gambler' 15G; Rest of Buffalo H.O.

Buffalo, July 12.

Mostly holdover this week, with "Neptune's Daughter," in its second week, still doing well. Ditto "Jones." "Lady Gambler" is the lone newcomer, dualted with "St. Ives."

#### Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Neptune's Daughter" (M-G) (2d wk). Around \$12,000 after good \$19,500 last week.

Great Lakes (Par) (3,400; 40-70)—"Sorrowful Jones" (Par) (2d wk). Fine \$14,000 after \$22,000 last week.

Hipp (Par) (3,400; 40-70)—"My Gal Sal" (20th) and "House on 92nd Street" (20th) (reissues), \$7,000. Last week, "Special Agent" (Par) and "Bomba" (Monro), \$8,000.

Lafayette (Basil) (3,000; 40-70)—"Lady Gambler" (UI) "Secret of St. Ives" (Col), \$15,000. Last week, "Calamity Jane and Sam Bass" (U) and "Crime Doctor's Diary" (Col), \$11,000.

Century (20th Cent.) (3,000; 40-70)—"Red Menace" (Rep) and "Grand Canyon Trail." Maybe \$8,000. Last week, \$10,000.

### New Pix Up Montreal; 'Bride' 15½G, 'Street' 14G

Montreal, July 12.

New entries in all but one of the deluxers is pointing up returns despite hot weather. Only holdover is Metro's "Barkleys," which is still up with the leaders.

#### Estimates for This Week

Loews (C.T.) (2,855; 40-65)—"Barkleys of Broadway" (M-G) (2d wk). Neat \$14,500 following a sock first of \$18,500.

Capitol (C.T.) (2,412; 34-60)—"Bride of Vengeance" (Par). \$15,500. Last week, "Bride" (M-G), \$14,500.

Palace (C.T.) (2,625; 34-60)—"Forbidden Street" (20th). \$14,000. Last week, "It Happens Every Spring" (20th), \$9,000.

Princess (C.T.) (2,131; 34-60)—"El Paso" (Par). \$13,500. Last week, "Knock" (Col) (2d wk), \$7,500.

Imperial (C.T.) (1,859; 26-45)—"Big Jack" (M-G) and "Affairs of a Rogue" (M-G). \$5,000. Last week, "Fighting O'Flynn" (U), \$7,500.

Orpheum (C.T.) (1,040; 34-60)—"Africa Screams" (UA) and "Gay Amigo" (UA). \$10,000. Last week, "Champion" (UA) and "Seal Island" (UA) (5th wk), slow \$3,000.

### KANSAS CITY

(Continued from page 9)

(reissues). Opened Friday and shows moderate pace, \$3,500. Last week "G-Men" (WB) and "Casablanca" (WB) (reissues) strong all the way and held an extra day. Eight days, \$5,500, big money in this little house.

Kimo (Dickinson) (500; \$1,200)—"Red Shoes" (EL) (12th wk). Fine \$2,200, and shows no signs of letting up. Last week (11th), fat \$2,500.

Midland (Loew's) (3,500; 45-65)—"Neptune's Daughter" (MG) (2d wk) with "Some of the Best" replacing usual second feature. Continues big splash for \$12,000. Last week big holiday weekend boosted trade to sock \$24,000, best house has had in months.

Paramount (Paramount) (1,900; 45-65)—"Sorrowful Jones" (Par) (3d wk). Holding nicely at \$9,000. Last week, with holiday prices on Monday held up for \$12,000, very nice second week.

Roxy (Durwood) (900; 45-65)—"Manhandled" (Par) and "Special Agent" (Par). Moderate \$3,500. Last week, "Lust for Gold" (Col) and "Riders of the Whistling Pines" (Col). \$4,500, nifty.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)—"It Happens Every Spring" (20th). Opened Wednesday and strong from first day. Looks for \$10,000 in eight days. Last week, "Sand" (20th), started strong with personal appearances opening day by George Jessel, Coleen Gray, Nancy Guild and Barbara Lawrence, but mild balance of the week for \$13,000, average.

### 'Manhandled'-Ink Spots Nifty \$25,000 in Clev.

Cleveland, July 12.

Elks' convention, cool weather and vaude are hyping boxoffice to season's best, with State's Ink Spots latching on for fat \$25,000 on heels of Palace's hefty \$30,000 in vaude return. "Wizard of Oz" is soaring in reissue as it goes into third week at smaller Ohio.

"Neptune's Daughter" is holding its own in second week, as is "Fountainhead," with "Illegal Entry" moving into top figures.

Estimates for This Week

Allen (Warners) (3,000; 55-70)—"Illegal Entry" (WB). Neat \$11,000. Last week "Not Wanted" (FC), \$7,000.

Hipp (WB) (3,700; 55-70)—"Fountainhead" (WB) (h.o.), \$12,000 after \$18,500 last week.

Palace (RKO) (3,300 55-70)—"House of Strangers" (20th), \$15,500. Last week "The Judge Steps Out" and 8 acts vaude, smashing \$30,000.

State (Loew's) (3,500; 55-85)—"Manhandled" (Par), with Ink Spots on stage. Neat \$25,000. Last week "Neptune's Daughter" (M-G) \$21,500.

Sillman (Loew's) (2,700; 55-70)—"Neptune's Daughter" (M-G), in switch from State \$14,000. Last week, "Wizard of Oz" (M-G) \$12,500.

Ohio (Loew's) (1,200; 55-70)—"Wizard of Oz" (M-G), in switch from Sillman, \$7,500. Last week, "Edward my Son" (M-G), switch from State, \$5,000.

### 'Jones' 21G Day-Date In Port., Ore.; 'Sand' \$9,400

Portland, Ore., July 12.

Big name transient attractions are cutting deeply into boxoffice receipts of first-run houses this week. "Sorrowful Jones" and "Sand" are faring well.

#### Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Ma and Pa Kettle" (UA) and "Smoky Mountain Melody" (Col) (3rd wk). Good \$7,000. Last week, big \$12,400.

Mayfair (Parker) (1,500; 50-85)—"Red Menace" (Rep) and "Duke of Chicago" (Rep). So-so \$3,800. Last week, "The Younger Brothers" (WB) and "Boston Blackie's Chinese Adventure" (Col) (8 days). Okay \$5,700.

Oriental (H-E) (2,000; 50-85)—"Sorrowful Jones" (Par) and "Hold That Baby" (Mono), day-date with Orpheum. Excellent \$6,700. Last week, "Cover Girl" (Col) (reissue) and "You Were Never Lovelier" (Col) (reissue), fair \$4,300.

Orpheum (H-E) (1,750; 50-85)—"Sorrowful Jones" (Par) and "Hold That Baby" (Mono), also at Oriental. Sock \$13,400. Last week, "The Window" (RKO) and "A Woman's Secret" (RKO), good \$7,000.

Paramount (H-E) (3,400; 50-85)—"Sand" (20th) and "Lost Tribe" (Col). Big \$9,400. Last week,

### The Switcheroo

In a switch from the usual procedure, Brandt's Times Square theatre did not play up the fact that Lorraine Day had a minor role in "Border G-Men," which played there last week. The film made by RKO as a low-budgeter in 1938 billed Miss Day as Lorraine Johnson, which is her legitimate tag. The theatre is one of the string of 42d street grind houses, where it is almost an established policy to exploit name players who appeared in bit roles before they hit the jackpot.

One of the reasons for not using Miss Day's name as a come-on was the feeling that the oater fans lay out their hard earned coin to see the action and gunplay rather than a name star.

"Lust for Gold" (Col) and "Search for Danger" (Mono), excellent \$8,800.

United Artists (Parker) (895; 50-85)—"Neptune's Daughter" (M-G) (3d wk). Nearly \$6,000. Last week, terrific \$9,200.

### 'Sorrowful Jones' Just A Title, 17½G in Prov.

Providence, July 12.

Breaking house records in first sesh and carrying over into second stanza is Strand's "Sorrowful Jones." Just fair are other stands with first-runs. Loew's State put hold on "Neptune's Daughter" for second. Heat wave has moderated but is far from over.

#### Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Big Steel" (RKO) and "Search for Danger" (FC) (2d wk). Good \$10,000 with first sesh catching nice \$15,000.

Fay's (Fay) (1,400; 44-65)—"Green Dolphin Street" (M-G) and "Brooklyn Orchid" (reissues). So-so \$6,000. Last week, "Easter Parade" (M-G) and "Killer McCoy" (M-G) (reissues), same \$6,000.

Majestic (Fay) (2,200; 44-65)—"Sand" (20th) and "Streets San Francisco" (Rep). Weak \$8,000. Last week, "Fountainhead" (WB), single bill, nice \$15,000.

Metropolitan (Snyder) (3,100; 44-65)—"True Glory" (U) and "You're a Sweetheart" (U) (reissue). Poor \$3,800. Last week, "California Straight Ahead" (U) and "Idol of Crowds" (FC) (reissues), also slow \$4,100.

State (Loew) (3,200; 44-65)—"Neptune's Daughter" (M-G) (2d wk). Very nice \$16,000 after hefty \$23,000 in opening sesh.

Strand (Silverman) (2,200; 44-65)—"Sorrowful Jones" (Par) (2d wk started Monday 11). First sesh was terrific \$17,500.

### SEATTLE

(Continued from page 8)

in pic, on premiere night helped roll up nice \$10,300.

Fifth Avenue (H-E) (2,349; 50-84)—"Neptune's Daughter" (M-G) and "Man About House" (20th). (3rd wk). Indicated good \$6,000. Last wk, big \$9,200.

Liberty (Theatres, Inc.) (1,650; 50-84)—"Stratton Story" (M-G) and "Some of the Best" (M-G) short. Paced at big \$12,000. Last wk, 2nd of "Lust for Gold" (Col), oke \$8,100.

Music Box (H-E) (850; 50-84)—"Ma and Pa Kettle" (U) (7th wk). Long run continues steady. Fine \$3,000. Nice \$3,100 last stanza.

Music Hall (H-E) (2,200; 50-84)—"Happens Every Spring" (20th) and "Night Unto Night" (WB). (4th wk). Fair \$3,500. Neat \$6,800 last stanza.

Orpheum (H-E) (2,600; 50-84)—"Fountainhead" (WB) and "Alimony" (EL). (2nd wk). Headed for nifty \$7,500. Last wk, nice \$12,300.

Palomar (Sterling) (1,350; 40-65)—"Lucky Stuff" (UA) and "Last Bandit" (Rep). (2nd runs), plus stage show. Indicated fair \$4,500. Last week, "Younger Bros." (WB) and "Impact" (UA), plus stage show, upped take to oke \$5,700.

Paramount (H-E) (3,039; 50-84)—"Sorrowful Jones" (Par). (2nd wk). Expect sturdy \$7,500. Last week, \$16,700.

Roosevelt (Sterling) (800; 50-84)—"Casablanca" (WB) and "G-Men" (WB). (2nd runs). Paced at \$3,500. Last wk, 2nd runs of "Laredo" (Par) and "Dream Is Yours" (WB), oke \$3,800.

### Schunzel's Pic Chore

Frankfurt, June 30.

Reinhold Schunzel, back in Germany from acting in U. S. legit, will team up with Guenther Stabenhorst in producing films. He formerly directed here.

One of their first offerings will be "Rape of the Sabine Women," taken from the stage play.

## Inside Stuff—Pictures

In one of the Ripleys of the film business, Metro's "The Search," bewailed as an instance of an adult pic which caught on with the critics but not the public, is now proving to be a big profitmaker for the company handling it. The film, acquired for M-G by Arthur Loew, Metro's foreign chief, has spurred to a \$850,000 domestic take and is still grossing \$7,500 weekly in the U. S. after a full year's distribution. Moreover, in the foreign market, "Search" is doing even better with a series of house records shattered behind it.

While the \$850,000 domestic gross is minor compared to the revenues which M-G customarily racks up, "Search" has proven a real earner against its cost to the company of less than \$300,000. That figure was paid Lazar Wechsler, Swiss producer, for all rights to the film.

Hence, Metro homeoffice staffers are at a loss to explain what all the shouting is about. "Search" cropped up again as a subject of debate on whether the American public wants adult films in the recent round-table discussion sponsored by Life mag. At that time, it was cited by film industryites as a disappointment to Metro boxoffice-wise when critics' raves failed to bring in the customers.

On the basis of strong word-of-mouth, film is getting plenty of dates at the present time. The likelihood is, Meteorites say, that the company will eventually capture a sensational \$1,000,000 profit on a \$300,000 investment.

Edward Small's project to film the life story of Rudolph Valentino is being threatened by Jan Grippo, producer of the "Bowery Boys" series at Monogram, who says he'll make a Valentino picture himself and claims material about the late star is in public domain. Small has been working on his "Life of Rudolph Valentino," off and on, for the past 12 years. He's spent about \$250,000 on story. Sheridan Gibney is now putting his last licks on a final screenplay and will produce for Small, who has announced a late summer or early fall start. Numerous writers worked on the story before Gibney was signed some months ago.

Small is also reported to have an unknown actor for the Valentino role, but he's keeping him under wraps until the cameras roll. Grippo says he will go to New York within two or three weeks to find an unknown for his film. Charles Marion is doing the screenplay for the producer of the Leo Gorcey series.

That fine couplet of Ogden Nash's "Candy is dandy, but liquor is quicker," could be adapted by some local poet to describe new-type breakaway glass developed at Universal for use in the studio's "Bagdad." In scene where Paul Christian knocks John Sutton through a window, the old type of candy glass was replaced by a transparent substance made of cellulose acetate and resin. The new stuff smashes more realistically than candy glass and will probably make confectionery windows obsolete. Candy glass has a tendency to become runny in extreme heat and frequently has cut players in scenes of violence. New material isn't bothered by heat and won't cut or scratch.

Bill providing for a Government film storage building or buildings, to be erected at Suitland, Md., southeast of Washington, has been introduced by Senator Herbert R. O'Connor (D., Md.). Ceiling cost of the project would be \$5,125,000.

The building would be attached to the National Archives. This is similar to the Library of Congress Film Project, shelved by Congress two years ago. That also called for the erection of a motion picture film storage and projection building for the library's own collection and for the films of other U. S. departments and agencies.

New series of film camera lenses, said to be able to focus better than the human eye, are being used for the first time by cameraman Joseph Biroc on both exterior and interior shots for United Artists' "Mrs. Mike." Lenses, known as the "Garutsa" for the man who developed them, reportedly can pick up simultaneously action taking place within six feet of the camera and background carrying into infinity, keeping the entire picture in absolute sharp distance at all degrees of distance. Lenses also, according to Biroc, capture full value of all scenery photographed.

Twentieth-Fox, for the second time within a few months, has promoted publication of a novel to break simultaneous with release of a film. Latest is "Slattery's Hurricane," on which American magazine is running a 20-page novelization in its current (July) issue. Picture goes into release this month. Company also promoted publication of "It Happens Every Spring," with book reviews breaking at the same time the film was released. In addition, the N. Y. Post serialized the story during the picture's run at the Roxy, N. Y.

Veterans Administration has invited eight film distributors to submit bids on 16m features and shorts with super-imposed Spanish titles to be screened at the VA hospital in Puerto Rico. Pix would be exhibited in the fiscal year which began July 1, 1949. Distributors include Loew's, Monogram, Republic, RKO, Warners, United World, Columbia and Paramount.

### Extempore, Where Lorre Began, Still OK in Vienna

Vienna, July 7.

Vienna still has three Extempore theatres. Actors there do not have to learn their parts, as in legit; they simply are told what the story is all about, hop on the stage and start talking. Vienna's three are Tschauer, Walcher and Fretzer, all in Ottakring, the workers district.

Just how they managed to exist, is another miracle. Fact, however, is that many stars of former days began their career extemporizing. Peter Lorre was one of them.

### 3D QUEBEC PROD.

Montreal, July 12.

With two modest successes behind them, "La Fortresse" and "Un Homme Et Son Peche," Rene Germain, president of Quebec Productions, last week announced a third pic, to be called "Le Cure du Village." Production is to start this month and Robert Choquette has been contracted to script "Village," which is based on a popular French Canadian radio serial.

Lise Roy, Ovila Legare and Denis Drouin, all local talent, have been signed to leading roles.

### Brit. Film Producers In Initial Steps To Hypo Export Setup

London, July 12.

Following swiftly on Harold Wilson's "export or die" advice to British producers, steps are being taken to develop the export organization of the British Film Producers Assn.

Two important appointments are to be made for the immediate future. First, which is expected to be announced in a few days, will be for a representative on the Continent who will act as personal liaison officer between the BFPA and British embassies and foreign governments. Second appointment will be for a London officer to take control of the export department at the London h.q. who will be responsible, among other things, for briefing the man on the Continent.

Decision to expand export-wise, notwithstanding the fact that the sellers' market is over, was taken because, in the main, British productions cannot recover their negative costs on the home market. BFPA execs are confident that substantial results should be seen in a short while.

Top priority for the new export experts will be the tackling of the French market, in which British pic are restricted to a maximum of 20 a year as against the 121 from Hollywood.



## "DECIDEDLY DIFFERENT"

—M. P. DAILY

## "HAS MUCH MERIT"

—FILM DAILY

**"GOOD AND EXCITING"**

—M. P. HERALD

## "CASE-HARDENED YARN"

**—BOXOFFICE**

## "OF THE BETTER CLASS"

## —THE EXHIBITOR

## "MANY NEW TWISTS"

—HOLLYWOOD REPORTER

**"EXCELLENT BOXOFFICE"**

**—DAILY VARIETY**

**"ENTERTAINING, SUSPENSEFUL"**

—SHOWMEN'S TRADE REVIEW

## "AWAY FROM STEREOTYPED"

**—VARIETY**



RKO  
PRESENTS  
V

# ROUGH SHOD

starring

RKO  
RADIO  
PICTURES  
V



**starring**

# ROBERT STERLING

**JOHN IRELAND • CLAUDE JARMAN Jr.**

# GLORIA GRAHAME

**JOHN  
IRELAND**

distinguished  
for his great  
role in "RED  
RIVER" . . .  
adds a new  
masterpiece  
of villainy!



**Produced by RICHARD H. BERGER • Directed by MARK ROBSON**

Screen Play by GEOFFREY HOMES and HUGO BUTLER

## Clips from Film Row

### NEW YORK

Alfred W. Schwalberg, Paramount's distribution vice president, has set the company's annual sales drive to run from Sept. 4-Dec. 3. Campaign will include nine pix with "Top O' the Morning," new Bing Crosby starrer, chosen as Paramount Week film. During the week, that of Labor Day, company shoots for a booking in every U.S. theatre.

James R. Grainger, Republic's executive vice president in charge of production, left the h.o. Monday (11) on an air tour of company branches in Jacksonville, New Orleans, Dallas, Kansas City and Chicago. He's due to return July 25.

New Jersey Allied's 30th annual convention will be held Sept. 12-14 at the Ritz Carlton hotel, Atlantic City. Meet with series of forums on industry problems. All-industry banquet to fete newly-elected officers. National Allied reps and industry generally is planned for the closing night of the conclave.

Bert Sanford, former sales chief for Altec Service Corp., appointed general sales manager for ABC Vending Corp. He'll also continue as consultant for Altec.

Expansion of Universal's exploitation and publicity forces is currently under way with the company taking on two new hacks. Maurice (Bucky) Harris, formerly employed by U on a week-to-week basis, has been hired as an exploiter. Paul Kamey named to lead the publicity forces. Abe Bernstein and Lou Gerard taken on for week-to-week work on two special campaigns. After extensive cuts, U's field force consists of one exploiter in San Francisco and two in Chicago.

Oscar A. Doob, John Murphy and Ernie Emerling, of Loew's theatre department, in Norwich, Conn., for opening of Loew's New Poli-tonight (Wed.). This is first addition to Loew chain in eight years and replaces an old theatre which will be demolished. Frank Sinatra, accompanied by Page Cavanaugh Trio, personating at opening ceremonies. He will play host at a cocktail party for press and civic leaders from all over Connecticut.

### PHILADELPHIA

Anti-trust suit against the majors brought by Jack and Anne Greenberg, owners of the Harbor theatre, Stone Harbor, N. J., is scheduled to resume hearings Sept. 7 in U. S. district court here. The Greenbergs protested the two-week advantage in clearance enjoyed by theatres in nearby Wildwood, N. J.

Mark Silver, district manager of United Artists, temporarily acting as branch manager of the local exchange. Salem Applegate is out of the post after a long tenure.

Isidore Epstein, Atlantic Theatre executive (South Jersey chain), is reported improving at Jewish hospital, where he was taken and placed in oxygen tent following a heart attack.

"The Fan," which premiered at the Arcadia last week, is the first break-in at the house since "Best Years of Our Lives," two years ago.

### ST. LOUIS

W. J. Rodell, Athens, Ill., lighted New Alvin, 300-seater. He formerly operated the Colonial, 200-seater, but when the owner of the building refused to renew the lease, Rodell and his family erected the new house.

Ira Rose purchased the Divernon, 200-seater, Divernon, Ill., from Earl Anderson. Rose owns and operates four other houses in Southeastern Missouri.

Newly organized Long Theatre Co., Inc., headed by State Senator Edmund V. Long, Bowling Green, Mo., has leased the Trojan, 300-seater, Troy, Mo., for 25 years from Charles B. Ruppel.

C. R. Paisley, who has taken over the Strand, 350-seater, Perry, Mo., changed tag to Mark Twain theatre.

The Frisina Amus. Co., Springfield, Ill., retagged the Orpheum, 1,500-seater, Hannibal, Mo. It's now Tom Sawyer. Mark Twain, creator of the Tom Sawyer of storybook fame, was a native of Hannibal.

The Turner-Farrar circuit, Harrisburg, Ill., opened its new Wash. 528-seater, Grayville, Ill. It replaces the old Premier, destroyed by fire last year.

Members of Community and Booster Clubs, Meredosia, Ill., mulling erection of new flicker house in town. At present Paul Durbin, Perry, Ill., has been op-

erating the Princess on a part-time basis.

Elliott Klein, Flat River, Mo., named manager of the Edwards & Plumlee circuit, new drive-in near Farmington, Mo.

Dean DuColumb, owner-operator of the Clinton, 250-seater, Beckemeyer, Ill., shuttered house when Village Board fixed an \$80-a-year license. DuColumb said the rate was excessive.

Sam Pirtle, head of the Pirtle Amus. Co., Jerseyville, Ill., convalescing in local hospice following major operation.

Lee Norton, owner of Grand, Sullivan, Ill., joined St. Louis RKO sales staff, vice Wallie Hamburg, resigned.

Harry Hynes, manager of St. Louis UI exchange, and his wife celebrated 39th wedding anniversary.

### CHICAGO

Plaza theatre, near northside nabe, looted last week by burglars who destroyed scenery, drapes and other equipment, and set a fire causing \$5,000 damages. Bandits got several hundred dollars in weekend receipts.

Censor Board, after reviewing 90 films during June, rejected indie "Sins of Father" and pinkie five: "Street Corner," "Fanny," "Secrets of a Ballerina," "Marriage Forbidden," and "Not Wanted."

Jerry Weiss now managing the Argmore.

Englewood theatre, southside vaud nabe house, remodeling.

Ray Smith joined All American Newsreel here as news and assignment editor. He was formerly with WCBS-TV station, N. Y.

Robbers who attempted to burglarize Grays Lake, Ill., drive-in cracked the wrong safe and got nothing. Other safe contained several thousand in weekend receipts.

Abe Platt takes over the late Dave Balaban's duties as northwest theatre supervisor for Balaban & Katz.

Universal has set world premiere for "Yes Sir, That's My Baby" at the Roosevelt, Aug. 10 with 100 day-and-date openings throughout the state following.

Ted Todd joins 20th-Fox special exploitation staff to work on "Come to the Stable."

Esquire theatre, sure-seater, turns first run for "Man About the House," 20th-Fox import.

"Paisan" bought for the Chi Warner circuit.

Bell-Aire, drive-in, opens July 22 in Joliet, Ill. Erected by Tom Wagner, the 1,000 car theatre cost \$200,000.

### DENVER

Harry E. Huffman, city manager for Fox Intermountain Theatres for 12 years, and in the theatre business for 37, is retiring to travel and devote more time to the development of his radio and television interests. He is president of the Aladdin Radio and Television Corp., which recently took over KLTZ here. Huffman will be succeeded by Hall Baetz, manager of the Utah-Idaho-Montana district, headquartered at Salt Lake City.

Jack McGee, city manager Cheyenne, Wyo., gets the Baetz job; Thomas Brennan, Laramie, Wyo., city manager, goes to Cheyenne; Robert Bothwell, Aladdin manager, Denver, goes to Laramie; Robert Lottio, Rialto, Denver, moves to the Aladdin; Gener Manzaneros, Salt Lake City associate booker, will manage the Rialto; Si Sanders, Salt Lake City booker, moves to Denver, succeeding Irene Coscolini, southern district booker, who goes to Cheyenne as assistant to Brennan; Wm. Dollison, northern district booker, moves to the booking job at Salt Lake City; Wm. Agren, Denver city booker, gets the northern assignment; and Davielle Hamlett, Agren's assistant, will handle the Denver bookings.

### KANSAS CITY

Theatreowners of the Kansas side last week protested to the city commissioners against renting of the Memorial building for boxing, wrestling and a hillbilly radio show. Theatreowners charged these entertainments are unlawful in the Memorial building. The city commissioners referred the matter to the three-man board of trustees which manages the building, and to the city legal department.

Memorial Hall, seating about 4,000, was built in 1923 as a memorial to veterans of World War I and the Spanish American War. It has been used for years for boxing sponsored by the

American Legion, and for wrestling sponsored by the Veterans of Foreign Wars. It was the advent of the radio show into the hall on Saturdays, beginning late in May, that brought the protest to a head. Theatreowners have been irked on premise it is money taken from their boxoffices.

City fathers are cooperating in the project to reopen the RKO-Mainstreet as the RKO-Missouri with several improvements in the immediate vicinity of the theatre. Fourteenth Street is being repaved from Grand Avenue to Baltimore, directly in front of the theatre. The fourteenth and Main street area also is being brightened by the installation of the new type, brighter street lights. Merchants in the area also are getting in the swing, an ice cream-candy kitchen across the street remodeling to the tune of \$20,000, and others in the area likewise sprucing up. Opening of the house, to be a major draw here, is set for late this month.

Sam Lawler, ad-pub chief for Fox Midwest Theatres, heads the special events committee for the Kansas City Centennial to be celebrated in 1950. Lawler's committee held its first meeting last week. The committee is screening ideas for presentation in parade, pageant and other events depicting history and progress of last 100 years here.

### INDIANAPOLIS

Associated Theatre Owners of Indiana estimated 60 drive-ins now operating in Indianapolis exchange area and making no complaints about business. Hot, dry weather very much in their favor. Many of them have done peak July business almost from start. They rated an important factor in current boxoffice slump at regular houses.

Boyd Sparrow, manager of Loew's, boosted "Neptune's Daughter" by sending girl in swimming suit on round of local pools in a yellow 1949 Packard to distribute booklet, "Instructions on Swimming," by Esther Williams. He also got attention for film with banner, "Baby, It's Cool Inside" on marquee during run.

Clayton Bond, Jr., transferred from Cincinnati to 20th-Fox sales staff here, replacing Jim Victory, recently called back to New York.

William Kelly has left United Artists to join the Eagle Lion sales staff in southern Indiana territory.

Walter Well's son, Bill, took over management of Weil theatre at Greenfield while home on vacation from Kentucky Military Institute.

B. L. Nickbarg sold the Lincoln, 400-seat, nabe house here, to Charles E. Mattox.

### BOSTON

Robert A. Grossman of Brain-tree appeared before the three-man board of select men and applied for a permit to erect an open-air theatre in East Braintree. Request will be acted upon at the next board meeting.

Additional land and buildings, assessed at \$17,000 adjacent to the Modern theatre, Brockton, have been acquired by co-owners Edward Kane and Morris Perlestein for elaborate expansion and renovations to the theatre. The Modern is operated by the Interstate Theatres chain, headed by E. Harold Stoneman.

James Mahoney, general manager of Interstate Theatres, married to Ellen Mountain of Arlington.

Theodore Vietri, veteran theatreman and former owner of the Crown, Lowell, is in Massachusetts General Hospital for an operation.

ATC chain has five nabes dark for the summer: the Regent, Norfolk Downs, Hyde Park theatre in Hyde Park, and the Plaza, Liberty and Roxy in Roxbury.

### BUFFALO

George J. Gammel, president of Gammel Theatres, elected president of the Motion Picture Theatre Owners of New York State, Buffalo area. Other officers include Robert C. Hayman, vicepresident; Henry G. Dilleuth, treasurer; Sidney L. Grossman, v.p.; Marian O. Gueth, secretary, and Jack A. Reed, sergeant-at-arms. New directors are Dalton Burgett, North Dittich, John Koils, alternate. Directors holding over include Constantine J. Basil, Lydia J. Behling, Harry Bernstein, Dilleuth, Menno Dykstra, James Eschelman, Gammel, Grossman, Hayman, Michael J. Kallet, Matthew M. Konczakowski, Merrit M. Kyser, Vincent R. McFaul, Ray Pashley and Reed.

### DALLAS

Several changes in managerial positions have been announced for Interstate's North Dallas theatres here. Manager of the Village for several years, Joseph Jackson will be in charge of Interstate's North

Dallas group, and Cornelius Webb, former manager of the Inwood, will succeed Jackson as skipper of the Village. Ames Cain, of the Lakewood, will move over to the Inwood, and Carl Cullum, formerly of the Circle, will take over as head of the Lakewood. William La Prade will be acting manager of the Circle.

The 200-seat Alba, in Alba, Texas, has been sold by H. A. Coleman to M. D. Watkins of Fort Worth.

Modernization program announced by Audry Cox for his Palace theatre, Lamesa, Texas. Cox owns and operates, in addition to the Palace, the Majestic theatre and the Yucca and Tower drive-ins of Lamesa.

The 350-seat Coolidge theatre, of Coolidge, purchased by Maurice Easterling, who plans on remodeling prior to reopening.

### INDEPENDENCE, MO.

President Truman's home town got a new first-run theatre when the Englewood was opened in the intercity suburban district. The new house, seating 1,001, keeps at four the number of theatres operated by the Associated Theatres, Inc.

Circuit makes its Granada, in the center of town, its key first run, but this house henceforth will split product with the Englewood. In order to make room for first-run product in the Englewood, Associated is closing down the Electric and converting it into a store building. Circuit also operates the Plaza, uptown house for B product, and the Maywood, subsequent-run. Independence first-runs play 14 days back of Kansas City first runs. New theatre was built by Englewood Enterprises, Inc., made up of local business and professional men. Associated has a 10-year lease with option for 10 more. Manager of the Englewood is Leonard Bruns, house manager in other spots for Associated.

### MINNEAPOLIS

Because of damage done to patrons' wearing apparel by chewing gum stuck on backs of and under seats, and in an effort to discourage and lessen customer gum chewing, most Minneapolis theatres have discontinued the sale of chewing gum at their candy counters. Theatres consequently are no longer liable to damage done to apparel even though gum is stuck around seat and gets attached to a patron's clothes. The fact that the gum wasn't sold on premises relieves the showhouse of liability and blocks claims and law suits.

President Bennie Berger of North Central Allied has called a directors' meeting for August to decide on a course of action that would be designed to "open the eyes of distributors who are demanding as high or higher rentals at a time when theatre grosses are in what is probably a permanent downward trend," Berger says.

### WINNIPEG

M. Triller, Dominion theatre-owner, reelected president of the Manitoba Motion Picture Exhibitors' Assn. Other officers reelected were S. R. Miles, v.p.; R. D. Hurwitz, treasurer, and B. K. Beach, secretary. D. Rothstein elected to newly-created post of second v.p. Resident directors elected were H. A. Morton, E. A. Zorn, I. Triller, B. Sommers and H. Prygrocki. Non-resident directors named include S. Pearlman, P. J. Lowe and Mrs. M. Hay.

Manitoba Exhibitors Assn. has launched a drive to unite all groups opposed to fast time with the idea of forming an "Anti-Daylight-Saving League."

### COLUMBUS

World theatre, city's only art house, ran into trouble in July during recent 11-day period of over 90-degree heat. Originally it had booked "The Fan" for a two-week showing but was forced to pull the pic at the end of a week. "Showtime," the British musical biog of George Edwardes, was hastily billed but only ran three days to nearly record bad attendance. In its place H. & S. Theatres, owners of the World, threw in "Brief Encounter" in a return engagement to bolster sagging receipts.

### DETROIT

Detroit's art and foreign film outlet, the Cinema, is going to experiment with some "unusual" American comedies. A tandem of W. C. Fields funnies will serve as advance scouts. They'll be shown the early part of August.

### SAN ANTONIO

Alfred E. Moore sold interest in Josephine theatre here, a deluxe nabe, to his partner, Tom Summers.

## Sears On Coast

Continued from page 3

needed second money. Reports are current here, however, that both owners have cooled off on the idea of anteing their own money.

It is reported that Miss Pickford claims the only money she ever got out of U.A. was \$50,000 in dividends in 1941. In addition, she is said to have declared the only advantage in being an owner-member of the company was the preferred terms she received on U.A.'s distribution of her personal productions. These have not been of a profitable nature.

In the face of its reported financial difficulties, U.A. is in a better position production-wise than it has been in some time. Four films are now before the cameras and another nine high-budgeters are ready to roll within the next six weeks. Company has not had four working simultaneously in more than two years. Shooting are R. W. Alcorn's "Johnny Holiday," Colin Miller's "A Kiss for Corliss," co-starring Shirley Temple and David Niven; Mickey Rooney-Sam Stiefel's "The Big Wheel," and Sam Bischoff's "Mrs. Mike" with Dick Powell and Evelyn Keyes.

Seymour Nebenzal's remake of "M" goes this month at the Churubusco studios, Mexico, and Douglas Kirk's "Two Hearts in Three-Quarters Time" is slated to roll in Vienna in July. In addition, Benedict Bogeaus' "Johnny One Eye" takes off in New York soon and Harry M. Popkin is scheduled to tee off either "Sheila" or "Dead on Arrival."

August entries will include Ronald Colman starring in "Champagne for Caesar," a George Moskov production; Robert Golden's "Guilty of Treason," James Nasser's "Joe Macbeth," and Stanley Kramer's "The Men" or "High Noon," depending on which script is readied first. Fred Zinneman has been signed to direct "Men."

## 'Brave' Biz

Continued from page 7

River," which copped \$12,300 for the similar four days. In Houston, the picture played to a 100% white audience, since there are no Negro balconies. Picture in that city drew a four-day gross of \$11,600, as compared with \$13,000 for "River."

UA still expects plenty of trouble both from local audiences and bluenoses in southern bookings on "Brave" but is pushing playdates on the basis of the Dallas and Houston openings. Company is also wary of reaction to the film in Washington, where it is scheduled to open soon at the Trans-Lux theatre.

## Almost 4-1 Ofay in Dallas

Dallas, July 12.

The first Texas runs of "Home of the Brave," at the Majestics, in Dallas and Houston, are grossing near capacity levels. In Dallas the entire second balcony is reserved for Negroes and has been SRO every showing. The opening of "Brave" drew a far above-average crowd with white attendance nearly 4-1 over the colored playes.

In the columns of the Negro newspaper, the Dallas Express, J. Clarence Davis, editor, declared that he had never seen a "motion picture with such a delicate subject more deftly and sympathetically handled." After seeing the picture, Davis said that the performance of the white actors in the film was outstanding. "Yet without prejudice it must be said that the acting of James Edwards stood out as a star of the greatest sort."

## Krim Exits EL

Continued from page 3

the following day in preparation for a European vacation of several weeks. EL's rep planned to the Coast Sunday (10) after spending one week in N. Y. He is not ready yet to announce his future plans but has several propositions under study.

Understood Krim was induced to prolong his presidency because it was felt that it would aid in negotiating for either the sale of EL or the investment of fresh capital in the company.





From "FILM BULLETIN"

## "PRESENT AND FUTURE PRODUCT MAKES LEO KING

It's becoming increasingly evident that M-G-M's silver anniversary year is going to be more than a milestone; it's going to be a turning point in the company's history. On the basis of quality of product viewed thus far during 1949, and a production slate which grows more formidable with every passing week, there can be no doubt that there are bright days ahead during this, the company's anniversary year."



WINNER OF  
"EXHIBITOR  
MAGAZINE"  
POLL OF  
THEATRES  
FOR "BEST  
PRODUCT AND  
FAIREST TERMS!"

## Easy Rests The Showman With M-G-M's Summer Hits!

### "Take Me Out To The Ball Game" (Technicolor)

Frank Sinatra • Esther Williams • Gene Kelly • Betty Garrett

### "The Barkleys of Broadway" (Technicolor)

Fred Astaire • Ginger Rogers • Oscar Levant

### "Edward, My Son"

Spencer Tracy • Deborah Kerr

### "Neptune's Daughter" (Technicolor)

Esther Williams • Red Skelton • Ricardo Montalban  
Betty Garrett • Keenan Wynn • Xavier Cugat

### "The Wizard of Oz" (Technicolor)

Judy Garland • Frank Morgan • Ray Bolger  
Bert Lahr • Jack Haley

### "Any Number Can Play"

Clark Gable • Alexis Smith • Wendell Corey • Audrey Totter

### "The Stratton Story"

James Stewart • June Allyson • Frank Morgan  
Agnes Moorehead • Bill Williams

### "In The Good Old Summertime" (Technicolor)

Judy Garland • Van Johnson  
S. Z. "Cuddles" Sakall • Spring Byington

### "The Great Sinner"

Gregory Peck • Ava Gardner • Melvyn Douglas • Walter Huston  
Ethel Barrymore • Frank Morgan • Agnes Moorehead

### "Madame Bovary"

Jennifer Jones • James Mason • Van Heflin • Louis Jourdan  
Christopher Kent

### "Scene of The Crime"

Van Johnson • Gloria DeHaven • Arlene Dahl • Tom Drake

# Wild Animal Producers Lucky If They Bring Themselves Back Alive

By WHITNEY WILLIAMS

Nairobi, July 12.

Getting treed by a wild elephant and filming 200 hippos entirely surrounding a small native boat are only two of the experiences George Breakston and Yorke Coplen can narrate upon their return to Hollywood from Africa late in August.

Duo has been in Equatorial Africa for past three months co-producing a wild animal feature, still untitled, for Republic. Starting out their partnership 18 months ago with "Urubu," filmed in Matto Grosso jungles of South America, they now have turned to Frank Buck activities and from their experiences thus far will be lucky to bring themselves back alive.

Breakston, who once was a screen juvenile, and Coplen are handling cameras themselves, as they did for "Urubu," and also will appear occasionally in picture. Their safari out of Nairobi, Kenya Colony, which they're using as base, consists of one white hunter and 15 natives. Equipment is hauled in three trucks and a jeep.

Even before they reached the wild animal country, pair ran into excitement. At Kampala, Uganda, en route to the Congo, they met up with a native uprising. Breakston reports that the streets literally ran with blood, from those killed and the 1,400 blacks who had to be lugged to hospital. Only evacuation was by boat, and they shipped out pronto.

## Flanked by Hippos

Their next excitement occurred on Kisikini Channel near Congo border. Taking a small boat, they paddled toward several hippos in the distance. Before they knew actually what was happening, they soon were surrounded by more than 200 of the huge beasts. Producers held their breaths, with uncomfortable feeling that should one of the animals suddenly come up under their craft they wouldn't stand a chance.

From there, Breakston and Coplen crossed into the Congo by the Mountains of the Moon to the Turbi Forest. Here, they moved into the pygmy country, and lived with these natives for two weeks. Breakston wrote that the pygmies with whom they bivouacked ate such dainty morsels as snakes, rats, raw elephant meat and other similar delicacies.

## Fleeter Than Elephant

Further thrills occurred when they reached the Sudan and entered the elephant country. In attempting to get close up to one huge bull elephant, Coplen was chased by the pachyderm and managed to scoot up a tall tree. Fortunately, the elephant didn't do any damage to the camera which

Coplen was forced to drop as he made a dive for the tree.

They now have approximately one-third of picture filmed, and have already travelled 3,400 miles through Africa getting this footage. With heat extreme, the rains are worse. But that makes picture-making in the jungles, and after refreshing themselves briefly at Nairobi they're out in open again where they expect to get enough action to complete this Republic picture.

## Drive-in Parity Over—Berger

Minneapolis.

A North Central Allied survey shows that most of the new and recently opened drive-in theatres in the territory's smaller situations are having tough sledding. There has been a veritable mad rush to build these ozothers almost everywhere, including even communities with as little as 2,000 population, but they aren't proving to be the expected gold mines, according to North Central Allied advices. It's only in the larger towns where the outside stands, for the most part, are cashing in strongly, the survey indicates.

These developments have prompted a prediction by President Benjie Berger of North Central Allied that, as far as the smaller towns are concerned, the "orgy" of drive-in theatre construction is over. He even believes that after this summer there won't be any more of the ozothers built outside of the larger centers and that many of the smaller town drive-ins will be permanently shuttered.

## New Amarillo Theatre

Amarillo, Texas.  
A 400-car Sunset drive-in opened near here by Johnnie Blocker.

## 1,100-Car Houston Theatre

Houston.  
Under construction here is the Post Oak drive-in being built by J. S. Groves at an estimated cost of \$200,000. It has been designed as a dual operation, with films shown on both sides of the screen tower. Capacity will be 1,100 cars. The ozoer will be opened as a single 530-car capacity situation first.

## One for Beeville

Beeville, Texas.  
Construction started here on 350-car \$75,000 Bronco drive-in, located three miles north of here on the San Antonio highway. A. M. Gaines is owner and operator.

## Robstown, Texas, Gets Driveln

Robstown, Texas.  
New 400-car drive-in announced here for Robb & Rowley United Theatres, at cost of \$125,000.

## Dumas (Texas) Opening

Dumas, Texas.  
The 400-car Prairie drive-in opened here after several delays caused by heavy rains. Plant is owned and operated by Mr. and Mrs. Bob Powell, Jr., who also own and operate the Star and Evelyn theatres here.

## Ex-RKO-ite Opens in Texas

Grand Prairie, Texas.  
The 500-car Downs drive-in opened here by Tim G. Ferguson & Associates. It's located near the Arlington Downs racetrack. Ferguson is a former salesman for RKO.

## Vancouver Openings

Vancouver.  
Accommodating 636 cars, the Louhedge Drive-in opened recently. It is located on city's outskirts. Bill Boyd's drive-in at Kelowna is another new one hereabouts.

## Wash. Circ's 400G Theatre

Cuyahoga Falls, O.  
Washington theatre circuit plans new \$400,000 theatre, with construction to start soon. House will be on State road, Cuyahoga Falls, and will replace one originally announced by the circuit for Front street, across from the present Falls theatre, which it has operated for 25 years.

## One for Lamarque, Texas

Lamarque, Texas.  
Construction started on \$125,000 drive-in to be owned and operated by Moran K. McDonald.

## 3 U's in Chi in Aug.

Chicago, July 12.

Universal will have its peak simultaneous Loop showing next month with three pix playing Loop houses.

"Take One False Step," set for Chicago Aug. 5, will be the first U film to play the B&K flagship since "My Man Godfrey" in 1936. Same week "Yes Sir, That's My Baby" goes into B&K's Roosevelt, and "Calamity Jane" into RKO Palace. Last big U pic to play downtown was "City Across the River" at Oriental (Essaness). B&K bookings indicate continuation of Universal trend away from the RKO Palace and Grand.

## Small-EL

Continued from page 3

balking at all proposals so far because their nature spelled loss of control by him. Big question still remains as to the source of sufficient outside coin to carry the company along since it is unlikely that Small will put up the initial sum contemplated on a lesser deal.

Assumption of production control by Small on a profit-sharing basis is being sought by Young to solve the company's product problem. Small undoubtedly brings with him a substantial number of properties and rights to others. EL is currently scraping the barrel and must subsist in the next couple of months on reissues and British films.

It is expected that the deal will be agreed upon if not inked during the week. Reports indicate that it is already close to the signing point although there is no absolute assurance of successful completion since the talks have gone through a number of hot-and-cold cycles in the past week.

Semenenko, an important figure in the discussions, is booked for trans-Atlantic passage this week. Negotiators are therefore pushing proceedings along at a daily clip to clear all problems while the banker is still around.

## Mayers' Detour

Continued from page 3

Coast tomorrow (Thurs.) to be on hand when further talks take place.

Meanwhile, Edward J. Mannix, studio exec, reached the h.o. yesterday (Tues.) from Rome. He will join Mayer and Schenck in this week's confabs. Mannix, who was supervising preparation for shooting "Quo Vadis" in Italy next year, is slated to head west for the Coast Thursday (14) or Friday.

Mayer's contract expires at the end of September. There have been previous discussions on it between the studio head and Schenck, the last being in Florida during the winter. Understood no serious difficulties on renewal have cropped up and it is expected a new ticket will be drafted in the near future.

Talks of top Metroites mainly refer to the production program ahead involving a boost in the number of films to be made. The top-echelon is going over income figures of the company to determine the budget that can be laid out for Metro's heightened filmmaking.

Howard Strickling, studio publicity head, accompanied the Mayers east. They, with Strickling, are slated to return to the Coast at the end of next week.

Speedup of Metro production is already taking effect. Company has 15 pix being edited; nine in various stages of preparation, and five before the cameras. Metro, for many years, operated on a small backlog of product which rarely exceeded six completed films. First aim of the outfit is to go on a three-per-month releasing schedule with a one-per-week basis ahead.

## 'Patch' Bow in Mpls.

Minneapolis, July 12.

Dennis O'Keefe, Charles Coburn and Ruth Warwick, who play the romantic leads in "The Great Dan Patch," will come to Minneapolis for personal appearances at its world premiere at the local State theatre July 20. The premiere will precede the regular engagement at the house and tickets will be \$5 each, with the entire proceeds turned over to the Northwest Variety club's heart hospital fund.

Picture was produced by W. R. Frank, localite, who owns a large theatre circuit in the territory.

## Briefs From the Lots

Hollywood, July 12.

Seymour Nebenzahl will make "M" at Churubusco in Mexico City, starting in three weeks. John Brahm directs. Pic will be new version of film he made for UFA in 1932. Jennifer Jones starts her first British film, "Gone to Earth" in London. David O. Selznick will release in the Western Hemisphere through his SRO: Alexander Korda will distribute elsewhere. Republic won out against RKO in its claims to priority for John Wayne. He'll do "Sands of Iwo Jima" at the Valley lot first and then swing over to RKO for "Jet Pilot." Studios had been hassling over players services, but RKO gave up when its story wasn't quite ready. "Key to the City," first co-starrer for Loretta Young and Clark Gable since they did "Call of the Wild" in 1935, is rolling at Metro this week under production guidance of Z. Wayne Griffin, George Sidney directs.

Barbara Stanwyck's next role will be in Metro's "East Side, West Side," with James Mason, Van Heflin, Ava Gardner, Cyd Charisse and Mary Astor. Elmer Rhoden, Jr., head booker for Commonwealth circuit in the middle west, here huddling with Norman Siegel on promotion plans for forthcoming Par releases which are set in chain's theatres. "Blind Spot" is second Jack Skirball-Bruce Manning picture for RKO, rolling late this summer from script by Lionel Houser. Warners lightened up shooting schedule on "Perfect Strangers" by blueprinting 70 camera setups before lensing. Plan was worked out by Jerry Wald, Bretaigne Windust and Perry Marley. Frederic Frank will travel with Cecil B. DeMille when director goes out on road with Ringling Bros.-Barnum and Bailey Circus. Frank will help on the screenplay.

Metro will shoot "King Solomon's Mines" in Kenya Colony, Africa, in November, with special advance crew leaving here for Mombasa next month. Sam Zimbalist produces. Jerry Bresler swinging over from U to Columbia on new producer pact, with his first a documentary, "Day in the Life of a Detective." H. C. Potter draws the directing assignment on Metro's sequel to "Mrs. Miniver" and leaves for London Wednesday (13) to prep Sept. 1 start. Harry Joe Brown and Mickey Rooney joining forces for a new indie production unit. First will be "Bashful Buccaneer," which Brown shoots in West Indies in late fall. Paul Nathan, talent exec for Haj Wallis, has been at Princeton, N. J. talking with Sarah Churchill about film roles. Audrey Meadows getting extensive tests at Warners for femme lead with Milton Berle in "Always Leave Them Laughing." She left the Chi company of "High Button Shoes" to come to Hollywood for the tests.

Ed Gardner starts his "Pigfoot in Paris," his first independent film, in Puerto Rico within the next three months. Myrna Dell walked from the cast of 20th's "Turned Up Toes" when studio execs wouldn't give her a dressing room on the sound stage. She was replaced by Marion Marshall. Jack Saper, Hal Wallis' business manager, on his way to Rome to work with producer on start of "September." Joan Fontaine and Joseph Cotten, co-stars, leave Aug. 1. Metro closes down its cartoon department July 16 for two weeks to give all department's employees their annual vacations. New equipment will be installed while workers are absent.

Ken McEldowney, prexy of Oriental-International Films, winging back to Calcutta via Tokyo and Saigon after quick visit to Hollywood on production details for "The River," which he produces in India this fall. He returns in four weeks. Robert Soderberg draws scripting assignment on RKO's "A Woman's Place," after winding up scribbling of "Bed of Roses." J. Carol Naish makes his first screen appearance without makeup in three years in Metro's "The Knife." Erich von Stroheim, finished in Paramount's "Sunset Boulevard," sails from N. Y. for Paris July 22 to make three pix in France. John Ford brings John McGuire back to films in 20th's "Front and Center." Player has been Lieutenant Commander in the Navy for the past five years.

John H. Auer contracted as producer-director at Republic for another year, his fourth with that studio. Maureen O'Hara moves over to U from 20th Aug. 1 on her second loanout to the Valley lot, for co-starring role with McDonald Carey in "The Bowie Story," starring "Woman of Distinction," starring

Rosalind Russell and Ray Milland, before the cameras at Columbia this week. Edward Buzzell directs. Buddy Adler produces. "Child City," John Nesbitt Metro short about the Moose children's home at Mooseheart, Ind., will be preemmed at the Royal Order of Moose convention in Frisco Aug. 14. John "Skins" Miller, veteran vaudeur, doing choreography on comedy dance routine for Bob Hope in Paramount's "Where Men Are Men."

Charles Drake's first role under his new term contract with Universal is second male lead in "Story of Molly X." RKO rolled "Reluctant Romeo" Monday (11). Gil Lamb stars. Carl Foreman back with Stanley Kramer Productions, in which he's a partner, to screenplay "The Men" after winding his scribbling assignment on Warners' "Young Man With a Horn."

## Detroit Exhibs Sound Off on Sagging Biz

Detroit, July 12.

Detroit's most torrid weather in a score of years has film exhibitors blowing off steam at sagging business.

Dave Idzal, Fox manager, summed up most of the comments by saying: "Business is off considerably. It's hurt the neighborhoods more than the downtowns."

Idzal said his new summer stage policy, which went into effect two weeks ago with the Frankie Carle band, had been hurt by the heat. "The Carle show pulled in good crowds, but they didn't reach the numbers we had expected. It was a little disappointing, and it's the weather's fault."

Other exhibs stressed that the hottest spells have come on week-ends, causing just that much more damage at the b.o. But, despite all the gloom, a few pix, like "Sorrowful Jones," have done swell biz, which caused one big exhib to comment:

"Give us pictures like 'Sorrowful Jones' and heat or no heat we'll do good business."

## 'Waldorf' Sequel

Confabs on a proposed sequel to Metro's "Weekend at the Waldorf" will be held on the Coast shortly. Ted Sauter, publicity director for the Waldorf-Astoria, is in Hollywood now on a combined business and pleasure trip to confer with Arthur Hornblow, Jr., and other M-G execs on the contemplated sequel.

Sauter accompanied by his wife expects to remain on the Coast for four weeks.

## 16m Take

Continued from page 1

ventional 35m pix. United Kingdom contributes some 15% of overseas narrow-gauge revenues against its traditional 60% ratio of 35m coin.

Second best market is Brazil, which turns in some 10% of the entire overseas take. Latino country is trailed by France, which has the largest number of 16m outlets in the world, while contributing only 5% of the total take.

In a pattern hit during past few years, seven majors (all but United Artists) are distributing on their own in every country but Britain. In latter market, companies with the exception of Metro have been grooving 16m prints through franchise holders.

First in the field and the most active to date is Metro. Second largest is RKO, with Columbia, Warner Bros., Universal, 20th-Fox and Paramount following in that order. Par and 20th have only recently started their operations.

Companies have run into few if any complaints from their regular 35m customers. They are rigidly adhering to a policy of fixing clearances and selling only to those outlets with a comparable admission scale.

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A 20th Century-Fox Picture  
On Variety Stage—JANET BLAIR and HERB SHRIENER  
On Ice Stage—"SLAUGHTER ON TENTH AVENUE," starring CAROL LYNN

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## RADIO CITY MUSIC HALL

Rehearsal Center

June Haver Ray Bolger Gordon MacRae

## "LOOK FOR THE SILVER LINING"

Color by TECHNICOLOR

A Warner Bros. Picture

SPECTACULAR STAGE PRESENTATION

Paramount presents  
ALAN LADD  
The GREAT Gatsby  
PARAMOUNT  
WORLDWIDE THEATRE RIGHTS

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# 'BLACKLIST' COUNTER-OFFENSIVE

## Ed Kobak: All-Industry Consultant

If the plans of Ed Kobak, former president of the Mutual network, materialize, he will become the first major all-industry radio consultant and advisor. Kobak, who went into the consultation business following his exit from MBS, with Mutual as his initial client, has already made overtures to the other networks with the view toward expanding his role as a big-league freelance consultant in thrashing out industry problems. In addition, Kobak, it's understood, has also made some representations to the NAB.

Oddly enough, the radio industry, despite its nearly 30 years' sphere of influence in the communications picture, has never had a topflight consultant to step into the breach on legislative matters, etc.

It's known that Kobak, since his Mutual checkout, has had propositions from various out-of-radio corporations to step in on a high management level, but apparently the ex-MBS prexy wants to establish his niche permanently within the industry.

## Looks Like 11-6 in Favor of NBC On Nighttime Space Availabilities

When CBS board chairman William S. Paley grabbed off the cream radio talent for the Columbia roster, it was on the premise that everything else would fall into line, precipitating a rush of clients to fill all the open time segments.

Actually, the score today—on the basis of time availabilities for next fall—runs somewhat counter to that thinking, a situation stemming largely from recent advertiser cut-backs.

Conversely, NBC, in the face of the top talent exodus, has a brighter sales picture to present to its affiliates, with only a half of the number of CBS 30-minute nighttime segments open for sponsorship.

The score, as of today, reads: CBS, with 11 half-hours for sale between the hours of 7 and 11 p.m.; NBC, six half-hours for sale within the same time brackets.

Actually, seven 30-minute stretches show up on the NBC roster, but the deal now looks set for Blatz beer to move into the Thursday 9:30 p.m. niche with "Duffy's Tavern." Also, NBC has a hand-shaking agreement for the takeover of Friday night at 8:30 by a client currently on CBS. Nobody's tipping anything about it, but it's all set for the signaturing. That would leave NBC with five half-hours, upping CBS' availabilities to 12.

Columbia open periods include: Sunday, 10:30 to 11; Tuesday, 9:30 to 10; Wednesday, 10:30 to 11; Friday, 9:30 to 11; Saturday, 7 to 7:30; 8:30 to 9; 10 to 11.

NBC: Sunday, 6:30 to 7; 10:30 to 11; Monday, 10:30 to 11; Tuesday, 8 to 8:30; Friday, 8 to 8:30.

## Food Sponsors Still Like Radio

Regarded as one of the healthy signs for fall radio billings is the decision of Quaker Oats to climb back on the ABC bandwagon after a summer layoff. QA wanted to reevaluate the advertising media picture, debating whether to scram network programming in favor of putting all the accent on newspapers and mags. Last week it cast an affirmative vote for radio's potency.

As result Quaker Oats is re-buying the Peter Donald "Talk Your Way Out of This" for a three-times-a-week afternoon showcasing. Client bankrolled the show for a stretch this past season. It also had a kid show on Mutual.

Similarly heartening is the decision of another sponsor in the "food family"—Pillsbury Flour—to expand its programming next season, buying 45 minutes of late afternoon cross-the-board time for "House Party" and Galen Drake

## Baker Revives Beetle

Hollywood, July 12. Phil Baker is reviving his comedy show of early radio, with Beetle and Bottle as stooges. Baker is negotiating with former comedy aides Harry McNaughton and Ward Wilson for a return.

## UNIONS ACT IN SWEETS SEQUEL

The talent unions in radio—notably the actors, writers and directors—have become alarmed over the revelation of a "blacklist" designed to remove many of them from the employment ranks. The full impact set in last weekend, where it was established that William Sweets, as the first major "casualty," had been forced to resign as director of "Gangbusters" and "Counterspy" because of sponsorship pressure put on packager Phillips Lord. The top three unions, American Federation of Radio Artists, the Radio Directors Guild and the Radio Writers Guild, alerted themselves to the possible repercussions and gangup on those linked with Commie-tainted activity and held "suspect." The executive council of the N. Y. local of the RDG has already blasted the Sweets incident in a sweeping resolution.

The revelation that George Zachary and Marx Loeb have signed with Lord to take over the directorial assignments on the two sponsored shows vacated by Sweets when the stanzas return in the fall, has posed a problem for the Radio Directors Guild, which held an off-the-record meeting Monday (11) to determine what possible stand, if any, it could take to combat the scheduled all-out drive against the "list" names. Many within the RDG ranks were particularly distressed at Zachary's stepping into the Lord breach and taking on the ex-Sweets assignment, in view of his standing as a member of the Guild's national committee and his voice in spearheading Guild activity.

Members within each of the Guilds confess that they're frankly at a loss how far to go, recognizing that to invite a showdown on America's No. 1 topic would inevitably split all three unions wide open, and put many additional persons on the spot. This they want to avoid, yet realize that a "do nothing" attitude would be an open invitation to the "pressure" investigators to move in on a wholesale scale. AFRA, meanwhile, has set up a committee to probe the situation. The N. Y. council of RDG, however, really wants to work to combat the "blacklist."

### Background

In piecing the bits together, those close to the scene of operation see the origin of the "blacklist."

(Continued on page 34)

## Old Gold Shaving AM 'Amateur Hour' to 45 Minutes in ABC Shift

Old Gold is moving its AM version of the "Original Amateur Hour" out of the Wednesday 8 to 9 stretch on ABC and installing it on the Thursday at 9 period on the same network. But the client has decided to shave off 15 minutes, with result that, effective on the switchover date, July 28, it becomes a 45-minute format. Net result means a 15-minute loss in billings to ABC.

Just where the TV version of "Amateur Hour" winds up has still to be determined. Old Gold likes CBS' offer of Monday night 10 to 11, but can't get full station clearance. Web has been pressuring the bankroller to move in fast—or else—but OG wants a full network or nothing. If the Monday CBS deal falls through, OG may decide to stay put on DuMont or invite bids from other webs.

## Don Quinn's NBC Deal

Hollywood, July 12.

Don Quinn has signed a term contract with NBC giving the network first call on his services and such programs as his recently auditioned "The Halls of Ivy." Quinn has written "Fibber & Molly" since its inception.

NBC deal doesn't affect his status with the Jordans and he'll continue writing "Fibber."

## Y&R Setup Involving \$9,000,000

## GF Billings Eased By Weaver Exit

**White Paper**  
**On Whither Mutual**  
by  
**Frank White**  
(President, MBS)

One of the Many Editorial Features  
In the 4th Annual  
**Radio-TV**  
Review & Preview Number  
of  
**VARIETY**  
Out This Month

The resignation of Sylvester 'Pat' Weaver as director of radio-TV for Young & Rubicam, to head up NBC's video operation, has resolved a situation involving the agency's \$9,000,000 General Foods billings, cream account in the house.

It was fairly well established in the trade that GF for some time has been more than distressed over the succession of radio flops emanating from Y & R, including the Danny Thomas show, "Mr. Ace & Jane" and Jack Carson, latest of the programs to get the heave. All told, the Y&R flops on behalf of GF accounts are reported to have represented a time and talent outlay of some \$5,000,000 over the past three seasons, resulting in a situation where Weaver was practically "persona non grata" as far as the GF radio hierarchy was concerned.

Some quarters maintained that Y & R lucrative GF biz (the approximate \$9,000,000 channeled into the agency represents all media) was in jeopardy.

On the other hand, it's known that Everard Meade, who succeeds Weaver in the Y & R radio-TV directorship, has the complete blessings of the General Foods camp. It's recalled that, in seeking a successor to the Goodman Ace show, Weaver pitched up Henry Morgan to the client, with Meade, Weaver's assistant at the agency, favoring the CBS house-built "My Favorite Husband." Weaver was rebuffed by the client, however, on the Morgan proposal, with GF finally stringing along with Meade on acquisition of the CBS property.

## Dentifrice Buys Burns & Allen As 15G Package

CBS yesterday (Tues.) came through with a double-edged program sale coup, not only taking Burns & Allen off the "availability" rack, but at the same time enticing new business into radio. B & A have been sold to Block Drug Co., on behalf of its new Ammi-Dent dentifrice. Veteran comedy team goes into the Wednesday night at 10 period on Columbia, thus making for a three-way parlay of Groucho Marx, Bing Crosby and B & A. Teoff date is Sept. 21.

Client, new to radio, is buying the full web facilities. Price reported paid to CBS for the show is \$15,000 a week. That's exclusive of time.

CBS grabbed off B & A under an exclusive contract with a weekly guarantee, following cancellation of their NBC Thursday night show by General Foods.

## Bob Montgomery For 'Non-Controversial' Gab Show Eyed By Lee Hats

Lee Hats, which is dropping Drew Pearson on ABC after the Aug. 28 broadcast, is shopping for a "non-controversial" gabber, and may pick up Robert Montgomery. Jack Wyatt, radio-TV director of the Grey Advertising agency, which takes over the Lee account from William H. Weintraub Sept. 1, is now in London negotiating with the film actor, who is working on a British film.

ABC stands to gain by the deal, inasmuch as the new Lee show will probably go to the web. Later also keeps the Pearson stanza, for which Adam Hats has signed an 18-month non-cancellable contract via Weintraub. Lee is moving all its ad business to Grey, which is now handling Disney Hats, one of its divisions.

## IRVING BRECHER WEST; BOTH 'RILEYS' LOOK SET

Irving Brecher plans returning to the Coast this weekend when he will make his decision about the title role player in the video version of "Life of Riley." That's slated to kick off Oct. 4.

The regular William Bendix AM series resumes Oct. 7. Both are for Pabst Beer, and both outlets via NBC. Bendix will originate from Hollywood but, until the kinescope is improved the TV series will stem from New York. This will necessitate the package producer shuttling between both coasts. Meantime Alan Lipscott, scripter on "Riley" (AM version), is vacationing east.

## ABC Documentary On U. S. Loyalty

ABC network has started initial research for an ambitious documentary scheduled for airing either in September or October to be built around America's No. 1 headline grabber: the question of loyalty. ABC says it will pour the same amount of coin and effort into this one as it did with last season's "Communism: U.S.A." The "loyalty" documentary will embrace such prominent incidents as the Hiss and Coplon cases; the overall concept of the House Un-American Activities Committee, the "Hollywood 10," the pitting of Rep. Thomas against David Lillenthal or some other national figure, etc.

Robert Saudek, the web's veepee in charge of public affairs programming, is currently blueprinting the format. No scripters have been assigned as yet. The web promises that the whole kick-around of loyalty will be on an objective level; that both sides will be given equal emphasis.

## Sleeping Pills Traffic To Get WOR (N.Y.) Airing

WOR, N. Y., is prepping a documentary expose on the sleeping pills racket, using wire-recorded interviews with sedatives-addicts at flop houses and mental institutions. Health officers, U. S. Food and Drug Commission staffers and narcotics squad refs were surveyed on details of the sleeping pills traffic.

Howard Merrill is scripting.

## Haymes Subs Crosby

Hollywood, July 12. Dick Haymes has been set to replace Bob Crosby on "Club 15" radio show this fall. Stanza sponsored by Campbell Soups, airs over CBS web five days weekly.

Haymes will head the program handling the 15-minute stint each day. Andrews Sisters will assist on Monday, Wednesday and Friday and Modernaires and Evelyn Knight join Haymes on Tuesday and Thursday throughout the season.

## 'Ode to a Cable-Less Station'

by  
**J. Leonard Reinsch**

Another byline feature in the  
4th Annual  
**Radio-TV**  
Review & Preview Number  
of  
**VARIETY**  
Out This Month

## ABC Gets Talent Urge, Too; O & H Set for Exclusive

It's now ABC that's moving into the bigtime talent picture via variations of the deals initiated by CBS and carried over into NBC thinking.

Deal was set for inking late yesterday (Tues.) whereby ABC would grab off the "Ozzie and Harriet" situation comedy. Show was dropped recently by International Silver in a cutback on the company's advertising appropriation.

Ozzie Nelson is currently in N. Y. to wrap up final details, which involves a guarantee similar to the deal CBS' William S. Paley made with Burns & Allen, with the web in turn taking the rap on finding a bankroller.

Show was last priced at \$13,000 gross, including agency commission, but ABC says the guarantee is "under \$11,000."

## CY PITTS QUILTS Y&R TO JOIN TED ASHLEY

Cy Pitts has resigned as supervisor of radio and tele programs and the talent department at Young & Rubicam, to join the Ted Ashley office on Monday (18). Pitts will work on production and management of artists and programs, including Tex and Jinx McCrary, "The Goldbergs," Raymond Paige, Herb Shriener, Robert Q. Lewis, "Candid Camera," "Mr. I. Magination" and "Theatre. U.S.A."

At Y&R Pitts supervised programs for Borden's, General Electric, General Foods and Packard.

## Better Pickin's

Ed Downes, director of "Against the Storm," across-the-board half-hour daytime series on Mutual, quits the assignments Aug. 1 to go into the fruit-growing and wholesale business in Ashtabula, O.

Before becoming a freelance director he was with the Young & Rubicam production staff for several years.

# 'LOVE 'EM & LEAVE 'EM'-TYPE LEAVES AUDIENCE COLD ON MYSTERIES: SCHWERIN

(Second in a series dealing with the Schwerin System's findings on each of 17 leading types of programs and commercials in what is probably the most comprehensive effort yet made in qualitative radio research.)

In the opening article of this series, the five basic elements that have again and again proved vital to the success of programs were named and defined. In this and the remainder of the chapters in the series, the application of this important quintet of principles—Familiarity, Approach, Mood, Emphasis and Direction—will frequently be apparent.

This chapter takes up mystery programs. As with all other main types, the Schwerin System has gathered a vast body of findings on whodunits in the course of some 1,100 tests of shows of all kinds.

The greatest importance of the rule of familiarity in connection with mysteries comes in cases where a name personality is to play the detective role. When the part is a new one, previous familiarity with the actor is most important. Sometimes, though, both fictional character and actor have previously been well known, and there is a double problem.

When the actor is wellknown and the character is new, the problem centers around taking fullest advantage of audience familiarity with the actor and not giving the character traits that will violate the mental image listeners have formed of the actor. Schwerin tested a mystery built around a wellknown film and stage star noted for his sophisticated roles. In the part given him, whenever he was given "love 'em and leave 'em" romantic affairs, liking went down. Whenever he was given scenes involving violent physical action and gunplay, liking went down. When he was handed more serious romantic interest, and when he handled criminals more suavely, interest was high. The latter characteristics fit the audience's conception of this star.

## The Mood of Mysteries

Also at the heart of any crime show's success lies the mood it creates. The most effective mysteries are the ones that have the best defined moods, and that commit the fewest mistakes in violating mood. A few examples of typical ways in which Schwerin has found the mood of mysteries being violated will be of most interest here.

One common fault is not providing authentic backgrounds. This was turned up particularly in Schwerin's tests when the setting is supposed to be a foreign or otherwise exotic locale. Often a writer will work on the assumption that he can stimulate interest simply by mentioning that his story takes place in Rio, Shanghai or Cairo. Such is not the case. Audiences want authentic details provided in these stories; they also want the music and even the sound

(Continued on page 32)

## Dennis Upped as WHB Goes on a Sales Spree; Greiner's Creative Slot

Kansas City, July 12.

Ed Dennis, longtime salesman, was made sales manager of WHB, according to an announcement last Saturday (9) by Don Davis, president of the station. Dennis has been a member of the WHB sales staff since 1931.

Appointment virtually creates a new position at WHB, as Davis has heretofore included the sales manager's duties among his other chores. He will continue to be active in sales, particularly on national accounts. The sales force recently was enlarged to five men, including Dennis, who will have charge of their activities, particularly on the local front.

Davis also announced that Mori Greiner has been made client service manager, a position the station hasn't filled for several years. His job will be to create new commercial program ideas and to supervise commercial copy. Greiner has been editor of Swing, WHB's pocket size bimonthly mag, and he will continue to put out the book.

## NBC Knows Her Mikes

Chicago, July 12.

While sauntering along Clark st., an NBC engineer noticed a second-hand furniture store displaying microphones that looked suspiciously like NBC property. Further checkup clinched the fact.

WMAQ newscaster Len O'Connor rushed recording equipment to the place just as the police arrived to nab the culprit, a network maintenance man. O'Connor had a scoop for his p.m. newscast with a play-by-play account of the event.

## Ford's 100G Radio Series for Canada

Toronto, July 12.

While American radio may be crying the blues about "Ford Theatre's" decision to go teevee next season, motor-makers are jumping into Canadian radio field with the most important sponsored drama series ever undertaken in this country. With a reported \$100,000 budget, apart from publicity campaign costs, new "Ford Theatre" series here, under agency aegis of Cockfield-Brown, Toronto, will present a full season of 39 weekly drama programs, commencing Oct. 7 (Fridays, 9-10 p. m.) over 42 trans-Canada stations of the Canadian Broadcasting Corp.

Producer-director is Alan Savage, one of Canada's topers in that line and former head man of "The Jolly Miller Show," "L for Lanky" and "Canadian Theatre of the Air." Musical director of the 28-piece orchestra is Lucio Agostini. "Ford Theatre" entry also gives Canadian acting talent their biggest break in this country's radio history. Also, as much original Canadian-written material as possible will be used in series of dramas, romances and whodunits, but understood that U. S. writing talent will have to be called upon for many of these one-hour adaptations of stage plays, successful film and book adaptations, or radio originals.

## Jello Again! Willson Back on Radio And Adds Tele for CF

Hollywood, July 12.

Meredith Willson dropped by General Foods last season, is coming back twice as strong for the same sponsor. They've bought him for both radio and television for brief summer spans but with promise of extended time in the fall.

Starting Aug. 25 he takes over "The Aldrich" time slot for six weeks, and come July 31 he starts a four-week television run on NBC, both for the same product (Jello). He'll remain in New York to do the TV shows live and then hustle back here to start his abbreviated radio stanza. Latter program will be similar to his old format of music and monologic wit, while for TV he'll emcee a parade of talent and stand there with his piccolo spinning yarns about his old home town of Mason City, Ia.

## PHILIP MORRIS IN NBC SWITCH TO WED. IN FALL

Philip Morris is cancelling out of the Tuesday night at 8 slot on NBC in the fall, preferring instead the Wednesday night at 8 period on the same web.

Ciggle company will make the switchover when the Ralph Edwards "This Is Your Life" show returns from its summer hiatus. Client's "Hogan's Daughter" replacement currently holds down the Tuesday time.

Wednesday niche has been made available by Colgate's cancellation of "Blondie," sponsor giving up both show and time.



KLZ Sports Editor  
**GLEN MARTIN**

Whether it's the Saturday "Sports Extra" or the "Midget Auto Races," Glen Martin, one of KLZ's top announcers, does the kind of brisk air job that makes KLZ a favorite with Rocky Mountain listeners.

KLZ, Denver.

## Mrs. Schiff Asks For Non-Binding Okay on WB Deal

Washington, July 12.

Dorothy Schiff told the FCC yesterday (11) she will take a "heavy loss" if the Commission does not approve by Aug. 1 her agreement to sell her California radio and television properties to Warner Bros. Mrs. Schiff offered to accept an okay without binding the FCC to whatever action it may ultimately take regarding Warner's qualifications in the video station field.

If the Commission should find that Warners are disqualified because of anti-trust violation, she said, the picture company "would have no legitimate complaint because the consequences would result from its own actions." But failure of the Commission to act, she asserted, would also release Warners from their obligations, although they created the situation. Deal includes sale of KLAC and KLAC-TV in Los Angeles and KYA in San Francisco.

Mrs. Schiff told the Commission her newspaper in New York, the Post Home News, requires her full time and attention. She said that since the application to sell the properties has been filed, she has borrowed \$950,000 from Warners toward the sale price of \$1,045,000. Approximately \$600,000 of the loans has been used for construction of KLAC's 5-kw. and TV construction permits and \$350,000 to meet operating deficits. She disclosed that the sale agreement provides that if the transfer is not approved by Aug. 1 the loans will have to be repaid, that she is personally liable for repayment of the construction loans of approximately \$550,000 and, in the event of a sale to other than Warners, for the \$350,000 of loans to meet deficits.

The agreement further provides, she said, that if the sale is approved by Aug. 1 the loans will remain as obligations owing to Warners but she would not have liability as guarantor and would be entitled to receive the full purchase price, plus adjustments of more than \$100,000. She would also be entitled to repayment of sums she has personally loaned to KLAC for construction.

## Minsky Mink

Hollywood, July 12.

FM in these parts can indulge no such luxuries as mink coats on its giveaway shows, but KFMV worked out a cheaper substitute, yet with mink.

To stimulate dialing to Fanchon Devoe's program with a furrier as guest, mink-coated blotters were mailed on request.

## From the Production Centres

### IN NEW YORK CITY . . .

Sam Moore has taken over direction of NBC's "Hogan's Daughter," replacing Jack Mossman. . . Bill Rogers won announcer audition for "Brighter Day," which Procter & Gamble is shifting from NBC to CBS. . . Selvin Donneson, WWRL sales staffer, due back next week from San Diego business-vacation trip. . . Basch Productions has waxed jingle for Schenley's Sweetheart Wine. Spots will start in southern markets. . . WNEW's Martin Block running contest for 25 best letters on "Why I Like Phonograph Records." Winners will spend a day at RCA-Victor studios. . . WINS thrush Patsy Garrett completing week on N. Y. Palace vaude bill today (Wed.). . . ABC's TV veepee, Bud Barry, getting his sloop patched up after it capsized in the July 4 squall. Barry and his party were in Long Island Sound for 35 minutes before being rescued. . . George Hayes, ABC announcer, left Saturday (9) for two weeks at Honey Harbor, Ontario. . . Howard Merrill and wife, Toni Gilbert, leaving July 30 for two months in Europe. . . Scripter, who worked on "Sherlock Holmes" for last 39 weeks, will visit London's Baker Street, headquarters of the fictional dick. . . Eldon Park, WINS manager, off to Bermuda for rest after hospitalization. . . CBS program veepee Hubbell Robinson also to Bermuda for three weeks' vacation, then to Coast for huddles with v.p. Harry Ackerman on fall AM-TV program schedule. . . Werner Michel, chief of the CBS Documentary Unit, left Monday (11) for five weeks in Europe to study Berlin radio for the U. S. Military Government.

Shirley Blanc and hubby Jimmie Lipton left Friday (8) for two-week junket to the Coast. . . ABC exec v.p. Bob Kintner and wife expecting their second child around end of the month. . . Horace Braham into "Fat Man" Friday (15). . . Treva Frazee added to "Life Can Be Beautiful." . . Rosemary Rice on "Second Mrs. Burton." . . Toni Bliss, assistant producer on ABC's "Piano Playhouse," is in Stamford Hospital recovering from intestinal operation. . . Janet Johnston has replaced Agnes Cody as WINS' executive secretary. . . Steve Carlin, former NBC and Philips Lord script editor, who is now redoing old RCA-Victor releases into new albums, leaves Thursday (14) for Hollywood and Frisco. His wife, thespian Peggy Sanford, will accompany him. . . Joshua Shelley new to the cast of "Lora Lawton." . . Joseph Keen joins "Backstage Wife" players.

Galen Drake taking time out from his WCBs programs for physical checkup, after which he'll take his first vacation in five years. Roger Bennett is pinchinghit. Following broadcast of ABC's "Stop the Music" Sunday (17), vocalist Kay Armen will plane to the Coast for 10-day hiatus. . . WCB's Dick Swift and Jack Sterling back yesterday (12) after fishing trip at Moosehead Lake, Me., as guests of Guy Gannell, owner of WGAN, Portland. . . Maurice Zolotow signed by CBS to script the interview spots on the web's "This Is Broadway" show. . . Jack Lloyd, currently vacationing in Hollywood, is combining business with pleasure by appearing on local shows there, including "Cisco Kid," "Junior Miss" and "NBC University Theatre." . . It's a boy, their fourth, for the Larry Menkins.

### IN HOLLYWOOD . . .

George Allen, CBS western program director, started his 25th year in radio last week and he looks ahead to a few more fruitful years on the AM circuit. . . Dean Martin and Jerry Lewis dug in on the home grounds after gracing the Gotham niteries and microphones since April 19. . . NBC has removed wine accounts from the verboten list, business being what it is, and will hustle the grape growers for its managed and operated stations. . . Jim Patterson of the Thompson flackery went for an appendix snatching. . . Jerry Fielding, who will front the orchs for Groucho Marx and "Life of Riley," did baton duty on the Jack Paar audition at NBC. . . Moppet Michael Chapin had to cancel out on three shows when the mumps rendered him hors du combat. . . Howard Meighan of the CBS brass section around for a few days but refused to admit it had anything to do with his reported takeover of the western division from WCAU-Philly-bound Don Thornburgh. . . Col. Carl Crawford folded his Call Club, phone service for AFANS, after 12 years. . . Ken Hinks, Lux account exec for Thompson, making one of his periodic calls on Cornwall Jackson to talk over Lux Radio Theatre's upcoming 16th season. . . Garry Moore taped his last show for Ever-sharp and after five-city tour with Movie Star Baseball Series for charity moves on to N. Y. to generate some interest in himself for next season. . . Glenhall Taylor passing three weeks at the Ayer home office, leaving Chet Browner to run the Hollywood office in his absence. . . Jimmy Saphier set up "Pibby Houlihan," Irish family comedy, for ABC television. . . Arthur Shields going east to play the lead and scripts will be fashioned by George Corey and Ruby Sully. . . Whitey Ford flew up from Nashville for a guest shot with Eddy Arnold, so while he was here Arnold took him on a tour of service hospitals where he has been entertaining the bed-ridden war vets.

Frank Worth taking over as conductor-composer of NBC's Richard Diamond show starring Dick Powell.

### IN CHICAGO . . .

WBBM switched to new time of Sun. at 4 p.m., an hour later. . . Walt Schwimmer in Sun Valley on vacation. . . Fred Gordon new announcer at WBBM, Rock Island, Ill. . . WGN farm director Hal Totten back from conference at Ithaca, N. Y. . . WBBM has added Bob Grant as announcer. . . Patsy Lee of Breakfast Club to Coast for vacation. . . WGN starting a new giveaway show for Goldblatt's Stores July 18, with emcee Hank Grant making the phone calls. . . Singer Nancy Donovan joined Breakfast Club this week (Mon.). . . Wendell Muench agency handling Tofenetti Time record show via WMOR. . . Tommy Bartlett threw a farewell party for ABC staff with paid vacations for every staffer working on Welcome Travelers show, which switched to NBC this week. . . Don Herbert, co-producer of It's Your Life show, to Coast with wife Maraleita Dutton of the flack firm. . . WBBM diskier John McCormick a judge of beauty contest at Chi Railroad Fair. . . WTMJ disk jocks Gordon Thomas and Al Buettner held a string gathering contest for Milwaukee listeners with nearly 1,000 lbs. of string gathered. . . Harold Stark, after two years with WGN, joined WBBM as a staff announcer. . . Jeanne Calhoun, Mutual trafficker, in Dayton, O. for visit. . . General manager Les Johnson of WBBM, Rock Island, in Ontario, Can., for rest. . . Baritone Gunnar Granquist of Milwaukee making Mutual debut on Chi Theatre of the Air July 16. . . Mark Russell appointed producer of "The Chicagoans" via WBBM. . . NBC proxy Niles Trammell in town huddling with veepee Chick Showerman and Ted Jardine of J. Walter Thompson agency. . . Singer Bob Lee auditioning a new type disk show sans music.

### IN WASHINGTON . . .

Nine German broadcasters toured town's stations past week in a junket under joint sponsorship of State Dept. and Columbia U. . . The Charles Collingwoods mulling a "Mr. & Mrs." show. She's Louise Albritton of the films; he's CBS White House commentator, transferred here from Hollywood last fall. . . John Ball, record expert of WOL-Mutual, and owner of one of country's largest private disk collections, named music editor of Pathfinder, national news-magazine. . . The 2,000th consecutive broadcast of the "Nee Hour of Dreams," nightly broadcast of "sweet" music over WMAL-ABC, will be marked by presentation of a special station to P. J. Nee Furniture Co., show's sponsor, from ABC proxy Mark Woods.



# GIVEAWAYS REACH FEVER STAGE

## Cantor Ponders on Comics

Just before taking off a quickie Paris jaunt aboard the S. S. America on Saturday (9), Eddie Cantor got himself set on two radio shows—as emcee of the “Take It or Leave” Eversharp show and an NBC option deal. And, in the midst of agency and general trade palaver, he got into a discussion on comedians.

His veteran background naturally touched on the yesteryear monologists like Will Rogers, Julius Tannen, W. C. Kelly (“The Virginia Judge”), et al., and Cantor was moved to compare them to today’s crop.

“In those years a comedian scored with every crack. Each bon mot was a gem; if it didn’t hit it was refined until it did, or discarded. Today’s comics are of another school. You’ll note they’re all of the same pattern—staccato, gatling-gun type of gagsters who breathlessly uncork dozens upon dozens of cracks. They may total over 100 assorted nifties, throwaways, toppers, quips, jokes, rehearsed ad libs, topical asides, and the like. If they register eight or 10 yaks or boffolas they’re satisfied, and seemingly so are the customers and the managements.

They’re usually nitery type comics you’ll note, talking fast, and sometimes they hit, more often they don’t.

“Since there’s nothing wrong with that school, since it’s so-called ‘modern,’ I guess there’s little need of comment. But I must not overlook the fact that of a great durable school of memorable comedians of not so long ago, we did have people like the following who, somehow, left greater impress. And I’m wondering, therefore, only how the so-called present generation funsters will compare years hence as now do Bert Williams, W. C. Fields, Fannie Brice, Wilkie Bard, Frank Van Hoven, Jack Rose, Ted Healy, Harry Lauder, and so on.”

## ABC Launches 2-Way Drive for Ad Coin; Invites Soapers, Small Budgets

In a two-pronged offensive to lure advertising coin, ABC is relaxing its ban on soap operas and gearing its sales and research organizations to tap the budgets of small and middle-sized manufacturers.

When the Blue network was split off from NBC and set up as ABC, it conducted a market survey which showed little hope of garnering business from soaper sponsors and at the same time put into effect a policy of barring the daytime serials. Last week, however, a memo went out to the sales staff stating that the cliffhangers were now acceptable. ABC programmers won’t build any washboard weepers of their own, but if they can entice a bankroller who has one into the fold, the bar is down.

The web is also going all-out for the strategy outlined by Prexy Mark Woods, to bring into radio the thousands of smaller firms that have never used broadcast advertising because they feel it is too expensive. The new Kate Smith disk jockey show, which will start next month for two hours on Monday nights at 9, is particularly designed for these smaller companies. Quarter-hour periods are being offered at \$750, plus time charges.

“This means that an outfit can have a national program with a name star for a small cost,” according to Ted Oberfelder, advertising-promotion-research director. “On this and other stanzas we’ve been able to get sponsors new to radio, who used to have the mis-

(Continued on page 34)

## CBS Saving \$111,000 In Its Lopping Off Of ‘You Are There’ Series

CBS’ decision to lop off its ambitious “You Are There” series, as part of the web’s overall retrenchment policy, will represent in itself a saving of \$111,000. That was the amount of coin poured into the 30-week series last season, including production costs, research and salaries of staffers assigned exclusively to the show.

In addition to the axing of Robert L. Shayon, who was No. 1 man in the overall production, the lopping off has also caused the exit of Mike Sklar and Irving Tunick, writers on show; Lorraine Dougherty, secretary and assistant to Shayon; and Laurie Erskine, researcher. Show had been scaled so ambitiously as to require practically an organization of its own.

Davidson Taylor, CBS public affairs veepee, says it’s possible that “You Are There” may be brought back in the fall as a once-a-month showcase.

### After Surveying the TV Horizons

Russel Crouse

boosts

### ‘There It Stands—Legit’

★ ★ ★

An interesting byline feature in the

4th Annual

Radio-TV

Review & Preview Number

of

VARIETY

Out This Month

## Chicago Papers Plan Charges On Special Listing

Chicago, July 12.

Ad directors of Chi newspapers, meeting the past two weeks in hush-hush atmosphere, have decided to sock radio and television stations for special listings in their daily logs, starting this fall. Stations haven’t been notified as yet, but the word has reached them through the grapevine, and they’re reported sore about it.

Station spokesmen think they’re getting a bad deal, claiming the gravy train is over for radio and tele hasn’t yet become a money-maker. They are pointing to the ad figures for the local newspapers as examples of why the decision looks “pretty greedy” on the part of the black-and-white boys.

None of the papers has suffered in advertising, they say, especially the Trib, which is up a reported 15%, and the rest, which range from a 2% drop to slightly larger losses. One radio spokesman suggested that the papers “do the same thing radio is doing to make money, i.e. trim expenses.”

Rates charged the stations would be only for special listings, meaning bold face and enlargements, although there was some talk as to whether all listings would be billed. Usual local display rates are expected to be followed.

How this would affect stations which had special tieups with newspapers remains to be worked out. Special listings are now being given WGN and WGN-TV by the Tribune and WFMP/FM and WBKB by the Sun-Times.

## ALL-OUT WEB RACE NOW ON

In the face of the decision of the Federal Communications Commission to look the other way, after its initial warning to the industry, the giveaway fever over the past couple of weeks has become hotter than the July temperatures.

On the basis of what’s been happening—and what’s in store for the fall—last season’s telephonic giveaway whirl on CBS, ABC and NBC was just a warmup.

The telephone company has been burning up the coast-to-coast lines in the wake of a flock of new marathon entries, including NBC’s long-heralded Sunday “Hollywood Calling” hour program, which premiered last Sunday (10). (Trade gagsters opine that if Alexander Graham Bell were alive and cut in for a royalty, he’d be the the richest guy in the world.)

After generally lamenting the fact that NBC chose to fight it out on the Sunday at 7 firing line by pitting a non-creative giveaway stanza against the Jack Benny competition, CBS went them one better and jammed through its 45-minute cross-the-board “Spin to Win” giveaway as summer replacements for the Procter & Gamble and Campbell Soup hiatus periods. That adds up to nearly four hours a week of merchandizing payoffs for the top marathon long-distance-calling session on the networks.

### Take Your Pick

Evidence of the increasing impact of the giveaway programming is reflected in the succession of moves that also finds:

ABC mulling extension of its “Stop the Music” Sunday night show to an hour and a quarter, with Walter Winchell’s sponsor, Kaiser-Frazier, planning to buy the additional 15 minutes (9-9:15) as the summer replacement for WW.

“Strike It Rich” prepping a new feature for its fall return permitting for a grand payoff of \$1,000,000 in merchandise.

ABC adding still another giveaway to its long roster, with “Add a Line,” a disk jockey quiz giveaway variation which premiered last week.

NBC, which once decreed a ceiling on the number of giveaways (when it was still flying the SRO colors), is taking Bristol-Myers “Break the Bank” off the ABC roster as replacement for “Duffy’s Tavern.”

CBS’ 60-minute “Sing It Again” with its \$50,000 jackpot, has been hot on the sponsorship trail the past three weeks.

“Winner Take All,” currently heard as a 15-minute cross-the-board stanza on CBS, goes wholehog and expands to a half-hour starting next Monday (18).

## Frisco Power Failure Stops ‘Stop the Music’ For 27-Minute Stretch

San Francisco, July 12.

A power failure Sunday (10) at the Pacific Gas and Electric Newark substation located in Frisco’s Lower Bay area really “stopped the music” when it cut that program and all other major local stations off the air for a period of 19 to 27 minutes starting at 4:36 Pacific time. “Stop the Music,” over KGO (ABC), remained off for 20 minutes with William J. Hope, a salesman living in a Frisco suburb, managing to get under the wire with a call from Bert Parks at 4:20 which resulted in his winning a film projector.

### Oboler on ‘Voice’

Washington, July 12. U. S. State Department has requested permission from Arch Oboler to translate his radio dramas in the major foreign languages for transmission on “Voice of America” broadcasts.

Oboler gave his okay to use any of plays published in several books of his selected works.

## Senate Goes to Work on Webster, Subjecting Him to Hot 3d Degree

Washington, July 12.

If any proof was needed that the Senate is going to keep a watchful eye on the FCC, particularly on how it handles television, the hearing last week on the nomination of Edward M. Webster for a new term as Commissioner should have resolved all doubts. Webster is now temporarily off the Commission. His term, expired June 30 and he will have to wait until the Senate Committee on Interstate and Foreign Commerce acts on his confirmation. Sen. Charles W. Tobey (R., N.H.), has more questions to ask him.

Tobey got through a list of about 250 questions to Webster at a hearing last Wednesday (6) which covered a lot of territory. The Senator, who is especially concerned that television isn’t monopolized by big interests, examined Webster closely on his concept of the “public interest.” He had the nominee backed against the wall, denying he could ever have made a statement that “manufacturers are the public, too,” and explaining that the alleged remark probably resulted from his belief that the broad industry front should be considered in determining FCC policy.

Tobey had Webster coming around to Committee criticism of FCC in his response to other questions. He had the nominee saying he would like the Commission to go over its problems “more often” with the Committee, that he doesn’t hobnob with the manufacturers (even to find out what they’re doing on color television), that he didn’t see how FCC policy on color “could have been geared to benefit RCA,” that he has been wondering whether the question of eligibility of motion picture anti-trust violators for television shouldn’t be handled by the Department of Justice.

But the biggest concession, some members of the Committee, including Chairman Edwin C. Johnson (Continued on page 32)

## Guedel’s 1-Man ‘Americanizing’ Job in Europe

John Guedel, whose radio package enterprises include “People Are Funny,” the Groucho Marx audience participation show, and “House Party,” returned to this country over the weekend from what, to all intents and purposes, was a 19-day vacation jaunt in Europe.

Here’s what Guedel encompassed on his “vacation.”

A deal with Radio Luxembourg, the commercial broadcasting operation, whereby transcribed versions of “People Are Funny” and “House Party” will be carried on 47 Lux stations, in four languages—English, Italian, Spanish and French.

A deal with a London baby carriage factory to manufacture a new-type baby carriage for countries on the Continent.

Initiating a move to make Europe “popcorn conscious.” It involves popcorn concessions in 1,700 theatres in France, the Netherlands, Italy and England, as well as street sales. The corn will be grown in the south of France. Collaborating on this venture will be Sam Pierre, who currently resides in Nice while transcribing the Maurice Chevalier show for Mutual.

While in Amsterdam and Lucerne, Guedel negotiated via long distance the sale of “House Party” to Pillsbury Flour for an ABC afternoon showcasing.

## BOB HUDSON QUITTING CBS FOR UNIV. JOB

Robert Hudson, for the last four years CBS director of education (both AM and TV), is quitting the network about Sept. 1, probably to become director of radio of one of the major universities. Under the recent realignment of the CBS public affairs division under Davidson Taylor, he became assistant to Lyman Bryson, who was shifted from a consulting to administrative status.

Before joining the network, Hudson was director of the Rocky Mountain Radio Council.

## Flurry of Pink Slips Hits Hub Stations

Boston, July 12.

Economy wave has hit Hub radio stations with a flurry of pink slips handed out by WEEI and WBZ. Six members of WEEI staff, including personnel of production and sales departments, were trimmed down. Others to feel the axe were telephone operators and secretaries.

At WBZ, Rakov and his arch, which had already been cut from 10 men to six, were handed a two-month layoff, the first in his many years there.

## 2 Out of 5 Radio Actors Earn More Doing Outside Work, Sez Dept. of Labor

Washington, July 12.

Actors and singers are the poorest paid of radio artists and the majority have to depend on earnings outside broadcasting for their livelihood. Two out of five get more income from other work than they do from radio. So reported the Dept. of Labor today (Tues.). In its third report on a survey made last year in cooperation with AFTRA, the department found that one out of four radio actors made less than \$1,700 in 1947, one out of two earned more than \$4,000, and one out of four grossed over \$10,300. Among singers one out of four grossed over \$2,400, one out of two over \$4,800 and one out of four over \$8,800. The “median” earnings of actors was \$4,000 and that of singers \$4,800, the latter having greater regularity of employment.

Staff announcers, with greater regularity of work than actors and singers, earned from \$3,200 up to \$10,300. Freelance announcers made from \$3,300 up to \$26,200. But in these occupations also outside earnings were important, a small proportion making more from other work than from radio.

## Cleveland’s 8th Gets OK

Cleveland, July 12.

Civic Broadcasting, Inc. becomes this city’s eighth AM station with receipt of FCC okay. Organizers include Frederick Wolf, president of the Cleveland Recording Co., Walberg Brown, musical director, WTAM-WNBK, Edward Sklenicka, William Hlavin, Major John R. Benness and Emil Jelinek.

Opening broadcast expected to come this November with studios in Cleveland Recording Co.

# 'When in Doubt, Leave It Out' Basis For TV's First Self-Regulatory Code

Hollywood, July 12.

Television's first self-regulatory code, based on the cardinal rule of "when in doubt—leave it out," has just been set up by the Television Producers Assn. here for submission immediately to the entire industry. Code is designed to stave off the current danger of outside censors sticking their blue noses into TV and also to promote video fare as being universally acceptable in American homes.

Similar in its restrictions to the film industry's Production Code but more stringent because of video's more intimate impact, the blueprint will be presented to the TPA at a luncheon here Friday (15) by TPA prez Mal Boyd. Later will then fly to New York, Monday (17), to submit it to the Independent Television Producers Assn. in the east. Boyd declared that TPA, comprising Hollywood's indie TV package producers, are willing to work with any branch of the industry, including network chiefs, to get the code in operation as soon as possible.

Need for such a standard of ethics has long been recognized in TV. Local censors in Pennsylvania, Ohio and Illinois have already attempted to establish jurisdiction over the medium and a law suit involving the Pennsylvania state board's takeover of video films is now in litigation in Philadelphia courts. To date, the Television Broadcasters Assn., representing the networks and most stations, has advised broadcasters that TV is still in too much of a developmental stage for a code to be practical at this time. TPA has advised its members to study both the film industry's standards and the "standards of practice" set down for radio by the National Assn. of Broadcasters and to follow their dictates as much as possible.

## Precepts

Proposed TPA code states generally that "no television program shall be produced which shall tend to lower the moral standards of the viewer, ridicule any law either natural, spiritual or man-made, or in any way violate the acceptable standards of good taste or tend to contradict the American way of living." Specifically, the code deals with many of the same regulations set up by the film industry's standards, including tabus against stressing crimes against law or letting them go unpunished; any attacks on race and nationality, including

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## Buckeyes to Go TV

Columbus, July 12.

Ohio State University athletic officials announced last week that all six OSU home football games will be on television this fall, thus making the Buckeyes the third team in the Big Ten to allow video within the precincts of the stadium. Michigan and Northwestern are the only two which permit television at present.

A spokesman for the OSU athletic department said the athletic board has approved television arrangement with WLW-C (now on the air) and WBNS-TV (due Oct. 1). Televising of the games has been held to these two stations because of limited press box facilities.

No station officials would comment because of sponsorship obligations. Richard Larkins, OSU's athletic director, is out of the city on vacation, but his assistant admitted the University's television committee had been working on the subject for a month.

## Speed Actor Union Formula for TA

Committee representing the eastern actor unions may go to the Coast next week to confer with Screen Actors Guild and Screen Extras Guild board members in an attempt to clarify the proposed setup for a joint administration of the TV performer field under a Television Authority. Whether the eastern group will go to Hollywood for the confabs or a film delegation come east will probably be decided at a meeting today (Wed.) of the presidents' committee of the actor unions.

Nub of the situation is whether the screen unions are to be members of the TA on an even basis with the other affiliates, or on a partnership arrangement. In the former case, all tele jurisdiction would be retained by the TA.

(Continued on page 36)

## KPIX's Dumm Picks

### On Folsom's Statement

### Anent TV in Frisco

San Francisco.

Editor, VARIETY:

VARIETY (June 29) reported Frank M. Folsom, president of RCA, as stating television can never happen in San Francisco because of geographical shortcomings. July marks seven months of successful television transmission in San Francisco. KPIX, this city's first TV station, began test pattern transmission Dec. 13, 1948, and programming on Dec. 22.

According to A. E. Towne, KPIX director of engineering, and Allan Hyne, San Francisco manager of the RCA service installation bureau, there is no place in San Francisco that cannot get highly satisfactory KPIX reception, assuming proper installation. It is noteworthy that much of San Francisco gets a fine signal with an indoor antenna. Any early apprehensions about the effect of Hills has been

(Continued on page 36)

## TELE PIX READIED TO INVADE FILM HOUSES

Hollywood, July 12.

First effort to take films originally made for television and distribute them in motion picture theatres is in the making here by Grant-Realm Television Productions. They're combining four pix they made for American Tobacco video shows into a feature on the order of J. Arthur Rank's "Quartet."

Tele producers are lining up test releases in Canadian theatres some time soon. Films each run 30 minutes. Combined, they make a longish show. They were made at an average cost of \$11,000 apiece. New music and salary adjustments for those who performed and worked in production end, will bring this up to \$16,000 apiece, with whole costing around \$65,000.

## 'Cafe Society' TV Package

The Ted Ashley office and Barney Josephson have packaged a tele show titled "Cafe Society," a combination situation comedy and variety program featuring new talent and stars who got their start at Cafe Society.

Among the niter's alumni who would appear on the series are Jules Munshin, Betty Garrett, Lena Horne, Jimmy Savo, Georgia Gibbs, Josh Witte, Imogene Coca and Zero Mostel.

## ABC-Hoffman 77G Wrapup Of L. A. Grid Games

Hollywood, July 12.

ABC has bagged the television rights to the University of Southern California-University of California in Los Angeles football games for the debut of its local outlet KECA-TV. Hoffman Radio Corp. will sponsor the 11 home grid battles. Universities received \$77,000 for the package.

Hoffman Radio put up \$60,000 and \$17,000 came from the ABC till. It is estimated that cost to ABC for the rights and telenessing will run \$32,000. ABC thus comes off very well considering net was planning an extravaganza debut, had the grid battles gone elsewhere, which would have run from \$20,000 to \$30,000. It can also be considered that KECA-TV has saved coin by staving off its debut almost 12 months. Outlet initially announced that it would start telecasting last January.

The additional \$2,000, over and above the \$75,000 minimum set by the colleges, was written off as protection against a possible "on the nose" bid by another interest. As it turned out, web need not have worried as closest rival was CBS-Times station KTTV at \$55,000.

Over the \$17,000 ABC put up for rights to ball games, web stands to lose close to \$15,000 on the package. It will cost approximately \$600 for the use of remote facilities plus two hours of station time for each game. Hoffman is now looking for a co-sponsor for the games in an effort to drag part of its \$60,000 out of the fire.

Coin received by the universities will be split equally. Schools will then give a percentage of money to each opponent televised. First game will be the UCLA-Oregon State battle Sept. 16. It will be a night game.

## Chi Blackhawks May Put One-Year Ban On Television Coverage

Chicago, July 12.

Chi Blackhawks team of the National Hockey League is considering a one-year ban on television coverage of home games, although prexy Bill Tobin has opened negotiations with WKBK for the third year. Tobin wants considerably more than the \$1,000 per game paid him last year by the Chi station.

Last shot fired by Tobin before he headed for a three-week Canadian vacation indicated that he wants a guarantee in the contract for any dip in the gate receipts caused by stormy winter weather, of which Chi has its fair share.

Last year, Tobin was reported grousing about TV effect on the boxoffice, although the Hawks played to near-capacity for 30 home games. This year, with 35 local engagements lined up, the Hawks management is looking for a flat plim in TV rights.

## Hertz IMPPRO V.P.

Kenneth Hertz, formerly with Armour Productions, has been made a veepee of IMPPRO in charge of live programs. IMPPRO is packaging three live half-hour layouts which will be in addition to firm's film activities. In preparation are a musical, dramatic and audience participation program.

## 'Singing Lady' Renewal

Philadelphia, July 12. Kellogg has renewed "The Singing Lady" Irene Wicker starrer, on 12 ABC-TV stations for another 26 weeks, starting Aug. 7.

# FCC's UHF Opener Sets Up 2,245 TV Outlets; Big City Channels Unchanged

Washington, July 12.

## CBS' Capsule Opera Films

First in a series of six capsule opera films financed by Jack Benny's Amusement Enterprises has been earmarked for showing on CBS television next Sunday night (17). Opera will probably be "William Tell," with the film running a half-hour.

Pix were produced in Italy by indie George Richfield. Benny tied in with Official Films, indie distrib outfit, for their TV distribution but CBS gets first crack at them via its recent alliance with Benny.

## Experts to Study Color Video

Washington, July 12.

Bureau of Standards will appoint a committee of "national experts" to conduct a study of color television. Action will be taken at the request of Chairman Edwin Johnson, D. Colo., of the Senate Committee on Interstate and Foreign Commerce to Dr. Edward U. Condon, Bureau director.

The committee last week questioned Edward M. Webster, up for nomination for a new term on the FCC, regarding the possibility that the industry will not present testimony on color video at hearings to begin Aug. 29. Webster said he favored subpoenas to produce evidence if no proposals were offered.

## Warning Accompanies Reprieve to WHAS-TV On Speeding Construction

Washington, July 12.

Crosley Broadcasting Corp. today (Tues.) challenged the basis on which the FCC proposed to turn down its purchase of the WHAS radio-tele properties of the Louisville Courier-Journal. The company said the Commission's anti-monopoly rule under which the sale would be denied "was not intended to be an absolute bar in every situation where there is some overlap in service areas of two stations under the same ownership."

In requesting oral arguments on the Commission's decision, Crosley said no sufficient consideration was given to its plans to improve the program services of WHAS.

Washington, July 12.

A three-months extension was given by the FCC last week for the completion of the Louisville Courier-Journal video station, WHAS-TV, with the warning that no further delays in construction will be countenanced. The Commission said its action was independent of what it finally decides on the transfer of the WHAS radio and video properties to the Crosley Broadcasting Corp.

In a recent examiner's decision, it was recommended that the transfer be denied on the ground that possession by one owner of two 50 kw stations in markets as close together as Louisville and Cincinnati, where Crosley owns WLW, would be in violation of the Commission's anti-monopoly rules. Crosley will oppose the decision at oral arguments to be held soon.

The extension was provided in a proposed decision in which the Commission rejected a recommendation of an examiner that WHAS be given until next Feb. 1 to complete construction. Instead, the agency proposed to grant additional time to Oct. 1 and to require WHAS to file a further application prior to that date in which it will expect the station "to demonstrate that it has proceeded diligently with construction" in accordance with its representations at hearings last March.

## Latham to WKRC-TV

Cincinnati, July 12.

U. A. (Jake) Latham took over this week as general sales manager of WKRC-TV, switching from a similar post with WKRC which he held since 1944, nine years after joining the AM station's sales staff.

Every whistle stop in the U. S. would be able to have a television station if it wants one, under revised allocations proposed yesterday by the FCC. The plan, which opens up 42 channels in the ultra-high frequency band, makes room for 2,245 metropolitan and community outlets in 1,400 cities and towns.

A major step toward lifting the video freeze, the allocations have been in the making since last September when the Commission called a halt to further station authorizations to see what could be done to reduce interference and provide for TV expansion. The allocations will become final after hearings have been held beginning Aug. 29, when affected applicants may have their say. Formal ending of the freeze is expected by winter.

In planning for video's future, the Commission definitely plotted the direction of the medium to cover the entire country, regardless of cities from some big centers. The number of stations in New York, Chicago, Philadelphia, Los Angeles, San Francisco, New Orleans, Kansas City, Omaha, Birmingham, Denver and Milwaukee was left unchanged.

Cities like Washington, Baltimore, Atlanta, San Diego, Louisville, Detroit, Seattle, Providence, Cleveland, Cincinnati and Dayton would be given additional stations in the UHF band. In these areas, as well as in Philly, where the Commission proposes to substitute a UHF channel for one in the very high frequency (VHF) band, it would be necessary for set owners to install adapters to tune in the UHF stations. But the Commission is confident these devices will be available at moderate prices.

In developing its allocations, the FCC adhered to a set of priorities in the distribution of the channels. These were: (1) To provide at least one television service to all parts of the nation; (2) to provide each community with at least one

(Continued on page 36)

## MARTIN & LEWIS TO HOLD OFF ON VIDEO

Dean Martin and Jerry Lewis, following the lead of some more seasoned performers, have decided to bypass television for the time being. Comedy team, already busy with films and niter and theatre dates, want to establish themselves more thoroughly in radio before taking a stab at the newer medium on the generally-accepted assumption that AM will be around for some time to come.

Comics left N. Y. for the Coast this week. Their Tuesday night radio show will start from Hollywood next week (19), being taped as it has been in the east. They are scheduled for a personal at the Beverly Hills Country Club and will return to N. Y. for a date at the Broadway Paramount simultaneous with the opening there of their first film, "My Friend Irma." Immediately after that date, they'll return to the Coast to start work on a sequel to "Irma," to be titled "The Stoooge."

## Larry Walker to Head WBTV; Preems Fri. (15)

Charlotte, July 12.

Larry Walker, assistant general manager of WBT here, has been named chief of the station's new television outlet, WBTV, which takes the air Friday (15). Charles Bell, former manager of WGCD, Chester, S. C., has been named production manager.

WBT staffers who will duplicate into TV include general sales manager Keith Byerly, local sales manager Wallace Jorgenson, chief engineer M. J. Minor, business manager Kenneth Spicer, news director Jack Knell, promotion manager Bob Covington and publicity director Jean Carson Brown. Station is sponsoring a preview show to introduce tele to the public tomorrow (Thurs.) in conjunction with Charlotte newspapers and local TV distributors. WBTV is owned and operated by Jefferson Standard Broadcasting and will air line-scope programs from all four major TV networks.



# TELE 'ON OWN' FROM HERE ON IN

## Push-Button 'Humanizing' of Baseball TV Coverage Evolved by Red Barber

Baseball fans who complain that television doesn't give them adequate coverage may soon have their problems solved. Revolutionary new system, through which the announcer will be able indirectly to tell the cameras where to point, has been worked out by CBS sports chief Red Barber. Comprising a panel of push-buttons at the announcer's fingertips, which he will use to communicate with the camera director, the system will be given its first trial at the Brooklyn Dodgers' Ebbets Field in the near future.

Announcer won't necessarily be calling the shots, Barber said, but will suggest them to the director. Each of the buttons will refer to a specific part of the playing field, such as the bullpens, pitcher's box, etc. Then, if the announcer wants to stress his explanation of a strange pitching motion, he presses the correct button and the director steers the camera that way. Through use of the system, an announcer can similarly point up a player's idiosyncracies. Idea is to "humanize and featurize" baseball coverage, using the announcer as an integral part of the camera crew, rather than merely someone to point up the obvious by calling balls and strikes.

CBS unit covering the Dodgers' home games has already started to put the feature angles into work. During Sunday's (10) fracas between the Dodgers and Giants, for example, the cameras, by concentrating on Giant manager Leo Durocher, picked up his superstitious touching of third base before the game started and his system of giving signals to his men. Barber supplemented the camera shots with explanation of the action. If the practice is more fully used, Barber said, baseball can become "the most attractive game on TV," rather than the most difficult to cover.

Idea behind the announcer's new (Continued on page 36)

## Laurie's 'Famous 1st Nites' for TV

Joe Laurie, Jr., is readying a new television series, "Famous Opening Nights," wherein he recreates the background of memorable Broadway premieres. Where possible he will have the original Broadway critic (Brooks Atkinson, Ashton Stevens, George Jean Nathan, Ward Morehouse, Kelsey Allen, et al.) as a guest to recreate his original opening night opinion.

Laurie's format includes styles of the day, news clips of the period etc. However, instead of the original cast members—even if they were alive—he will have new talent, selected by a suitable committee, give their 1949-50 treatments of the "famous first night" score.

Another Laurie package for television is "Project 14," giving vignettes of life in a large housing development.

## 'LIGHTS OUT' RELIT IN NEW NBC-TV SERIES

New series of "Lights Out" melers, to be produced by Fred Coe, will be launched by NBC-TV next Thursday night (19) in the 9 to 9:30 slot, immediately following the Olsen & Johnson program. They will comprise adaptations of short stories or original material. Teetoff production, a psychological whodunit penned by Wilson Lehr, is to feature Frances Reid, Phil Arthur and Anita Anton. Kingman T. Moore will direct, with Billy Nalle handling the music. Coe staged several "Lights Out" programs on NBC-TV several years ago.

## Comedy Director Will Be Important in TV

Says

Hal Kanter

An editorial byline feature in the 4th Annual

Radio-TV Review & Preview Number

of

VARIETY

Out This Month

## No Immunity For Talent from TV, L.A. Court Rules

Hollywood, July 12.

Talent performing for benefits and at other public events will have no recourse against being televised unless there is a strict television clause in their contracts, according to a ruling by Los Angeles Superior Court Judge William McKesson which tossed out AGVA's suit against KLAC-TV (8) for \$7,500 damages.

AGVA suit was brought against tele station on behalf of three of its swimmer members (Joe Peterson, Bill Lewin and John Riley) who were televised by KLAC at Mt. Sinai hospital benefit last September without their consent. Station had cleared with Mt. Sinai for beaming of event.

Judge McKesson ruled that Peterson, Lewin and Riley took part in a public performance without any reservation, therefore they cannot collect for televising. Judge McKesson ruled that acts in which performers appear have no grounds for suit, if act is videoed, unless there is an arrangement prior to event. This is the first such case on record in television, though a ruling was handed down about two years ago stating that boxers have no protection against the telecamera unless contract stipulates such. This ruling was handed down when a prize fighter sued the Hollywood Legion Stadium because, he had been televised. Ruling was that vidcameras have same right to report a ring battle as newsmen, newspapers and radio.

Paramount station KTLA, which televised an American Federation of Labor affair at the Coliseum at about the same time as KLAC beamed the Mt. Sinai event, settled with AGVA, out of court. AFL also had AGVA acts on the bill and threatened to bring suit against KTLA if acts were not paid. Station laid out \$2,000 according to Sam Shayon, AGVA attorney.

Shayon said that AGVA will appeal the decision of Judge McKesson as the case was precedential and that Judge McKesson, in his ruling, left many loopholes for pursuing the case.

## Eddie Sutherland Quits

NBC for Kudner Agcy.

Ex-film producer Eddie Sutherland, brought to New York several months ago as a producer for NBC television, has resigned from that web to join the Kudner ad agency. He is expected to work on several of the big Kudner shows in the fall, including Milton Berle's "Texaco Star Theatre," the Buick-sponsored Olsen & Johnson program and the "Admiral Broadway Revue."

Herbert Bayard Swope, Jr., takes over Sutherland's assignment as director on NBC-TV's "Black Robe."

## 'FANATICISM' ERA IS OVER

Television, as an entertainment medium, has reached a point where it must compete on strict quality terms with more established forms of show biz.

That once fanatic pull on viewers, which had observers predicting a wholesale change in the American social scene, is wearing off. In the opinion of show biz execs both within and outside the TV industry, the novelty factor in viewing is fast disappearing and tele, if it is to keep people at home, must henceforth give them better entertainment than they would get in legit and film shows, from radio, etc.

Apparent disappearance of TV fanaticism, at least in areas which have had stations a year or more, is based on three factors. First, a recent Hooper survey disclosed a marked decline in televising among owners who had had their sets a year or more. Second, a survey conducted by one of the top ad agencies revealed a return to radio listening by increasing numbers of "mature" setowners. And, finally, the current slump in TV set sales indicates the medium will have to depend for its lure on more than novelty if the public is expected to continue buying sets.

Thus, according to show biz observers, the list of top radio and film names who have decided to bypass their entry into video for at least another year may be more correct in their thinking than was originally believed. That situation in itself, however, points up a paradox: TV needs such big names to give it the necessary entertainment standards but the talent will have nothing to do with TV until it is more fully established.

Ad agency, which has several important video accounts, declined to provide more detailed information on results of its survey. Hooper study, however, provided statistics to show the slump in TV sets in use in the "old" tele homes. Survey conducted last fall disclosed 61% of sets being used in homes with TV less than a year, as compared with 58% in "old" homes. According to the Hooper organization, that difference was minor and bore no implications.

More recent survey, however, which used the same technique and covered the same hours, showed a 66% sets in use figure in the "old" homes, as compared with 72% in the homes which had their sets less than a year. That, according to Hooper, indicated the presence of the expected novelty element.

(Continued on page 30)

## 'Lum n' Abner' Not Afraid of Tele; Taking 'Painful Birthpangs' in Stride

Fact that in the past few weeks several top comics—notably Al Jolson and Jack Benny—have taken a bearish view of video, isn't deterring "Lum n' Abner" (Norris Goff and Chet Lauck) from hopping aboard the TV bandwagon. Comedians are in New York, and yesterday (Tuesday) started rehearsals for an audition kinescoping of their CBS stanza, which will be shot next week.

"Of course, there are painful birthpangs in whipping a new show into shape," duo said. "But once characterizations and format are established you have a lot of fun." They expect things to be a little easier because they'll use one standard set, the typical country store that has been the locale of their AM stint for the past 18 years.

Like Benny, Jolson and Eddie Cantor, however, Goff and Lauck believe that combining AM and TV chores will add up to too heavy a schedule to carry comfortably. If they go video, therefore, they'll undoubtedly drop the radio series.

The decision as to AM or TV

## 'World Television Forum' Mulled For Philly as C. of C. 'Goes Video'

Philadelphia, July 12.

The Chamber of Commerce here is working out a long-range plan to keep Philadelphia in the television spotlight. Mindful of the fact that the films had their inception here and then went West, the City Fathers aim to make use of local precedence in video and be sitting out in front when all the precincts are heard from.

Initial move is a proposed "World Television Forum" to be held here. Idea stems from David Aarons, advertising publicity head at Gimbel Bros., which pioneered both in introducing receivers and in sponsoring new shows for set buyers.

Aarons' plan calls for a series of TV shows bringing here the world's leading authorities in the fields of economics, engineering, research, sociology, political science, etc., for roundtable shop talks discussing the impact of TV on the way of life in America and throughout the world.

Emphasis would be on tele's cultural and scientific contributions rather than its three-ring entertainments. The "World Television Forum," to be held annually, would be beamed as far as possible throughout the country.

The C. of C. looks with favor on the plan, is having a committee work out details. Chamber is all steamed up because city was first in TV with the original research by the old Farnsworth and Philco laboratories. Philco also had the first TV station on the air here some 15 years ago, and two of the largest manufacturers of tele receivers (Philco and RCA) are both local firms.

## ABC Foursome Set for the Fall

Bud Barry, ABC's tele v.p., has lined up four shows for a big fall parlay that includes Boris Karloff, "Photocrime," "Lil' Abner" and "Pibby Houlihan."

Karloff has been inked to do a mysterious program titled "Conflict" for 52 weeks. The half-hour sustainer, which will probably be scheduled in a Sunday evening spot, will feature the pic star in a variety of horror and suspense roles, ranging from professor to zombie. Contract was signed through Music Corp. of America.

Al Capp's "Lil' Abner" will be the first comic strip to go into video and will be done entirely with "live" actors. The deal was arranged through Mort Milman, who will produce the stanza and who is searching for thespians who resemble the characters of Dogpatch, Capp's fabulous cartoon town.

ABC is also prepping a kine of "Pibby Houlihan," a situation comedy with Arthur Shields, the brother of Barry Fitzgerald, a former Abbey Theatre performer and emcee of NBC-TV's "Your Show Time." Shields will play the superintendent of a New York apartment house who is given to dreams of grandeur, with Barry McCollum co-starring. Package is owned by J. Richard Kennedy and George Corey and was signed through Jimmy Saphier.

Barry has also set "Photocrime," a series based on the Look magazine feature which re-enacts a crime and asks readers to solve it. Mildred Fenton, sister of Fleur Fenton Cowles, a Look editor, owns the package.

Sheffield Drops 'Guess Who?' Sheffield Farms is dropping the Happy Felton quizzer, "Guess Who?" on WNBT, N. Y., after the Aug. 7 broadcast.

Show, which has been on a couple of months, had previously been sponsored by Sheffield on radio via WOR, N. Y., for four years. Agency is N. W. Ayer.

**William Brooks**  
(NBC News Veepee)  
writes on  
**How TV Profits By AM's Mistakes**  
★ ★ ★  
One of the Many Editorial Features in the 4th Annual  
**Radio-TV Review & Preview Number**  
of  
**VARIETY**  
Out This Month

## Envision Theatre TV on Top Sports As a B.O. Lure

Washington, July 12.

One of the ways in which picture theatres may meet the competition of television is by banding together to sew up the video rights for big sports events, such as the World Series. "Ford Frick, National League prexy, says "no dice," on theatre TV this year.)

This possibility is suggested in a report prepared by two Washington radio lawyers, John E. McCoy of the FCC, and Harry P. Warner of the law firm of Segal, Smith & Hennessey. Their report will appear next month in the Hollywood Quarterly of the U. of California, L.A. Branch.

McCoy and Warner suggest that 10,000 theatre owners could defray the cost of exclusive rights to the Series through an admission charge for performances to include the event via large screen television. They point out that the 19,000 theatres in the U. S. with a seating capacity of 12,000,000 and yearly revenues of at least \$1,500,000,000 could outbid the broadcasting industry with its \$500,000,000 yearly gross revenue.

"Whether there will be competitive bidding between theatre and broadcast television," they declare, "cannot be determined at this time."

(Continued on page 30)

**ARMCHAIR DETECTIVE**

With John Milton Kennedy, Jerome Sheldon, Cy Kendall  
Producers: Stokely & Ebert prods.  
30 Mins.; Wed., 9 p.m.  
**WHITEHALL PHARMACAL**  
CBS-TV, from N. Y.  
(Benton & Bowles)

This show carried the distinction of being the first commercially-sponsored program in the east of a kinescoped version of a Coast-originated production. As such, the preem performance Wednesday night (6) gave eastern viewers their first opportunity to judge kine programs against regular live productions. Kine, as was to be expected, came out on the losing end of the deal.

Film transcription, as lensed from the original live show over Paramount's KTLA (Los Angeles), was easily acceptable, with all characters and action easily discernible. Film, however, carried considerable haze and too much brightness at times washed out the action on the screen fringes. Fact that power generator on the CBS projector in use conked out during the program might have been partly responsible but at best, the kine print evidenced why some Coast name talent is wary of the process. Judging from this show, though, the process is definitely good enough now to warrant a stream of Hollywood-produced programs airing in the east.

From a production point of view, "Detective" was as good as many eastern programs. Format is an audience participation whodunit, in which two crime stories are dramatized and then the audience guesses the solution on the basis of various clues tossed into the script. Show thus carried considerable interest for anyone who didn't fan. Cast, some of them familiar from film roles, were capable and the sets, camera work and direction were okay.

Whitehall products were plugged via film at the usual three spots during the program, with the outfit using the same commercials it ran as sponsors of the "Mary Kay and Johnny" show. Preem performance, because of the projector's blackout, ran several minutes overtime but, since the following program was a sustainer, little was lost. **Stat.**

**CHEVROLET NEWS REEL**

With Arnold Wilkes  
Director: Bill Mulvey  
15 Mins., Mon.-Thurs.-Fri., 11 p.m.  
**CHEVROLET DEALERS**  
WRGB-TV, Schenectady

GE station is now beaming until 11:15 five nights weekly, with a signoff consisting of filmed portions by "Telenevs" and flashes read by Arnold Wilkes. Late viewers will welcome the added feature, although it did not begin to realize full potentialities on two telecasts watched. The latest filmed news seemed to be about two days old; some of the clips, more than that. The images were disappointingly unclear in certain shots—so much so that it became difficult to identify several leading figures (General de Gaulle, for one). Camera work on Wilkes had, by contrast, greater clarity and sharper focus, though it was not perfect.

Clips spotlight incidents and personalities in foreign countries and in chief American news centers like Washington; also in sports.

Wilkes, veteran of WGY and WRGB, memorizes only the fore and aft commercials. He reads news from large sheets. On neither of the videos caught did Wilkes achieve the expected smoothness in reading. He possesses a pleasant voice but should watch the flat, monotonous tone that sneaks in. **Jaco.**

**Tele On Own**

Continued from page 29

Thus, people who had owned their sets more than a year were not viewing so much as those who had just been introduced to TV.

Since tele set circulation has passed the 1,000,000 mark only in the last six months, it might be expected that the novelty factor will be around for some time to come, because the market is so far from saturated. But, trade observers point out, very few people, at least in the key cities where TV is now available, have never seen a video show, even if they do not own sets. When this part of the public does splurge on a set, consequently, they will already have been exposed to tele and have overcome the first novelty viewing. Thus many of them too will be judging tele in comparison with other forms of entertainment.

**PICTURE OF PROGRESS**

With Lee Bennett, Henry Weber, WGN concert orch., Donald Gramm, Carl Meyers, Spencer Allen, Dorothy Dorben Dancers  
(8) Jack Gwynne, Nancy Wright, Willie Shore, Meade Lux Lewis, Sid Caesar, Robert Trendler  
Director: Jay Faragham  
95 Mins., Tues., 9:15 p.m.  
Sustaining  
WGN-TV, Chicago

WGN-TV's new transmitter and antenna were dedicated with a special fanfare program of film and live talent, the latter being a buildup for this station's "Club Television" variety show skedded for fall revival. Show was well-balanced, informative and entertaining.

First half was a mixture composed of orch numbers, singer Donald Gramm, films of construction progress and station personnel at work, and a filmed introductory talk by Col. Robert R. McCormick, station owner. Emcee Lee Bennett, a coldly efficient Jack of all mikes, steered viewers into each phase of program neatly.

Latter half was a parade of top talent, more expensive than anything seen on "Club Television" this year. Dorothy Dorben Dancers, now at the Chez Paree, opened and closed the acts with rhythmic and eye-catching numbers. In between, viewers heard WGN-TV's new singing discovery, Nancy Wright, roam through two numbers, and pianist Meade Lux Lewis hammer the keys extemporaneously.

Magician Jack Gwynne, hampered by lack of a studio audience for proper cuing, performed capably, but his tricks suffered as a result. Same thing hurt the appearances of comics Willie Shore and Sid Caesar. Although using material that is sock at his current hour stint seemed flat. His gags, comebacks and bits were palpably hurt by the absence of a personal audience to give him timing by laughter and applause.

It's fair to mention that WGN-TV is still using its old studios in the Daily News building, awaiting completion of its new quarters, and therefore couldn't provide proper setting for these nite club specialists.

Most heavily billed act on show, comic Caesar disappointed when his act was cut to approximately one minute because the program was running overtime. In fact, he was on and off the screen before the viewers had settled down to heavy yocks.

Direction and camera work on "Picture of Progress" was neat. No discernible snags occurred, and net effect of program was slick, expensive and satisfying. **Mart.**

**CHICAGO COOKS WITH BARBARA BARKLEY**

With Lois Leslie  
Director: Barbara Corning  
30 Mins., Tues., Thurs., 1 p.m.  
Participating  
WGN-TV, Chicago

Chi housewives get an apron full of kitchen hints passed on by expert in the television screen, which WGN-TV has thoughtfully skedded in time for supper preparations. Lois Leslie, temporarily subbing for Barbara Barkley, showed how to bake a cherry pie; whip up a salad, and demonstrate cooking gadgets.

This show is beamed directly at housewives, and does a good job in demonstrating the various steps in cooking. Preparations are handled with deliberation, and the lens obligingly gets right down to closeup inspection. Even a newlywed frau couldn't miss it.

Mrs. Leslie remains typically feminine in her routine, and inserts sponsor plugs in an unobtrusive way. Her hesitation approach in recommending products lends a genuine air, and removes viewer suspicion ament commercialism. Male viewers might laugh when she handles a new gadget dubiously, but her own sex will understand perfectly. It's a good femme show. **Mart.**

**Envision**

Continued from page 29

Theatre television does not exist on a local, let alone national level.

However, they assert, television has caused a diminution in box-office returns of picture houses in the east and while theatre and broadcast video may be noncompetitive the exhibitors "must do something" to offset the b.o. slump. "Theatre television may be the answer."

The lawyers assert that theatre video is technically and economically feasible and that there is plenty of available program material to stimulate attendance.

**Tele Followup**

The second week's edition of Olsen & Johnson's video display clearly indicates that these zanies cannot spread themselves too thinly. The duo are currently appearing in Madison Square Garden as well as their Tuesday night telecast and it's just too much, especially in view of teevee's exacting demands.

The second show didn't hit with nearly as much impact as the first exhibit mainly because of the evident lack of rehearsal. The O&J frenzy depends on split-second timing of their various antics which, in turn, calls for integration of cast and camera. There were too many off moments in this display. Part of it may have been due to the fact that director Ezra Stone elected to be part of the cast instead of taking care of backstage business.

Another item that showed up poorly was the choice of long sequences instead of short punchy bits that keep the show moving. Olsen & Johnson selected their wild-west number, which is much better for in-person work than video. The harum-scarum pace couldn't be maintained with that number, on which fortunately, the time ran out and couldn't be completed.

Much of the show was still good for laughs, but after the top result of the first show this was a letdown. This out show doesn't indicate that O&J have run out of material or laugh-laden ideas—just out of rehearsal time.

Illness of Richard Rodgers, slated to appear on the Wednesday edition of the Arthur Godfrey show, made it incumbent upon Oscar Hammerstein 2d to be spokesman for the team. The lyricist gave a creditable and dignified account of himself in the face of some raucous heckling by cartoonist Ham Fisher. There were times when Hammerstein got in a few licks, but generally Fisher's offensive kept the show running on a course that even Godfrey, didn't anticipate.

Hammerstein generally essayed a self-effacing role on this show. He spoke modestly and with humor of his achievements while Godfrey and Fisher attempted to extol him. In turn, the others on the show, including the Mariners, Bill Lawrence and Betty George gave good renditions of Hammerstein-Rodgers showtunes.

There was one spot in which Fisher turned the show into an anti-bigotry preaching. Fisher insisted on paying tribute to Godfrey for his stand in the recent Constitution Hall, Washington, incident. Godfrey has this plug coming to him for some time inasmuch as the show itself is a lesson in tolerance particularly in the case of the Mariners Quartet, in which two Negro and two white former Coast guardsmen make with harmonies in more ways than one. Hammerstein's ideas on this subject were also related when Godfrey feelingly read the lyrics of "You've Got to Be Taught" from his current smash, "South Pacific."

Morey Amsterdam's show on DuMont Thursday (7) was a spotty mixture of comedy and vaude. Amsterdam keynoted this session with his gagging which spans the gamut from cliche to corny material. His bass violin routine, for instance, was solid but his byplay with Art Carney was flat and, at times, downright silly. If Amsterdam exercised some more discrimination in his choice of gags from his large repertory, even if it would mean cutting down of his current over-large role, this show's comic rating would climb appreciably. Two guests' turns helped carry this stanza. Joan Merrill displayed a classy warbling style with a rendition of "Send Me A Man," while Coleen Atkins delivered some stand-out hoofing. Amsterdam could have used some help from one or two more acts of this calibre.

**Hub Race Fans in Break With New Telecasts**

Boston, July 12.

Hub's racing fans are getting a break with a new series of telecasts set by WNAC-TV from nearby Suffolk Downs with a regular schedule of telecasts picking up the fifth and sixth races.

Announcing chores will be handled by veteran racing announcer Babe Rubinstein, who will also interview owners, trainers and jockeys.

Telecasts feed off July 11

**SHOP, LOOK AND LISTEN**

With Nancy Brown, Don Kirby  
Producer: Maxwell Sachheim  
Director: George Green  
15 Mins.; Wed.-Fri., 6:45 p.m.  
Thurs., 3:30 p.m.

Sustaining  
WATV, Newark

A shopping service slanted directly at housewife viewers, "Shop, Look and Listen" would seem to be more applicable at its Thursday afternoon time, rather than the early evening period at which it is slotted Wednesdays and Fridays. While not novel and certainly not meant for entertainment, the idea of a TV station actually making purchases for viewers on receipt of a check or money order represents a commendable pub service and rates credit on that factor alone.

Format, judging from the show caught (7), is extremely simple. Co-announcers Nancy Brown and Don Kirby displayed merchandise at special low prices, describing it without stressing too much the brand name. They then offered to buy and mail articles to viewers ordering them through the station. As an added lure to viewing, several articles were mentioned as giveaways to anyone writing in for them.

Kirby and Miss Brown are an attractive team and, while neither has the glitz of libbing quality such a show calls for, they turned in an acceptable job. Show could use some kind of entertainment tossed in, such as a low-cost vaude act, to break the monotony of watching the announcers spiel about the merchandise for a straight 15 minutes. Setting before which they worked, though ultra-simple, was adequate and George Green's camera work was okay.

Special mention is due WATV's title cards, which can compare favorably with the best in the industry. Those block letters against a perspective background provide an impressive introduction to any program. **Stat.**

**FARM PICTURE**

With Bill Givens, guests  
Producer: Givens  
15 Mins., Tues., 6:45 p.m.  
Sustaining  
WRGB-TV, Schenectady

General Electric Co. carries its longtime presentation of radio farm programs into television with this educational. Featured is Bill Givens, director of agricultural broadcasting at WGY. Givens looks rather citified for a rural program, but GE officials say that farmers recognize his knowledge of their occupation.

Guests include professors from agricultural colleges, extension service and county farm bureau agents, Grange officers, legislators, and representatives of state and federal departments. One unusual telecast was a "Quiz Kids" film with Joe Kelly in his customary emcee role, and Ruthie Dusk. Joel Kupperman and Pat Condon among the youngsters. Apparently, the picture was made to promote milk drinking by kids, and perhaps a nutritive school lunch program.

Another guest registering naturally was Ed W. Mitchell, veteran WGY farm adviser, who on two shots demonstrated the techniques of pruning and grafting. In both, video proved superior to radio. Spec Foster, who for sometime did a column for a Schenectady newspaper and who also aired via WGFm, came through strongly in a demonstration of methods for building a farm pond.

Some of the guests televise a bit amateurishly, as might be expected. The development of a better format or technique for interview and roundtables would be helpful. Camera work and projection vary, good and occasionally not so good. **Jaco.**

**WEATHER REPORT**

With Joe Bova  
Writer: Bova  
Producer-Director: Carlyle Freeman  
2 Mins.; Mon.-Fri.  
Sustaining  
WNBK, Cleveland

Here's two minutes of weather presentation worked out by Joe Bova. Along with the usual, straight presentation of the weather Bova has worked out a hyped gimmick dramatizing what's to come. He may dance-trout a series of steps showing change in weather; as dressed as a golfer, he is happy over the favorable forecast; hot days brings on a sporty, lazy-day set, etc. Final shot is lampost with weather sign on two cards where ordinarily one finds street markers.

A cute, imaginative handling of what is usually a taken-for-granted announcement. **Mart.**

**PORT COLUMBUS AIR SHOW**

With Joe Hill, Tom Gleba  
Producer: Leo Dekker  
180 Mins.; Sat., 2 p.m. (One Shot)  
Sustaining

WLWC-Columbus  
Crosley's Columbus video station, which has been turning up with its mobile unit at an increasing number of outdoor events in addition to the Red Bird ball games al fresco wrestling, track and swim meets, roller derby, trained a double camera chain on the air show honoring the joint 20th anniversary of the opening of Port Columbus and TWA, and made television history in these parts.

There were plenty of picture opportunities and the cameramen, although they had to be new at this sort of thing, did a superlative job of tracking the sky activities. Resulting pictures were of excellent quality, and proved again TV's competence for big events like this, for it was by turn hot and rainy at the airport but still comfortable in the living room away from the crowds.

Navy's giant showpiece, the "Constitution" was on hand for a part in the celebration, and she was given detailed attention. Ship was also shown in a jet-assisted takeoff. Tom Gleba, interviewing her captain, discovered that not only was this the 20th birthday of the USS Constitution, but also the 20th city visited by the ship, man-moth and that Columbus was the 20th city to open television.

Gleba, who had some difficulty keeping his mind on what he was saying because of so much activity around him, handled interviews with John Collings, v.p. in charge of TWA operations; Jack Bolton, airport superintendent, and various fliers. Gleba was deep in an interview when the first of five Marine jet planes made a pass over the field and WGY but also the 20th city visited by the ship, man-moth and that Columbus was the 20th city to open television.

There's not a much tougher job in the business than trying to catch a jet plane in a TV-lens but the sizzling demonstrations given by the Marine pilots was nearly all there and the cameramen deserve a pat on the back.

Shown were many scenes of regular airport activity, including shots of arrival and departure of five or six commercial flights. First event, sailplane aerobatics, started so high it was out of camera range. Takeoffs and landings of 18 Navy Corsairs, 12 F6Fs and eight TBNs was fully, almost monotonously covered. Shots of National Air Show acts were superb. The field audio was much of the time and so the roar of the motors was lost to video lookers, there were too many camera directions given by the announcer, and there was a lack of careful program planning, which might have cut out many of the arid stretches.

Joe Hill, WLWC-TV sports director, handled the commentary in good style and except for trying to plug the affair too much instead of letting the pictures speak for themselves, gave a brisk and thorough account.

**CHICAGOLAND MYSTERY PLAYERS**

With Gordon Urquhart, Bob Smith, Jean Christian, George Mitchell, Allan Allen, Mel Arens; Stanley Gordon, moderator  
Director: Bruno VeSota  
Writer: George Anderson  
30 Mins., Sun., 8 p.m.  
**CHICAGO TRIBUNE**  
WGN-TV, Chicago

Chi Tribune has picked up the tab on this Jeffery Hall mystery series, and changed the format so that viewers have to buy a Monday paper to find out the solution, a neat circulation hypo. Show itself is standard whodunit, with better than average casting.

Program caught was an involved affair between two agents for the contract of a femme singer. One hired a professional "evil eye" and the other employed a thug to protect his interest. Thug got killed in the darkened theatre, and detective Jeffery Hall went to work, hamstrung by Sgt. Holland.

Gordon Urquhart, as the wearily cynical dick, and Jean Christian, as the temperamental singer, fitted neatly into their roles, but the rest of the cast represented stagey prototypes — the dumb copper — ruthless agent, creepy hater — belonging more in horror pulp than adult tele.

Camera crew got a trifle confused, too, in catching moderator Stanley Gordon twice with his cues down. Better direction and plots could make this show a real eye-catcher, but the business of waiting until the next morning for the solution will inevitably detract from the suspense. **Mart.**



**HENRY MORGAN SHOW**  
With Arnold Stang, Alice Pierce, Betty Harris, Jeff Clark, Kenny Delmar, Ben Grauer, Milton Katims Orch  
Writers: Joe Stein, Herb Baker, Harold Rubens, Bob Cone  
Producer-Director: Ken McGregor  
30 Mins.: Wed., 9 p.m.  
**BRISTOL-MYERS**  
NBC, from N.Y.  
(Young & Rubicam)

Filling the time spot vacated for the summer by "Duffy's Tavern," this show will have to be buttressed with fresh material to bring it up to standard. On the prem (6), Henry Morgan was wrenched out of his usual comedy style for completely ineffectual results. The combined efforts of this show's quartet of scripters failed to deliver a single original gag or situation to cover up their overall reliance on tired formulas.

The scripters did manage, however, to sponge down the Morgan brand of caustic humor with a soggy, unsophisticated approach. Morgan, in his opening nod to the sponsor, was saddled with a long series of inept puns involving Bristol-Myers products that were a far cry from the comic's willow ribbing of his bankrollers. Most of the attempted gags in the first 15 minutes involved the sponsor and commercials but this tack was handled without bite. Even the boss of the show, Lee Bristol, guested on this stanza as part of the comedy setup.

Concluding portion of this half-hour session was a hoked-up documentary re-enactment of Morgan's life. Once again, it was an array of old chestnuts. Arnold Stang, however, did manage to squeeze some laughs out of a brief heckling role. Rest of the cast, including Alice Pierce, Kenny Delmar and Ben Grauer were handcuffed by the flat lines. The musical interlude was okay with Betty Harris and Jeff Clark contributing a neat vocal. This was all surprising, in view of the recent Sunday night hypo given NBC by the Morgan stanza.

Herm.

**CHICKEN EVERY SUNDAY**  
With Billie Burke, Harry Von Zell, others; David Baskerville orch  
Writers: Jack Rubin, Jamison Brewer  
Director: Karl Gruener  
30 Mins.: Wed., 8 p.m.  
Sustaining  
NBC, from Hollywood

Pending the switchover in the fall of Philip Morris' "This Is Your Life" from Tuesday at 8 to Wednesday at 8, NBC has installed a new situation comedy, "Chicken Every Sunday," for a summer whirl. The results, based on last Wednesday's initial installment, were entirely gratifying. "Chicken," along with several other sustaining efforts to bow on the webs over the past couple of weeks, bespeaks a conscientious effort on the part of the networks, notably NBC and CBS, to provide "hiatus time" with some degree of programming stature. It's certainly reflected in this Billie Burke-Harry Von Zell series suggested by the book and the brothers Epstein left adaptation of several seasons back.

The choice of Miss Burke and Von Zell for the leads was a happy inspiration, for they bring to "Chicken" the correct wacky element that peppered the original book version and the legit. Writers Jack Rubin and Jamison Brewer rate a nod for some tight comedy scripting geared to Miss Burke's distinctive delivery and apparently there's a wealth of material built around the Tucson boarding house and its flavorsome characters to sustain a continuing weekly whirl.

This one rakes attention even during the competitive midseason peak.

Rose.

**THE SAINT**  
With Vincent Price, others; music, Harry Zimmerman; announcer, Harold Ross  
Producer-Director: Tom MacAvity  
25 Mins.: Sun., 7:30 p.m.  
Sustaining  
MRS., from Hollywood

Etherized version of Leslie Charteris' "The Saint" which premed stacked up as an average who-dunnit and a fair amount of suspense. The initial episode left too many gaps for the listener's imagination to fill in.

Offsetting the minor shortcomings of the yarn was good acting of a lengthy cast headed by Vincent Price. Latter's portrayal of the title role was credible and forceful while supporting players measured up. New series will garner its share of mystery addicts, but this coast originated show falls short of a superlative chiller.

Gilb.

**A TREE GROWS IN BROOKLYN**  
With John Larkin, Denise Alexander, Berna Raeburn, Ann Seymour  
Writer: Don Agger  
Director: Ed King  
Producer: James Hard  
30 Mins.: Fri., 8:30 p.m.  
Sustaining  
NBC, from N.Y.

"A Tree Grows in Brooklyn," NBC's new dramatic series, is a heavy dose of sentimentalism which should appeal to the soap opera addicts. Adapted from Betty Smith's novel, story is being serialized over the summer months in weekly chapters which are stronger on characterization than dramatic tension. While drama is paced leisurely, show has a warm and nostalgic flavor similar to both the novel and film treatment.

Initial stanza (8) began unfolding the history of the Nolans with episodic situations depicting the privations and loyalties of the Brooklyn family. Story is built out of minor situations ending in petty climaxes which keeps the drama on a subdued level. Dialers accustomed to the tauter bang-bang style of the usual radio play may find trouble adjusting to this pace. This show is strengthened, however, by a first-rate cast headed by John Larkin who, as the head of the household and singing waiter, delivered two folk tunes in a highly listenable manner. Heavily schmaltzy background music helps bridge the backflash narration in line with the story's overall sweetish atmosphere.

Herm.

**SUMMER IN ST. LOUIS**  
With Rosemarie Brancato, Glenn Burris, Mary Hoppel and chorus (16), KMOX Orch (27), Edwin McArthur, director  
Producer: George Clare  
Director: Al Brand  
60 Mins.: Fri. (8) 7 p.m.  
Sustaining  
KMOX, St. Louis

Resumption of programs of special music culled from forthcoming attractions at the Municipal Theatre Assn's alfresco enterprise in the Forest Park playhouse is aimed at music lovers throughout the CBS web. In former years the program was limited to 30 minutes, but has been doubled for this series. Tee-off program with the co-op of excess of the theatre assn. brought before the mike some of the outstanding warblers of the 12-week season, together with a clicking 16 mixed-voice chorus under the direction of Edwin McArthur who also maestros the Forest Park tooters.

Rosemarie Brancato, long a fave at the outdoor theatre, socked over her interop of "Kiss Me Again," "Love Is Where You Find It," and "My Hero" and at another point in the program repeated with Burris in a duet of "Will You Remember." Mary Hoppel's contributions, all of which scored, were "Neath The Southern Moon," "June Is Bustin' Out All Over," "Oh, Promise Me" and "Neath The Summer Moon." Glenn Burris also scored solidly in his interop of "Falling in Love With Someone" and "Serenade."

McArthur, who selected the semi-classical tunes for the program, batoned the orch smoothly through "Summertime," "Dance of the Comedians," "Everything I Love," "They Say It's Wonderful" and "Green Up Time." The chorus kicked in with "No Business Like Show Business," "I've Told Every Little Star" and "Haunted Heart."

A spiel on Americanism was injected midway into the program which was evenly paced with no let downs.

Sahu.

**THE BRIGHTER DAY**  
With Margaret Draper, Bill Smith, Bill Redfield, Jay Meredith, Pat Holsely, Lorna Lynn; Bill Rogers, announcer  
Producer: Ed Wolf  
Writer: Orin Trovay  
15 Min., Mon-thru-Fri., 2:45 p.m.  
PROCTER & GAMBLE  
CBS, from N.Y.

(Compton)

"The Brighter Day" shapes up as a sentimental, enjoyable soaper, good for the matinee trade. Monday's (11) premiere had its quarter-hour segment largely taken up with exposition, to place the setting and characters, but performance and scripting gave evidence of a satisfactory serial.

Setting is a warm, engaging household, the story dealing with the family life of a poorly-paid minister in a small town. Opener was taken up largely with the family adjusting itself to the departure to the big city of the boy friend of Liz, who runs the household for her father, the minister. Household includes the preacher; daughter-manager Liz; young struggling son Grayling; the 19-year-old family beauty, Althea; teenager Patsy, and sub-deb Lorna.

Possibilities for a good show are favorable, with room for philosophizing on the U. S. way of life, etc.

Bron.

**HOLLYWOOD CALLING**  
With George Murphy, June Allyson, Walter Pidgeon, others  
Producer-Director: Vick Knight  
60 Mins.: Sunday, 7 p.m.  
GRUEN, WATKIN (30 Mins.)  
NBC, from Hollywood  
(Grey)

NBC, the last major holdout on giveaways, has gone into that type programming on a grand scale with "Hollywood Calling," which it is pitting into competition with Jack Benny on the rival CBS network when the latter returns in the fall from a summer vacation. "Hollywood Calling" has been given one of the heaviest advance exploitation of any program on the NBC roster, public expectations built up to a boiling point.

Program, however, didn't exactly pan out on the premiere, despite the array of film talent and breath-taking lot. The pace and punch of the show eluded the show-designers, but program is such that these two items can be easily hurdled in subsequent shows. The very pretentiousness of the layout reacts against the show. It sort of puts the listener on his best company manners when listening.

George Murphy, the emcee, has a banquet-table type of humor that doesn't fully meet radio's requirements and guests June Allyson and Walter Pidgeon seemed a bit too condescending in their telephone talks to attain maximum effectiveness.

Format of the show has fairly simple elements. Clues as to the identity of a film or star are given until a call is placed. If listener answers correctly, Miss Allyson or Pidgeon converse with the interviewee and give him some fabulous gift. Then a crack at the jackpot question comes which is based on the identity of a film with a few sketchy clues given. Appraisal of the jackpot which like those of other shows keeps growing as the weeks wear on, was initially set at \$31,000, which makes it a formidable prize.

Program indicates a deal of painstaking preparation. It seems the planners hoped for an easy and informal tone which didn't come out. However, the defects can be corrected once the top personnel get accustomed to the giveaway medium. There is a knack of donating loot entertainingly that's an essential of any undertaking of this type. That's another of the principal ingredients still to be acquired.

Jose.

**SUMMER STUDENT FORUM**  
With various student guests; moderator, Richard H. Roffman; announcer, David Niles  
Producer-Director: Roffman  
30 Mins.: Wed., 9 p.m.  
Sustaining  
WEVD, N.Y.

With some 60,000 students reportedly attending summer sessions of educational institutions in the metropolitan area, publicist-at-law Richard H. Roffman has drawn upon some of the out-towners for a series of weekly forum discussions. Idea is a good one, but unfortunately the inaugural half-hour airtel on WEVD, N.Y. Wednesday (6) fell far short of the program's possibilities.

As ringmaster by Roffman, the panel was a rambling one which took what seemed to be ages in reaching the evening's topic, "What's Wrong and What's Right About New York?" Some 12 minutes were used in backgrounding the half-dozen odd student guests whereas merely their names, hometowns and schools they were attending would have sufficed.

When the forum participants were finally led to the subject at hand negative reactions centered about the city's fast pace, indifference to others and congested transportation. On the credit side Gotham's cultural advantages were cited along with its cosmopolitan atmosphere. A far better impact might have been obtained had Roffman steered his guests into a roundtable analysis of the topic rather than monopolizing himself of the conversation himself. Gilb.

**REPORT TO THE PARTNERS**  
With Bob Ferris  
Writer-producer, Bob Hillis  
15 Mins.: Saturday, 6:45 p.m.  
Sustaining  
KJR, Seattle

This first of a series of programs for the Seattle-King County Community Chest reveals a sound basic idea in reporting on what Chest agencies do by having the beneficiaries of the agencies report to the public.

Show, which presented four people who take infants and children under their homes while they are waiting to be adopted, held plenty of interest, with a strong emotional appeal in having the temporary foster parents tell how they take the to-be-adopted-kids into their

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**HOGAN'S DAUGHTER**  
With Shirley Booth, Betty Garde, Howard Smith, Everett Sloane  
Producer: William McCaffery  
Director: John Whodman  
Writers: John Whodman, Sam Moore  
30 Mins.: Tues., 8 p.m.  
PHILIP MORRIS  
NBC, from New York  
(Blow)

In "Hogan's Daughter" Philip Morris has come up with a summer series that should wear well around the calendar. The show, which is given a high-level production, stars the legit and radio comedienne, Shirley Booth. As Hogan's daughter she recalls the long stint she did as Duffy's daughter on the Ed Gardner program. Again she's a dizzy Third Avenue dame, improving her mind by reading the syndicated columns and chattering like a flibbertigibbet. But while Duffy's offspring is an object of scorn, Hogan's pride-and-joy has enough typically-human foibles to arouse the listener's sympathy.

"Daughter" also differs from "Tavern" in that its comedy doesn't rely on a complicated situation or rapid-fire gags. Instead it depends on characterization, the gal's romantic ideals and glamorous dreams contrasting with the commonplace of tenement life. Scripts stress realism, story on broadcast caught (5) dealing with a Fourth of July outing of the Tonawanda Democratic Club and the bumbling of Hogan as he tried to corner the local wardheeler to get his daughter a job.

Weakness of the show was that while the atmosphere was true-to-life the pacing seemed somewhat pedestrian. Use of more punchy lines would have added to the total impact.

A thespian of considerable talents, Miss Booth was supported by a topflight cast. Scripting by John Whodman and Sam Moore was adult and Howard Green's music was competent.

Brit.

**OUT ON A LIMB**  
"The Future of Labor in Politics"  
With Victor Riesel, George Field  
Producer-Director: Field  
15 Mins.: Thurs., 9:30 p.m.  
Sustaining  
WEVD, N.Y.

"Out on a Limb" is a series of transcribed 15-minute stanzas which WEVD, N.Y. has described as a "survey of coming events by experts in the fields of their special interest." Initial program bowed promisingly on the station Thursday (7) with columnist Victor Riesel sitting "The Future of Labor in Politics."

Due to the fact that the program was recorded about a month ago, listeners were able to compare some of Riesel's predictions with what has actually happened to date. One assertion that proved a bulls-eye was his prophecy that Mayor William O'Dwyer would be "drafted" by labor to succeed himself despite hizzoner's previous decision to withdraw from politics.

In a crisp, authoritative delivery, Riesel opined that the labor movement is becoming more aggressive in politics similar to a longtime policy reversed by the European union. Again scanning the crystal ball, he felt that labor will "gang up" on Taft and will also retaliate against President Truman in 1952 since "he's failed to get the Democratic party to deliver."

Bulk of Riesel's prognostications were logical and timely. Feeding him a question now and then was George Field, who besides announcing the show is credited with having conceived it. On the basis of the first installment, "Out on the Limb" should more than draw its quota of listeners.

Gilb.

**ROY SHUDD**  
30 Mins., Mon.-thru-Sat., 11 p.m.  
Participating  
WROW, Albany

Roy Shudd, sports director of WROW and caller of events over the public address at the Saratoga Raceway, is now doing delayed broadcasts of eight races nightly under the sponsorship of five Albany and Troy firms. Each sponsor is plugged one evening, the others also being mentioned.

Over a period of seven or eight years, Shudd has developed into one of the country's top horse-casters—he works at a California track each spring and serves at the summer and fall sessions of the Saratoga half-miler. One-time Troy Record sportswriter knows the trotters and pacers and their drivers. His broadcasts show the sure touch of an expert, miker possessing the voice and the delivery to highlight technical knowledge.

It's a question, in fact, whether the airing of eight races do not constitute an overload. Even with the preliminaries stripped, Shudd sometimes has to crowd to get in the final event. Shudd spels for the sponsors, backed up by an overloud transcribed message from Deac Rossell, Jaco.

**CITIZEN OF THE WORLD**  
With Lee J. Cobb, narrator; Paul Bouchon, Butch Cavell, Robert Dryden, Stephen Hill, Gerald Kean, Paul Mann, Bryna Rayburn, Joseph deSantis, Ann Shepherd, Hans vanStuwe, Carl Swenson, Charles Irving, Oscar Brand  
Writer-Director: Norman Corwin  
Producer: Werner Michel  
Composer-Conductor: Alexander Semmler  
60 Mins., Sun. (10), 10 p.m. (One-Shot)  
Sustaining  
CBS, from New York

Norman Corwin came back to radio Sunday night (10) after nearly a two-season layoff. As writer-director of an ambitious 60-minute documentary called "Citizen of the World," which was slated in the 10 to 11 p.m. segment on CBS, Corwin, with a wonderful assist from Lee J. Cobb, who narrated the hour-long stanza, took on a herculean task—relating the story of mankind's quest for work in remote areas of the world to improve mankind's well-being.

Corwin's return to radio was significant from several angles. What, the trade had been asking, would the "father" of the documentary in radio reveal in the development of a technique that had been run practically dry over the past decade? What Corwin had initially projected had been played to the hilt, with multiple variations—and frequent improvements—adding to the generalization that the documentary, as such, had seen its day in radio; that there was a crying need for fresh formulas.

That Corwin would have something to say, and that it would be said beautifully, with lofty overtones but with a full appreciation of the "common touch," was taken for granted in advance. He didn't let his listeners down. Also, that Corwin would achieve an objectivity too frequently lacking in documentary programming, this he would get to the core of evils besetting a turbulent world and heighten the message with a superb directorial hand was also accepted. Again Corwin came through.

And that Lee J. Cobb gave meaning to Corwin's words and endowed the narrator role with a sensitivity and brilliance all its own was not surprising; nor did it come as a surprise that Alexander Semmler's score and bridges shone on their own.

But in fashioning his saga of the increasing band of "world citizens" who are contributing their bit against the enemies of mankind—War, Disease, Famine, Poverty, Erosion and Overpopulation ("problems that have been around a long time")—Corwin has taken up precisely where he left off.

That he appeals to a minority is praiseworthy. Notable, too, is that such an ambitious concept as big as piling itself can be reduced to such a meaningful denominator, "There may seem little connection between the citizen of the world and the people of the world; but there's hardly a man alive who doesn't stand to benefit, some way or another, by the work this citizen has cut out for himself. There are even those who think the citizen is just about the greatest hope on two feet."

Yes, this Corwin documentary was far from, too often stated. It cried for some action—not just 60 minutes of talk, regardless of how fine the talk. It cried for some dramatic content to heighten the tension. It's asking much of a person to listen to 60 minutes of talk. Corwin gave them the words—but a much-needed added fillip was missing.

Rose.

**QUIZ CHAMPIONS**  
With Pinky Hunter emcee, Bob Godley, and guests Eddie Coen, Nate Wallick, Russ Gestner, Wally Brown and Pat Rooney; announcer, Bruce Charles  
Producer: Bob Godley  
30 Mins.: Friday 8 p.m.  
ST. DEAKER  
WHK, Cleveland

(Stern-Warren)

From the stage of the RKO Palace, WHK, with Studebaker sponsoring, brings a sport quiz to test a panel of experts. As a change of pace, Pinky Hunter, a capable emcee, moves into the audience and asks questions. Both those submitting questions as well as those answering receive monetary awards with a bonus going to those questions that the panel of experts can't answer.

Bob Godley, quick on the repartee and sardonic with the answers, carries much of the verve and teams with Hunter to sparkle the stanza. The questions are, of course, a test to both listeners and panelists, with stanza caught featuring as panel members, both the publicity directors of the three Cleveland pro teams and two vaude stars.

Mark.

# WQXR Loses Its Appeal vs. WPTR In Bid for Upstate N. Y. Listeners

Washington, July 12.

New York Times appeal for protection of its upstate WQXR audience from the projected 50kw operation of WPTR in Albany was denied last week by the FCC. Agency said WQXR claims of interference by the present 10kw transmitter of WPTR, based on a survey of a small number of listeners, "cannot be given any weight" even if facts were furnished regarding the selectivity of the receivers of the complaining listeners. Both WQXR and WPTR, which is owned by the Schine Theatre chain, are near the top of the dial.

However, since WQXR had asked that WPTR be restrained from commencing programs tests with 50kw until the U. S. Court of Appeals has ruled on the case, the Commission allowed the Times 14 days to apply for a stay order. WQXR has contended to the Court that it was entitled to a hearing before the Commission granted WPTR its 50kw authorization.

Prior to the ruling, WQXR had filed a petition in which it cited a survey of subscribers in upstate New York to its Program Guide to determine whether the present 10kw operation of WPTR interferes with WQXR programs. Complaints from listeners as well as the survey, said WQXR, "show conclusively" that WPTR is causing "severe interference" which will "very substantially increase" if WPTR is stepped up to 50kw, with resultant loss of audience to

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## AFRA, WGN (Chi) Settle Announcer Pay Dispute

Chicago, July 12. American Federation of Radio Artists and WGN have settled a year-long controversy regarding extra pay for staff announcers who handle participating commercial shows. WGN manager Frank P. Schreiber and AFRA exec secretary Ray Jones came to agreement last week (8) with the station recognizing that participation shows will figure in the union contract regarding base pay of \$114.35 for a maximum twelve 15-min. shows per week. Jones had argued that participations should be classed as commercial shows.

Dispute had come to a head with AFRA filing an application for hearing before the NLRB, but it was withdrawn after Jones and Schreiber had an amicable settlement. Some 15 staff announcers started on the readjusted wage formula July 10, but did not win retroactive pay.

## Racetrack Tie Charge Sparks WMIE Hearing

Miami, July 12.

Federal Communications Commission hearing held here on application to transfer license for station WMIE from original owners, Lincoln Operating Co., to Sun Coast Broadcasting Corp., wound up in a crossfire of acrimonious questioning, with Barry Gray, station's midnight gabber, and Daniel J. Sullivan, director of unofficial "Miami Crime Commission," the principals.

Sullivan's testimony was aimed at qualification of Arthur B. McBride (owner of Cleveland Football Club) and Arthur Sherby as principal stockholders of the Sun Coast group to operate the station, based on McBride's former connection with Continental Press Service, news agency which disseminates racetrack information and results nationally. The service is now owned by Edward McBride, his son.

Sullivan asked FCC examiner Leo Resnick and counsel A. Harry Becker to "determine if he (McBride) still has an interest in the bookie wire service." The FCC reps advised him to file such a request "with Washington."

Under cross-examination by WMIE counsel, Sullivan refused to answer when asked if he had not originally been employed by a group known as "the Secret Six" to investigate local crime conditions; and that this group included John S. Knight, publisher of the Miami Herald (WQAM), Dan J. Mahoney, vice-president of the Miami News (WIOD), and Col. Frank Katzentine at station WKAT.

Gray, summoned for testimony because of his stand on legalized bookmaking, told the hearing his support of this type of gambling was personal and in no way reflected policy of the station, adding that he advocated "no other form of gambling." In recent weeks the gabber had also criticized the crime commission broadcasts aired over the majority of local stations Saturday nights; based, as he said, on suspicion of the motives and methods of the organization. The Commission's programs consisted largely in revealing the backgrounds and records of gamblers who have settled in this area.

Robert Venn, a stockholder and general manager of the WMIE operation, had previously testified that Gray did not reflect station policy and was allowed to express his own opinion at all times. He pointed out that WMIE was one of two stations which has refused to carry the Crime Commission broadcasts, because they were "definitely un-American."

Hearings will be resumed in Washington in September.

## Senate-Webster

Continued from page 27

(D. Colo.), it was understood, felt Webster made was when Tobey asked him: "What is your present view on superpower?"

Webster replied: "I am not so sure that it is not a problem that the Commission has got to take up with Congress."

Johnson and Tobey have been among the Commission's severest critics for allegedly being disposed to favor granting superpower to some clear channel stations. Webster, as an engineer member of the Commission, has been regarded by Committee members as a key influence on this question.

Tobey practically threw the book at Webster on Commission policy regarding color video. He suggested possible indifference of the industry to presenting proposals at the forthcoming FCC hearings (in middle or late August) which Webster admitted he had not considered. On this subject there was the following exchange:

### Q&A Routine

Q: "What is the reason for RCA and various manufacturers opposing color television standards?"

A: "It has been a mystery to me, and I do not know."

Q: "Have you talked to any of their representatives at all?"

A: "I have kept away from them. . . ."

Q: "Now suppose no one in the industry comes forward to testify for color. Would you be concerned?"

A: ". . . That would be most unfortunate. I just cannot visualize they're doing it."

Q: "If it did not come in do you feel the FCC should present testimony?"

A: ". . . We would have to then."

Q: "Would you consider subpoenaing testimony from industry?"

A: "I certainly would. . . . My thinking had never gone that far. . . . But maybe you are right, maybe they will not."

Before Tobey finished his questioning last week he had compiled a comprehensive record on Webster's position on various major matters before the Commission. He put him on record as saying that "color is here" and that it would be the "dominant" system of the future.

He had elicited a denial from Webster that he had criticized the Committee, reportedly out of indignation over its failure to confirm him before his term expired. He had built up a more tangible basis for appraising the nominee's qualifications than had previously been established. Finally, while there appeared to be little doubt that Webster would be confirmed, the Senator had succeeded in impressing the Committee with the importance of carefully inquiring into the competence of members of an agency responsible for such far-reaching determinations as the future of television.

## NBC IS IMPRESSED BY LADD'S AUDITIONER

NBC liked the looks of a preliminary audition of a Hank Ladd comedy-variety show whipped together by Herb Moss for a WNBC (N. Y.) airing. As result, the web ordered a full-blown audition, made last night (Tues.), with a view toward an August teetoff on the network.

Web's aim is to build Ladd into the bigtime comedy sweepstakes with last night's audition getting a top-shelf production. In addition to Ladd, Gordon Jenkins and a 22-piece orch, singer Betty Brewer and a choral group have been inked, along with Nelson Case as announcer. Bob Wamboldt is supervising for NBC.

Writers include Ladd, Coleman Jacoby, Arnie Rosen, Roger Price, and Tom Adair for special lyrics.

## Mrs. Leitz Tabbed as Prez Of K. C. Radio Council

Kansas City, July 12.

Radio Council of Greater Kansas City recently elected Mrs. Frank B. Leitz as president for the 1949-50 year. Board of directors includes John Thornberry, Boy's Club director and WHB newscaster, and Anne Hayes, director of women's activities for KOMO.

## Who's the Sucker?

Washington, July 12.

Yes, progress is tragic. But for whom? That's what Sen. Charles W. Tobey (R-N.H.) wanted to know at a hearing last week into the qualifications of Edward M. Webster for a new term on the FCC. In questioning Webster on FCC policy regarding possible obsolescence of video receivers as a result of UHF and color television, the following colloquy took place:

Tobey: "Did you ever contemplate giving a warning to the public . . . that these changes are impending and that they might go a little slowly in buying the sets? Would that contravene the commercial manufacturing industry's strong-arm tactics to sell machines at any cost?"

Webster: "I do not see how you are going to progress in this art unless the public buys receivers. Now, if we put out something that says 'Do not buy anything new until you get UHF coming along' everything is going to stop."

Tobey: "That would be tragic, would it not?"

Webster: "That is what I said."

Tobey: "Would it be tragic?"

Webster: "I do not think it would be tragic—wait a minute—yes, it would be tragic."

Tobey: "Tragic for whom?"

Webster: "It would be tragic for the manufacturers who sell the obsolete sets, but it would not be tragic for the public who kept their dollars in their stockings to wait for this color television. The only way in which to get the industry going is to have the public buy sets."

Tobey: "In other words, have the public as suckers."

## Schwerin on Mysteries

Continued from page 26

effects to be in keeping with the setting.

On one leading mystery tested, the story got off to a good start while the detective was in this country. Soon after he made a plane flight to a European capital, interest dropped off. The European part of the story averaged seven liking points lower than the American part. Why? The audience voted that "they weren't convinced that he was in Lisbon."

In another case, the producer of several mysteries decided to use some of his basic script ideas for a highly successful one as the foundation for another, newer show. One change was to move the story to an Oriental background. Little attention was paid to filling in the proper mood material. The result? The successful, well-authenticated show customarily would have liking scores in the high 70's; the new show scored around 50.

In another case, Schwerin tested a new show starring a personality already closely identified with one detective part. The deliberate attempt was made to avoid making the new role a close imitation of the old. That was desirable, but in certain instances it was found that the program was going too far in the opposite direction. It was discovered that the character could be changed quite a bit, but that it was important to retain settings and situations that weren't completely out of keeping with the former part this star had made famous.

The principle of approach—getting started strongly, and getting started right—is important on all shows, but especially in mysteries. A good mystery must catch interest quickly.

In one leading program of the type, Schwerin found that the earlier the crime committed (usually the killing) was first mentioned, the better liked the program was. In a dozen episodes tested, there was an exact relationship between the time this was done and how well people reacted to the show. This was only one of the rules that help to make this show a strong one. Schwerin doesn't pretend that this alone would automatically make the show well liked, but its many followers did enjoy it most when they had an early opportunity to start moving toward the crime's solution.

In another mystery, the most effective method of approach turned out to be a scene in which the detective's boss assigned the case to him. It worked better than scenes in which the killing itself was dramatized, or any of a number of other opening methods tried out.

Another fault sometimes encountered is introducing too much of a humorous character into a show the central mood of which is tenseness and fast action. Writers sometimes feel that their program needs a little "comedy relief." The basic appeal of some leading programs doesn't allow for this. One very successful show tried, in one edition, to work a comedy character all through the story, subordinating the tough, capable detective to him. Normally, episodes of this show score in the 70's; this edition had the worst score in the series, an average of only 60.

Still another fault, not that of

mysteries alone, is giving an actor a piece of business to convey that is too subtle to be put over on the radio. On one program, one of the "good" characters was supposed to stage a phoney robbery, with his real character being unknown either to the audience or the other characters at that point in the script. To the listeners the actors "dese and dose" language was indistinguishable from plain bad acting; liking went down to an unusually low point for this program.

On another show, a criminal was supposed to be impersonating the detective. This merely served to confuse many listeners. The frequent changes from the real detective to the false one left them completely at sea. If the actor does a good voice imitation in a situation like this, it compounds the confusion; if he does a poor one, it violates the mood because the audience can't believe that the other characters won't recognize the imposter as easily as they do.

Multiplicity of characters (and especially of suspects) is another mood-destroying influence. Schwerin has often run into this. Even on top shows this weakness is sometimes observable. On one occasion, seven characters were present in a scene where a killing occurred during a free-for-all; the scene didn't create nearly the interest that such climactic moments customarily do on this program.

**Emphasis—The Show's Structure**  
Among problems of emphasis, one that has turned out to be important to many mystery shows tested by Schwerin is act structure. Listeners can often get a feeling of fast pace, or alternatively of monotony, from the balance of length between acts.

On one mystery show, it was discovered that when the two acts were of the same length, liking was low. But if the first act was either longer or shorter than Act II (it didn't matter which), listeners' interest was kept up.

Another mystery achieved best results when its first act was short and its second act long. Having a long first act proved fatal when used on this program.

Too long an opening teaser scene has turned out to be bad practice in some cases. Schwerin has found in at least one instance that the not only slows down interest in the story . . . it makes the first commercial seem interruptive, lowering the show's advertising impact.

The final element in Schwerin's set of principles is Direction, referring in this usage to the kind of people to whom a program appeals. There is considerable range in the appeal of different mysteries; it is definitely a mistake to feel that they will only appeal to certain audience groups.

Perhaps the most important rule of thumb Schwerin has brought out in regard to direction is that "private eye" mysteries are most likely to appeal to younger adults, while the "official detective" type of show is usually best liked by older people. No generalizations in qualitative research are invariably true, but Schwerin holds that the sponsor looking for a mystery program will get off to the best start sales-wise if he uses this rule of thumb in making his selection.

## Brewery's 40G Spots

Seattle, July 12.

Sick's Brewery is placing a \$40,000 spot campaign on 18 stations in Washington state and Alaska, using series of transcribed musical spots made by Bob Harvey and his band with Carol King. Spots were produced at KJR here with Roland Bradley handling production. Len Beardsley announcing.

Campaign began July 1 for a two-month period, with possibility of continuing.



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## 'Blacklist' Counter-Attack

Continued from page 25

list" stemming from the "conservative" wing of the so-called Artists Committee of AFRA. This committee, though now defunct, still functions in an off-the-record capacity, holding regular meetings, airing grievances, etc. It was this group that succeeded in whipping into action the two ex-FBI members, Theodore Kilpatrick and Kenneth Bierly, who now publish the anti-Red "Counterattack" newsletter, which in its last issue did a chapter-and-verse breakdown of alleged Communist infiltration in radio, in which CBS was singled out as "the most satisfying network for the Communists." Lengthy paen went on to state: "Exact degree of infiltration by Communist party members and other Communists in CBS or any other network is hard to determine. But it's plain that NBC and Mutual are least satisfactory to Communists... that American Broadcasting Co. is about at halfway between most satisfactory and least satisfactory... and that CBS is tops as far as Communists are concerned."

While there's a general tendency to laugh off the Kilpatrick-Bierly attack as merely the rantings of a couple extremists, nevertheless it's recognized that the inflammatory soundbites are having their effect in inciting the sponsors and agencies. The Artists Committee element and the collaborative efforts of the "Counterattack" publishers inspired General Foods to crack down on its Phillips Lord show and the "list" is being planted in all the major agencies responsible for commercial programming.

The RDG resolutions follow: "Whereas William M. Sweets, member of the RTDG, was forced to resign as director from the Phillips H. Lord packaged 'Gangbusters' and 'Counterspy' because of 'sponsor-agency pressures' which was brought to bear because of his alleged political beliefs, and whereas at no time has the ability or the integrity of Sweets ever been questioned by the Lord organization over a period of six years of constant employment, nor by the sponsors and agencies involved at any time, and whereas it is now, always has been and always will be a fundamental precept of the RTDG that a man's talent and ability shall be the sole criteria by which he is judged for employment:

"Therefore be it resolved that (1) the action taken by the Lord organization and the sponsors and/or agencies involved, in forcing the resignation, is a gross injustice against Sweets, the entire membership of the RTDG and the radio and television industry;

"(2) that in order to remedy this injustice a committee shall be appointed immediately to bring this resolution to the notice and attention of the Lord office, sponsors and agencies involved;

"(3) that in order to remedy this injustice this committee shall take such further action as it may deem

necessary, including the recommendation as provided in the RTDG constitution, for the issuance of a restraining order."

Following is a second resolution: "Whereas widespread reports in the radio and television industry point to the existence of a blacklist of directors, writers and actors, based on their political beliefs, and whereas blacklists are un-American in principle and purpose, designed to deprive a man arbitrarily of his means of livelihood, and whereas the RTDG views with indignation and alarm the mere implication of the existence of a blacklist, anywhere in the radio and television industry, and whereas it is now, always has been and always will be a fundamental precept of the RTDG that a man's talent and ability shall be the sole criteria by which he is judged for employment:

"Therefore be it resolved (1) the RTDG unequivocally condemns the existence and use of blacklists in the radio-television industry;

"(2) that a committee shall be appointed immediately to bring this resolution to the notice and attention of all agencies, broadcasting companies and others employing directors and to take such further action as it may deem necessary against any agency which imposes and employs a blacklist."

Both resolution were unanimously passed by the council.

## ABC Launches

Continued from page 27

conception that a show had to cost \$20,000 a week in order to sell their merchandise."

Outfits with modest ad allotments which ABC has recently included include Speidel, which took a quarter-hour on "Stop the Music," and Brunner-Ritter, which will back "Chance of a Lifetime" on Sundays at 9:30 p.m., starting late in September. Other first-time-in-radio sponsors the web has are Norwich and the Assn. of American Railroads. Backers it introduced to broadcasting, and who are now at other nets, include U. S. Steel, Elgin-American, Allis-Chalmers, Alcoa and Hallmark.

The research operation is now stressing a qualitative rather than a quantitative approach and is serving as a detective agency to turn up possible new radio spenders. The staff looks over economic source material to find firms with three qualifications: (1) they sell goods or services to the public; (2) have ad budgets smaller than those generally expended by network advertisers; and (3) they haven't yet used national radio.

"Research is growing in importance as the economy continues a downward slide," said Ben Gedalecia, ABC research manager. "Advertisers in all media are be-

coming more cost-conscious. And we can show them that they get into more homes per dollar spent through advertising than any other medium."

According to Gedalecia, the number of radio homes is steadily increasing and has jumped more than 3,635,000 in the past two years. Thus a program which got a 10.0 Nielsen rating in '46 and '48 would have gained 363,500 additional listeners, despite the fact that its rating showed no change. In TV, he points out in an ABC promotion piece, a show whose rating dropped from 50 in January, '49, to 30 in July, would not have lost any viewers—in fact it would have gained 13%.

## Radio Reviews

Continued from page 31

homes and make them part of the family.

The four people on the program—two mothers and a wife and husband team—had, in the preceding year, taken from Chest agencies children ranging in age from a few weeks to several years and kept them for periods ranging from a few weeks to a year.

Bob Ferris draws out the participants in a showmanly manner, wisely letting them depart from the okay script for take-offs in relating their experiences, the program adding up to a good job of telling the partners just what the Chest is doing with the money the partners contribute each year.

Reed.

## SPORTS NEWS

With Sherb Herrick  
15 Mins., Mon.-Thurs-Sat., 7 p.m.  
Sustaining  
WKXY, Albany

Sherb Herrick, before and after the war an announcer-sportscaster at WABY-WOKO, and onetime baseball call over WABY, started a sports roundup on WKXY when he joined the station recently. It consists chiefly of the day's results, chatter and some commentary, with an occasional interview.

One of the latter heard, and decidedly listenable, was with the captain of an Albany polo team, that sport having been revived here. More interviews would give the program distinction and shade off the teletype phase, which has become too common on area sports shows. Herrick might give greater stress to commentary, too. And consider whether the coverage given several sports—wrestling for instance—might be cut.

Herrick seems to work from a rough script, fill-ins sometimes being overwrought. He possesses a strong, firm voice. Show could rate a sponsor. Jaco.

## Followup Comment

Hildegard was recipient of an extraordinary civic salute on a Mutual hookup as WOR (N. Y.) picked it up Saturday night, her closing at the Shamrock Hotel, Boston. It was virtually a C. of C. shindig, one of those rare occasions when an entire community pitched up such a hail-and-farewell for a theatrical personality. From Glenn McCarthy, bossman of the fabulous Hotel Shamrock, to the Houston civic leaders, and others, they put the accent on the "incomparable" Hildegard. In between which the songstress maintained a smooth flow of songalot and showmanship, utilizing her standard "roses" routine to introduce the local boosters in a natural manner. End result, of course, was a signal tribute from an entire metropolis to a show biz personality who apparently made unusual impact on the local community.

Luis Van Rooten turned in a tour de force performance on the 48th dramatic piece presented by NBC's "Radio City Playhouse" Monday night (11). It was a superlative one-man job in which Rooten handled no less than 12 parts in a play scripted by himself. Van Rooten, one of radio's top thespians, revealed a new aspect of his versatility with his accurate and powerful writing style.

Titled "Disintegration," the play was a psychological thriller concerning the fragmentation of a radio actor's personality into the various roles which he played in the past. With remarkable deftness, thespian slipped into a dozen parts, defining each one clearly while running the gamut of dialects. As a stunt broadcast, it was unique in its demonstration of his protean abilities. Beyond that, however, the play was a standout horror story, made even more horrible by the reality of Van Rooten's projection.

## WQXR

Continued from page 32

WQXR in the middle-eastern section of New York State, and in Vermont and Massachusetts.

WQXR said that if its application to boost its power from 10kw to 50kw is granted, the interference from WPTR won't be so great but would still be "intolerable." WQXR operates on 1560kc and WPTR is on 1540kc.

WQXR told the Commission its program service "is unique in presentation and unduplicated from any other source."

WPTR claimed the "solicited letters" of the WQXR survey and its engineering contentions "merely allegations in support of a claim of the right to serve an area which the Commission already has ruled is beyond the WQXR protected contour." The Albany station said it has spent more than \$300,000 to complete its 50kw installation and is now ready to provide a new service to 92,000 persons daytime and 216,000 persons nighttime.

## Yord to Direct CBS Coast Program Operations

Hollywood, July 12

Indicating that CBS plans to put increased emphasis on Hollywood as a television program center, the web this week named Kenneth L. Yord, member of the legal department for 18 years, as director of AM and TV program operations on the Coast. Martin Leeds, business manager of the web's Hollywood program department in Hollywood, was named associate director.

In announcing the appointments, CBS veepee Jim Seward said they were made in line with the web's rapidly-expanding program facilities in Hollywood for both AM and TV. While Yord will be in direct charge of program operations, Leeds duties will include negotiating talent and package program contracts.

New assignments follow the recent emigration to the Coast of Harry Ackerman to head up CBS programming for both AM and TV and of Ralph Levy, former director on some of the top CBS-TV shows originating in N. Y., who will take over a similar job in Hollywood. Web, in addition, recently shipped six kinescope recording units to the Coast, which are to be used to transcribe shows originating there for showing on the eastern and midwestern nets.

## WFIL Exec Changes

Philadelphia, July 12

Two administrative changes have been announced at WFIL. George A. Koehler, who has been directing sales promotion for the Inquirer stations (WFIL, WFIL-FM and WFIL-TV), has been named director of advertising and promotion—to supervise sales and audience promotion, publicity, special events and exploitation.

T. E. Paisley, Jr., traffic manager at WFIL since Dec. 1945, has been appointed assistant program director.

Cleveland—Stan Anderson, radio editor Cleveland Press, successfully whipped host of germs and is now home after a hospital stretch.

## FM Heat on FCC Re 'Equal Time'

Chicago, July 12

FM stations here have applied a heavy needle to the FCC towards making AM outlets with FM affiliates broadcast an equal number of hours daily, whether or not programming is duplicated. AM insiders are debating whether the move, if granted, might not boom-erang against the smaller indie FMers.

FM Broadcasters of Chicago, headed by Ralph Wood, Jr., of WMOR, urged the FCC to apply the heat against Chi AM stations to keep their FM stations on the air the same amount of hours as the AM facilities, pointing out that only one of the local stations, WMAQ-FM, is operating on a full-time basis.

Wood believed that the move would at least place equal emphasis on FM, and in turn help all FMers in their battle against AM. He thinks that each indie FM station, no matter how small, can match the overall appeal of AM shows by highly specialized programming. Main bent of the Chi FMers so far is in the classical and cultural field.

However, AM backers say that if they were forced to air their programs on an FM basis on a day-long basis, there would be too much competition for the small indie FMers, and would force most of them to the wall for lack of listeners.

Wood has moved to affiliate the Chi group with the national FM Assn. and has requested Standard Rate and Data Service to include FM stations within its regular radio section, instead of the present system of listing them separately.

Another stab at recognition for FMers was to urge the Radio Manufacturers Assn. to ask its members to distinguish in their advertising between TV sets capable of receiving the FM broadcast band and those which merely carry an audio band on FM.

## HONEYDREAMERS QUIT ABC IN SKED HASSLE

Chicago, July 12

Honeydreamers, vocal quintet, has resigned from ABC following a schedule difficulty with the net on a radio replacement for the 11 a.m. spot vacated by the "Welcome Travelers" move to NBC. Quint's manager, Art Ward, has lined a deal whereby the vocalists will produce package shows for radio and tele under Myron Wallace. Altercation arose when Ward insisted that the group couldn't take the a.m. radio spot after a late evening stretch with the College Inn "Salute" shows.

Quint had been on ABC continuously for 140 weeks on various sustainers and fill-in spots, as well as doing a stretch with "Grennan Desert Party" via WENR-TV.

Hartford—Walter Haase, station manager of WDRC is celebrating his 25th anni with the station. Has held every job involved in station's operation from announcer, control operator, disk jockey up to head announcer and station manager. Joined the station in July of 1924.

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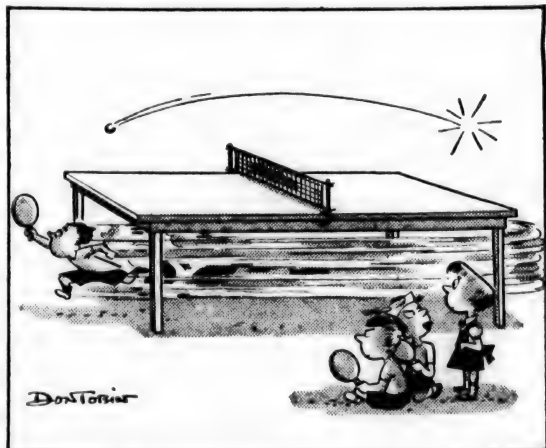
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## Inside Television

Prediction that the television industry might produce and sell 1,500,000 receivers during the final six months this year was made to the National Appliance and Radio Dealers Assn. in Chicago Monday (11) by RCA general sales manager Allan B. Mills. "This anticipated vitality of the television market transcends anything we have ever experienced in the past," Mills said, "and at a time when even our best covered TV regions are considerably less than 20% saturated."

Mills noted several factors leading to an increase in sales, such as a decline in principal causes of electronic interference, the increased importance of styling in influencing receiver selection and an appreciation of TV's total reproduction. Decline of interference and increased sensitivity of new sets has expanded the market into many regions formerly considered fringe reception areas, he said.

NBC publicity release last week on its new contract for fight pickups with Madison Sq. Garden and the International Boxing Corp., indicates that no settlement has been reached in the hassle with CBS over which web will televise the outdoor championship fights staged by the Garden and the IBC. While CBS claims it will alternate on all outdoor events, NBC avers it will have exclusive crack at all of them.

Otherwise, NBC's contract calls for it to televise all Friday night matches from the Garden, under Gillette sponsorship. CBS previously had announced it would pick up all Monday night fights from St. Nick's arena, N. Y., with Ballantine's in the bankroller's seat. NBC formerly had carried both the Monday and Friday night bouts, as well as all the outdoor matches.

## CBS-TV Documentary To Mark 18th Anni, With Accent on Future

CBS television is preparing a special half-hour show, titled "Giant In a Hurry," to mark its 18th anniversary. Described as a light documentary, with Abe Burrows in the emcee role, the program is to be aired July 21 from 9 to 9:30 p.m.

Instead of reminiscing about what has happened in the past, the web plans to utilize the program to spotlight its present position in the industry and where it hopes to progress in the future. Show will include clips from "Television Today," the web's recently-produced promotion film, plus some kinescoped material from top programs and a scene from the recent "Studio One" production of "The Shadow Third." Also planned is a panel discussion on the social implications of TV.

Show is to be directed by Paul Nickell, with John Peyser assisting. Special script is being written by Stanley Silverman.

## PHILCO'S AUTO RADIO PEAK SALES FOR '48

Philadelphia, July 12.

Sales of Philco auto radios have maintained the high set in 1948, in which year the largest volume of car radio sales in the company's history was recorded, according to Martin F. Shea general manager of the car manufacturers division of the Philco Corp.

Philco supplies the major portion of auto radios for the Chrysler Corp., Packard Motor Car Co., and the Studebaker Corp. In addition to Philco is original equipment auto radio headquarters in Detroit, the company has manufacturing plants in Sandusky, Ohio, and Philadelphia to produce car radios in quantity. Philco has manufactured and sold about 4,500 sets to the automobile industry, since it first entered the field in 1930.

Carpenter-Morton Paint Co. (Carmote) will bankroll UA's Sport Newsreel film on WBZ-TV, Boston, Thursdays from 10 to 10:15 p.m. Contract signed for 13 weeks starts July 21.

## Chevy Dealers Splurge

Detroit, July 12.

Chevrolet Dealers of Metropolitan Detroit, through Campbell-Ewald agency, have ordered broadcast and telecast of the "Harmsworth Races" on WXYZ and WXYZ-TV.

After lapse of 16 years, competition for the British International Trophy will be revived on the Detroit River July 29-30.

## 16 Radio Station Sales Are Okayed

Washington, July 12.

Something approaching a record was set by the FCC last week with the approval of 16 transfers of small and medium-size radio stations, involving an aggregate consideration of \$762,000. Sales prices ranged from \$11,000 to \$170,000.

Included was the sale of WLPO in La Salle, Ill., a 250-watt daytime station, for \$100,700 to a corporation headed by Ruth Elizabeth Miller, a niece of Col. Robert R. McCormick of the Chicago Tribune. Other officers in the company are Peter Miller and Harold D. Bivins.

Mrs. Ivo H. Sparkman, wife of Sen. John Sparkman of Alabama, paid \$15,752 for a 49% interest in station WAVU in Albertville, Ala. Controlling owner of the outlet, which has an FM permit, is Pat Murphy Courington. FCC said no profit was realized in the transaction.

Among other sales was that of WAVZ in New Haven, Conn., to a group headed by Victor W. Knauth, editor of Omnibook magazine, and including Daniel W. Kops and Mrs. Kops. For the daytime station and its FM permit, the group paid \$67,500 plus accounts receivable of not more than \$12,500.

Other sales included KOWH in Omaha, a daytime, to the Robert H. Storz family for \$75,000; KXGI in Fort Madison, Ia., to A. Orrie Carson for \$55,000; WRDW in Augusta, Ga., a 5 kw station, for \$170,000, and WKUL in Cullman, Ala., a 250-watter, for \$65,000.

## Negro Stereotypes on Air, Lack Of Job Chances Scored by Canada Lee

A campaign to put pressure on networks, stations and sponsors to employ more Negroes and to eliminate stereotypes of Negroes, was launched Saturday (6) at a conference called by the Committee for the Negro in the Arts. The parley, chaired by Fredi Washington, was attended by 300 radio and TV writers, actors, directors, representatives of unions and colored organizations.

In the keynote address, Canada Lee declared that the broadcasters' attitude was typified by a request from a TV producer for Negro actors to play the role of cannibals, in which they would "eat a white dummy." With rare exceptions Lee said, "Negroes are portrayed as giggling maids, Rochesterers, Aunt Jemimahs and shiftless, lazy individuals. The news broadcast is news of the white world, except where a Jackie Robinson breaks through. The drama is a pure lily-white drama in which almost never does a Negro enter the stories. Only in the field of music is there any manifestation of the Negro people's contribution, and then the Ellingtons, Basies, Callaways, etc., are not represented on a single network show in any regular fashion."

"A virtual Iron Curtain exists against the entire Negro people as far as radio is concerned," Lee declared. "Where is the story of our lives in terms of the ghetto slums in which we must live? Where is the story in terms of the jobs not available? Who would know us if he had to know us only by listening to Amos and Andy, Beulah, Rochester and minstrel shows?"

Lee said that studies of public service awards reveal that a few indie stations do a better job than the networks in promoting interracial understanding. CBS' "Suspense" used Lena Horne on a broadcast in 1944, but has not used a Negro in the cast since, he said, and MBS' "Superman" devoted one sequence to an expose of the Ku

Klux Klan, but "apparently feels it has fulfilled its obligation with a single series." Writers who suggest stories about outstanding Negroes, he added, are often told "Don't forget, we broadcast to the South, too."

Several speakers stressed the fact that "too few Negroes are employed in radio." Peter Lyon, council member of the Radio Writers Guild, reported that only two of its members were Negroes, and added that the best way to increase Negro employment in radio is through the broadcast unions.

## Ohio Station Sues to Open Local Police Records On Discriminatory Charge

Cleveland, July 12.

WEOL, in nearby Elyria, has sought a temporary injunction from the Lorain County common pleas court against the city of Lorain and three of its top officials, charging discrimination against the station's news-gathering staff.

Manager H. A. Seville, who filed the injunction request, named Mayor Patrick J. Flaherty, Police Chief Paul A. Gleaver, and Director of Public Safety James M. Ryan, and asked that his news staff be given full access to "public records."

According to Seville, the officials refused to let WEOL newsmen see reports of accidents, arrests and crimes, except between the hours of 8 a.m. and 9 a.m. daily. The station in its petition termed such treatment "unreasonable, and unlawful discrimination" and added it prevented "WEOL from performing its legitimate duties to its listeners."

WEOL recently was the scene of a mass walkout and subsequent discharge of staffers who sought improvement in management-employee relations.

# the soap that slept for 9 years



IF YOU HAVE a new product—or a product that's been forced to slumber—use radio, use WOR. Radio and WOR are the fastest, most economical methods around the place.

Look at Pears—Pears Soap, we mean. It's a sensational story . . . Forced out of the American market in 1940—due to England's war restrictions—(when Pears was selling for 15¢ per cake), Unilever, which makes Pears Soap, picked WOR—and WOR only!—to reintroduce it to the American public in 1949 for 50¢ per cake. Imagine, a product 9 years asleep and returning at 50¢ per cake! Such gall!

What happened? Gentlemen, it's breathtaking:

In 3 months—three months, mind you—WOR's adroit "Barbara Welles" placed Pears—at 50¢ per cake—in 3,100 drug stores; 48 department stores and 14 drug chains—from Hanover, New Hampshire to Raleigh, N. C. All but four major New York department stores now carry Pears!

How much did this distribution cost?

A pittance, men, a pittance—about \$1.00 per store.

That, we think, is selling. That is what WOR can do for you, too.

—heard by the most people where the most people are

# WOR

mutual

# Circling the Kilocycles

**Richmond**—Polly Daffron, woman's commentator of WRNL, is in New York this week to attend the 13th National Press Week of the New York Dress Institute. She will broadcast a series of programs on the fashion picture for the coming season. Her program, heard daily, Monday through Saturday from 8:45-9 a.m. will be continued from New York.

**San Antonio**—Barbara Brown, receptionist for KMAC has been selected as "Miss San Antonio" to represent this city for the title of "Miss Texas," the national beauty contest.

**Milwaukee**—Milwaukee Common Council has commended WTMJ and WTMJ-FM for assisting "the cause of civic betterment" by donating time for the city's "Mr. Milwaukee" show aired every other Saturday.

**Moose Jaw, Sask.**—C. H. "Buck" Witney, promotion manager of CHAB, Moose Jaw, for two years and a staffer for 10, to CFAR, Flin Flon, Man., as manager. He succeeds Gerry Quinney, who will manage a station at Hamilton, Ont.

**Tulsa**—Appointment of Charles N. McKinney as manager of KVOO's promotion and merchandising department has been announced by William B. Way, vice-president and general manager of the station. Way also announced appointment of Miss Mary Lou Hedley, a '49 graduate of Oklahoma university's journalism school, as assistant to McKinney.

**Charlotte**—Jean Carson Brown, of Charlotte, has been named director of publicity and program promotion for WBT, WBT-FM, and WBT-TV. Charles Crutchfield, general manager of the station, announced. Miss Brown came to WBT in June, 1947. She has been assistant to Bob Covington, WBT promotion manager.

**Greensboro, N. C.**—E. C. Qualls, Sr., has resigned his position as general manager of WFNS, Burlington, owned and operated by the Burlington-Graham Broadcasting System, it was announced by W. Boman Sanders, prexy. Sanders said that Qualls resigned his position because of his health but would remain a member of the company's board of directors.

**Detroit**—WJBK will broadcast midget auto racing contests at the Motor City Speedway for the fourth consecutive year. For second straight year, auto dealer Jerry Lynch is sponsoring Monday and Thursday night broadcasts.

**Seattle**—Pat Hayes, sportscoaster at KIRO, is using long distance lines for interviews with Pacific Coast Conference coaches on his "From the Coaches' Bench" Tuesday, 7 p.m. Formerly Hayes transcribed interviews when coaches were in Seattle, but new idea allows greater leeway in scheduling.

**Detroit**—WXYZ inaugurated Saturday (9) a sustaining program titled "This Is Michigan." Series of dramatic presentations will include stories of representative industries in the state, their history, their success and their future.

**Boston**—Fred Garrigus, Director of Special Events at Hub's WEEI, has been named Chairman of the Radio Department, School of Expressional Arts, Boston College.

**Des Moines**—Harold A. Jahnke has joined the news bureau staff of WHO. He was with WSUI, and KXIC, commercial station in Iowa City, and also with KICD, Spencer.

**Detroit**—Four Detroit sportscasters have been named to the Charles Gehring Day Committee to honor that former Detroit Tiger baseball great on his selection to the baseball Hall of Fame. The four are Harry Wismer, ABC sports director and veepee; Don Wattrick, WXYZ sports director; Ty Tyson, WWJ, and Harry Heilmann who broadcasts Tiger games over WJBK.

**Montreal**—CJAD, one of the top listening stations in Montreal, joined CBS last Saturday (9). Announcement was made by Arthur Dupont, manager and owner of station.

## McCaffery Claims He's First on Program Idea Vs. Heidt on w.k. Doubles

Editor, VARIETY:  
My attention has been called to a squib in a recent trade magazine stating the fact that Horace Heidt is expected to audition a show at NBC which depends upon doubles (or resemblance to) for famous people. The notice indicated that Heidt was not interested in appearing personally, but that he would own and produce such a program. It is one of the coincidences of show business that I, as owner and producer, and prospective m.c., have had a show in the works for some time which parallels the idea of Mr. Heidt's property. Of course, I can prove that I had been working on this idea long before the notice in the trade press appeared. I believe that our proposed setup from beginning to end is so strong that it is not my purpose to stop trying to sell this show, despite the public announcement of Mr. Heidt's purposes.

I can wish Mr. Heidt every good luck; nevertheless, this is official notice that he is up against the strongest competition we can offer.  
John K. M. McCaffery.

## ABC-TV Pacts to Screen 13 Fitzpatrick Travelogs

ABC-TV has signed an exclusive deal with James Fitzpatrick to screen 13 of his travelogs, originally released through Metro, on four of its owned-and-operated stations. Pix are being equipped with new soundtracks and will be shown twice for a 26-week period.

Nat Fowler, ABC-TV film director, has also booked a series of 13 silent pix to be screened Wednesdays, starting tonight (13), under the title "ABC Library of Film Masterpieces." Included are "The Swan," with Lillian Gish and Marie Dressler; "The Covered Wagon"; "Ten Nights in a Barroom"; "Du Barry," with Norma Talmadge; "Primrose Path," with Clara Bow; "The Shadows," with Lon Chaney; and "Night Cry," with Rin Tin Tin.

## UHF

Continued from page 25

station; (3) to furnish a choice of at least two TV services to all areas, and (4) to provide each community with at least two stations.

Following this guide, the Commission was able to spread the 42 available UHF channels to 1,179 new communities, providing these centers with 1,702 stations. In addition, by rearranging the present 12 VHF channels and mixing in UHF, it was able to squeeze out an additional 143 station assignments to the 400 provided under present allocations and increasing the number of areas with VHF stations from 140 to 221.

**Only Three Disturbed**  
The allocations were worked out by disturbing only three stations, all of which are in the construction permit stage. They are WSYR-TV in Syracuse, N. Y., WHTM in Rochester, N. Y., and WXEL in Cleveland. They would be given different VHF channels from those they have been assigned, under the proposed reshuffling.

The plan was based on a minimum separation of 220 miles between metropolitan stations on the same VHF channels, instead of the present 150 miles, and a separation of 110 miles between stations on adjacent channels, as compared to the present 75 miles. In spacing metropolitan UHF stations, a 200-mile separation is used to prevent co-channel interference and 100 miles to prevent adjacent channel disturbance. The addition of UHF channels would continue the channel numbers of TV stations, at present 2 to 13, through 55.

In allocating 42 channels from the UHF band (475 to 890 M.C.) for commercial television, the Commission reserved about half the area for further experimentation in video. However, it invited proposals for color video on channels 2 through 55 for presentation at the Aug. 29 hearings, stipulating that an acceptable system must operate on present sets with minor modifications.

The allocation proposals were agreed to over the dissent of Commissioner Frieda Henneck, who felt that some frequencies in the UHF should be reserved for educational television. In view of the possibilities of video in visual education, she said, it would be a "tragic waste" if provision for channels is not made at the outset of development in the field. The present high cost of educational stations, she felt, should prove to be no lasting obstacle.

## Push-Button

Continued from page 29

role in coverage and the push-button technique, he said, is based on the growing realization that viewers, having both eyes and ears, find TV's sight and sound equally important. During TV's early, evolutionary process, he pointed out, everybody was picture-happy and belittled the play-by-play commentator, advising him to talk as little as possible. They also thought it was necessary at all times to concentrate on the ball, instead of following the play.

Barber plans, instead, to have the cameras follow the action, with the announcer, in his new supplementary role, calling balls and strikes and generally following the ball. To illustrate, he said, if Jackie Robinson is trying to steal second base, it has been found much better to concentrate the cameras on Robinson, instead of cutting back to the pitcher and batter at all times. Viewers can thus follow the most interesting part of the action and rely on the announcer to keep them informed on the ball-and-strike count.

## When In Doubt

Continued from page 28

the use of "clipped racial types," such as Negro domestics; vulgarity, obscenity and profanity, and attacks on religion.

As far as sex is concerned, the code would discourage the use of anything that might "excite the viewer's baser natures," at least until such time as "sex hygiene education has achieved wider acceptance." Code rules that any questionable subjects should be "handled with extreme care." Fact that the TPA recognizes the im-

portance of the code is contained in the preamble, which reads in part:

"Recognizing that the television producer has a responsibility to the viewing public far greater than any other entertainment medium ever devised, this code is dedicated to the promotion of TV fare of the highest calibre, aimed at entertaining and informing as well as presenting democracy and moral standards. . . . Preamble concludes with the notation that, "in subscribing to the tenets of this code, the producer will instill in the public a higher sense of confidence, initially resulting in wider set purchases needed for the industry's development at the time of this writing."

TPA's code committee is headed up by chairman Frank Danzig. Also on the committee are Thomas Armistead, general counsel Max Gilford and Boyd, as prexy.

## Speed Actor Union

Continued from page 28

with all the affiliates having equal authority. In the latter case, the eastern unions would comprise the TA and the two screen groups would be equally partnered with them. Under that setup, TA would have jurisdiction over live tele and the Coast unions would have it in the film category.

It had been assumed that the partnership arrangement would be adopted. But the eastern unions recently asked the Coast outfits to reconsider and come in on a joint participation basis. Since most of the talks on the subject have been held in the east, some of the screen union board members are not familiar with all the thinking on the subject, so the eastern delegation has been asked to go to the Coast to explain the entire matter.

Final decision on just what form of TA is to be adopted was to have been reached at a meeting of the International board of the Associated Actors & Artists of America, scheduled for next Monday (18). However, in view of the new confabs between the east and west affiliates, that session will probably be postponed. But all elements in the situation are anxious to reach a quick solution and get going with organization of the TV field, so prompt action is expected.

## KPIX's Dumm

Continued from page 28

displeased by actual experience. Oakland and all of the east side of San Francisco Bay is perfectly served.

Local wholesalers and retailers, far from having any complaint about the signal, are complimentary. Any resistance to set sales is charged to rapidly changing models, price reductions and conflicting information from many sources, about color, high frequency, etc. KPIX's channel 5 and excellent transmitter location, with five bay antennas atop the Mark Hopkins hotel, apparently is a top combination for providing service. San Francisco hills appear to serve a useful purpose by reflecting a strong, usable signal, particularly to outlying points beyond the KPIX half-milevolt contour. Towns such as Salinas, 95 miles distant; Sacramento, 80 miles; Stockton, 70 miles, and many others enjoy KPIX programming regularly. Set sales in San Francisco are comparable to other new markets, considering the five months KPIX operated alone in this area. Today's installations approximate 9,000 and are showing an accelerated rate each month.

If left uncorrected, the report attributed to Mr. Folsom can do unjust harm to San Francisco and the television industry in general.

Wesley I. Dumm, Pres., KPIX.

## ROY SMITH'S SHIFT

Chicago, July 12. Formerly with Telenews-INS newsreels, Roy D. Smith joined All American News here as assignment editor.

An independent reel operation, AA also prepares a weekly television sports clip, "Top Views In Sports."

WGN-TV, Chi reported announcements for Dean Milk through Morris Swaney agency; and participations for Jourdan Carpet Co. through Wendell Muench agency.

## 'MANHATTAN HOST' 6½ PIC SERIES TO BE SHOT

First in a series of half-hour films being produced for television by Martin Video Productions will be shot next week. According to John Martin, president of the outfit, the budget on each pic will be about \$6,500. The half-hour programs will be called "Manhattan Host" and will feature Ed Black, food editor of the N. Y. Journal-American, who pens a daily column under the byline of "The Baron."

Each show will center on some noted eatery or niter in the country and will offer video audiences a looksee at some of the famous spots. A guest star will also be a feature. Black, in his role of Baron, will conduct the proceedings, and Joan Barton, as the Baroness, will add a femme touch.

First spot to be filmed will be the Riviera and guest performer will be Susan Peters. Shots will also be taken of Miss Peters' performance in the "Barretts of Wimpole Street" at the McCarrie theatre, Princeton, N. J., where she is appearing next week. Also lined up for filming are the Stork Club, Wedgwood Room of the Waldorf, Chicago's Pump Room, Ciro's in Hollywood and Antoinette in New Orleans. John Knight heads the script department and Tom Marshall is producer for the company.

## Buddy Rogers Doing 5 Tele Shows in N. Y.

Hollywood, July 12. Buddy Rogers has been set for five television guest appearances in New York, starting with NBC's "Who Said That?" on July 23. Deal was inked through Mal Boyd who has signed a personal management pact with Rogers.

Lineup of teevee appearances has been arranged by Boyd as a preliminary pitch for a half-hour audience participation layout featuring Rogers. Boyd reasons that if Rogers steps into the video limelight prior to his pitching a teleshow hatches will be secure and chances of landing a regular vid nitch assured.

Rogers will handle emcee chore on Ed Sullivan's "Toast of the Town," July 31 while Sullivan vacations. Rogers will also appear on "Hollywood Screen Test," "We the People," "Preview" and AM program "This Is Broadway."

Fort Worth—Thaine Engle has been named commercial film director of WBAP-TV. Lewis Cearley has been named film laboratory supervisor of station.

## JUDY CANOVA AMERICA'S NO. 1 COMEDienne



**WM. H. KING**  
Personal Management  
**A. S. LYONS**  
177 S. Beverly Dr.  
Beverly Hills, Calif.

**M-G-M**  
"On an Island with You"  
THE CAMEL SHOW  
Every Friday Night, 8:30 P.M.T.  
Mgt.: LOU CLAYTON

## Available!

The Happy Kitchen, one of the Midwest's oldest and most popular women's programs, is conducted by Sally Baker, KMBC-KFRM Graduate Home Economist.

This 9 a. m. week-day morning feature, on the air for almost 15 years, has wide appeal and is deftly



handled by Sally Baker. Her easy manner, informative household hints, recipes and food suggestions are of great interest to Heart of America listeners.

Satisfied sponsors of the Happy Kitchen in the past have included Allsweet Margarine, Nescafe, Knox Gelatine, Mason Jars, Norge Refrigerators and others.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City  
**KFRM**  
for Rural Kansas



## Tele Chatter

### New York

Tennis star **Bobby Riggs** set for NBC-TV's "Author Meets the Critics" Sunday night (17) to head up discussion on his new book, "Tennis Is My Racket." "Young Man's Fancy" scheduled for presentation on the "Kraft TV Theatre" (Wed.) via NBC, with many of the original cast who appeared in the Broadway production last season... **George Sterling**, former Pantages vaude agent, packaging a video display, "Talent for Sale," in which pro acts will get a viewing for benefit of prospective buyers... **Video Producers and Distributors, Inc.**, which handles vidfilm shipping for some of the TV webs, have opened offices in Chicago and Hollywood... NBC-TV's "Village Barn" moving from Monday nights to Thursdays at 10, starting this week (14). **Dr. Roy K. Marshall's** "Nature of Things" moves into the Monday night at 9:30 slot... **George de Witt** new emcee on DuMont's "Front Row Center," replacing **Jan Murray**... **Addison Smith** is doing a filmed version of his "What Makes You Tick?" radio show, in conjunction with **Larry Gordon** and the **Weintraub** ad agency. **John K. M. McCaffery** retains his role as emcee... **Alan Senda** and **Les Kaplan**, who wrote several skits for **Milton Berle's** "Texaco Star Theatre," now performing a similar chore for CBS-TV's "54th Street Revue."

**John Kriza** guested by **Dave Garroway** on his NBC-TV variety show.

### London

Exhibition boxing bouts by world light-heavyweight champion **Freddie Mills** will be televised Saturday (16) from an outing organized by the **Ford Motor Co.** Dagenham. Two mobile camera units are to be set up in **Regents Park Zoo** for a three-day visit starting July 22, with shots of the **Children's Zoo** as the highlight for the **Children's program** on Sunday (24). "Down on the Farm" program next weekend will show horses being shod by a local blacksmith. Short story by **H. E. Bates**, "The Ship," has been adapted for TV by **Joy Harington**, who will produce it next Wednesday (20) with **James McKechnie** and **Eileen Thorndike**. **Anthony Armstrong's** play, "Mile Away Murder," on Saturday (23) deals with **Sir Robert Davenport's** murder and its subsequent investigation by Scotland Yard. **Raymond Lovell** is starring in **John Galsworthy's** "Old English," which is being aired next Sunday (17) with a repeat performance the following Thursday. **Adelaide Hall** returns to video in a new all-colored show, "Black Magic," which tops the bill tonight (Wed.).

## Wade Appt. Seen Cueing WPIX (N. Y.) Accent On Studio Programming

Appointment of **Warren Wade** as program manager of the N. Y. Daily News' WPIX last week is believed to presage renewed emphasis by the station on studio programming. Wade, now NBC-TV exec producer, takes over Aug. 1, filling the job held temporarily by WPIX staffer **James K. Pollock**.

WPIX launched its operation slightly over a year ago with a considerable number of studio shows but soon found that, as the only indie station in N. Y., it could compete more favorably with the networks by concentrating on film and remote programs. That policy set the station on a healthier financial footing, to the point where station manager **Robert L. Coe** now predicts it will break even by about the third quarter of 1950.

Station recently leased the **Barbizon theatre** in the **Hotel Barbizon-Plaza**, N. Y., and is also expected to finish work soon on the big studio in the **Daily News' building**, which has never been used. Fact that Wade made his mark as a producer of legit and musical programs and has concentrated recently on the "NBC Repertory Theatre" series of dramas indicates he will be put to more use at WPIX than merely trafficking film and remote shows.

## N.Y.C. Television Unit Plans Series On How City Departments Work

### LITTLE OLD RHODE IS. GETS OWN TV BRAND

Providence, July 12. WJAR-TV bowed into the Providence and Rhode Island field Sunday (10) to give the state its first local effort in the new medium. Since Rhode Islanders have had to depend on Boston for their TV entertainment, local beaming had most of the state getting a new slant on reception as it can be had. Vast difference in reception with no snow and other bugs previously caught as part of fringe area.

**Mortimer L. Burbank**, president of the **Outlet Co.**, ushered in TV, and introduced Gov. **John O. Pastore**, who brought the state's greetings, and Mayor **Dennis J. Roberts** who congratulated the station in behalf of the city.

**Detroit**—A new television show "Happy Club" was inaugurated Wednesday (6) by WXYZ-TV on a sustaining basis. Show will feature **Bobby Stevenson** as emcee and pianist.

The New York City Television Unit is finalizing negotiations with a **Gotham video station** for a series of live shows on how city departments operate. The show, which will be launched this fall, will deal with both positive and negative aspects of civic problems.

The unit, which is currently shooting a vidpic documentary on the housing problem, has passed the half-way mark on the project. The 30-minute film, which is budgeted at \$500, is titled "A Place to Live," and uses the slums of Spanish Harlem and the modern development of the **Jacob Riis Houses** for locales.

The first municipal TV unit in the country, the group has a five-man staff headed by **Clifford Evans**, former commentator and special events director. **Leo Seltzer**, winner of an Academy Award for a documentary film in 1943, is production supervisor. **Doris Ransohoff** is scripting, and **Bert Spielvogel** and **Frank Rosa, Jr.**, handle lights, sound and cameras.

The staff is also helping several city departments in prepping five and 10-minute reels for use on local commercial outlets. The unit is also set up to help telecasters in their dealings with the city.

### Chicago

**Wendell Anderson** new salesman at **American National productions**... **Dean Boyington** and **Bill Coyne** new NBC lensers... **WTMJ-TV** teaching **Milwaukeeans** to rhumba with expert **Les Mayhew, Jr.**, every Sat. nite... **Mrs. Ernie Byfield** guested on **Gail Compton's** "Pet Shop" via **WNBQ**... **Fred Lowry** guested on **Grennan Desert Party**... **WGN-TV** carrying exclusive **Chi** coverage of baseball all-star game tonight (12)... **Estelle Compton** started new glamour show via **WGN-TV** Mon. (11), sponsored by **Uhlemann Optical Co.**... **NBC** flack chief **Jack Ryan** conducting summer radio institute publicity case... **Cartoon discovery** **Ed VanDerBeach, Jr.**, hobbling about on crutches after weekend softball collision... ballet dancers **Ruth Ann Koesun** and

## Frank Paris' 200G Suit Vs. 'Howdy'

**Frank Paris**, now puppeteer on "Pixie Playtime," aired via the N. Y. Daily News' WPIX, filed his long-threatened suit against NBC-TV's "Howdy Doody" show in N. Y. federal court Friday (8). Suit, asking \$200,000 damages and an injunction to prevent NBC from using the H-D name in connection with puppets henceforth, named the web and H-D emcee **Bob Smith** as defendants.

Paris charged in his brief that he had first appeared on an NBC-TV show in September, 1947, through a deal set by **Roger Carlin** of the **Music Corp. of America**. During the following winter, he said, **Carlin** signed him for a regular program series titled "Puppet Playhouse." One of the puppets on the show, which first appeared Jan. 3, 1948, came to be known as "Howdy Doody."

Shortly thereafter, according to Paris, **Warren Wade**, then NBC-TV's national production manager, asked him to sell out his interest in the puppet but he refused on the plea that he wanted to remain an indie operator. Program ran smoothly then until April, 1948, when he discussed a new contract with the web. Paris said he finally got the contract in May but claimed it stated he had created the puppet while in the employ of NBC. He again refused to sign, claiming he had never been a staff employee. Shortly afterwards, Paris switched over to WPIX and **Martin Stone Associates** took over the program for NBC.

Paris noted that NBC, with the start of the new H-D series, had told the puppet's audience that H-D had met with an accident, which explained its new face. That, Paris charged, represented unfair competition.

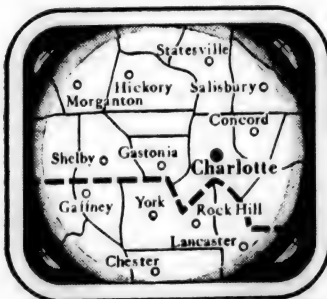


ON THE AIR JULY 15TH

# WBTV

CHARLOTTE, N.C.

Channel 3



WBTV offers advertisers the first television approach to the South's market - on - the - move, a minimum of 16 counties with effective buying income\* of close to a billion dollars.

REPRESENTED  
NATIONALLY  
BY RADIO SALES

\*\$961,964,000—Sales  
Management, 1949

PROGRAMS ON FILM FROM 4 TV NETWORKS

Jefferson Standard Broadcasting Company

## Bands at Hotel B.O.'s

| Band              | Hotel                        | Weeks<br>Played | Covers<br>Past<br>Week | Total<br>Covers<br>On Date |
|-------------------|------------------------------|-----------------|------------------------|----------------------------|
| Guy Lombardo      | Waldorf (400; \$2)           | 11              | 770                    | 2,700                      |
| Nat Brandwynne*   | New Yorker (400; \$1-\$1.50) | 11              | 770                    | 2,700                      |
| 3 Suns-Paul Sparr | Roosevelt (400; \$1.50-\$2)  | 13              | 675                    | 3,500                      |
| Ray Anthony       | Statler (450; \$1.50-\$2)    | 12              | 960                    | 2,060                      |
| Blue Barron*      | Astor (850; \$1.50-\$2)      | 12              | 2,115                  | 5,690                      |

\* New Yorker, Ice revue, Astor-Bill Lawrence.  
† 5 Days.

## Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2 min.-\$1 cover). Leni Lynn opened Wed. (6). Brad & Judy Bradley staying on a week. Fine 2,300 tabs.

Frankie Masters (Boulevard Room, Stevens; \$3.50 min.-\$1 cover). Ice Show and Masters still drawing. Sweet 3,537 covers.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "Salute to Rogers and Hammerstein" garnering big 3,900 covers in its seventh week.

Ted Straeter (Empire Room, Palmer House, 500; \$3.50 min.-\$1 cover). Sid Caesar keeping furniture men coming. Boff 4,100 tabs.

Claude Thornhill (Beachwalk, Edgewater; \$2 adm.). One night of rain nicked here slightly. Still okay 12,500 admissions.

## Los Angeles

Emil Coleman (Ambassador, 900; \$1.50). With Jack Cole Dancers and the Merry Macs. First wk. Okay 3,268 covers.

Chuck Foster (Biltmore, 900; \$1.50). Sixth wk. Good 3,000 covers.

Ted Fio Rito (Beverly Hills, 300; \$4 min.). Low 630 covers.

## Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500; \$3.50 min.-\$1 cover). Furniture convention swelling take. Willie Shore and Billy Ecclestine at 5,000 tabs.

Teddy Phillips (Aragon; \$1-\$1.15 adm.). Charlie Spivak one-nighter (7) helped boost take to 15,000 admissions.

Al Trace (Blackhawk, 500; \$2.50 min.). Out-of-towners helped hike here. Fine 2,750 covers.

Orrin Tucker (Trianon; \$1-\$1.15 adm.). Second week holding at 9,300 admissions.

(Los Angeles)

Desi Arnaz (Mocambo, 300; \$3-\$4 min.). Third week. Sensational 4,500 covers.

Billy MacDonald (Aragon, Santa Monica; 2nd wk.). Fair 3,400 admissions.

Harry James (Casino Gardens, Santa Monica; 5th wk.). Fine 5,600 admissions.

Russ Morgan (Palladium B., Hollywood; 5th wk.). Good 11,000 admissions.

## Stolz Inked Longterm

## Pact With Decca Abroad

Vienna, July 12.

Before leaving for the U. S., Robert Stolz signed a longterm contract with Decca, after completing three albums for that company in Zurich. He also gave a very successful concert in that city. Before he left Vienna, Stolz completed the song numbers of a new Mundus Film, "My Friend Who Cannot Say No." Josef Meinrad is to star.

Stolz also composed the music to a new Viennese song by Harro Horn, "The Chimes Are Ringing," referring to the "Bummerin," the famous bell of St. Stephens Cathedral, Astoria Verlag Co. just issued it.

## Peatman's Annual Survey

(July 1, 1948, to July 1, 1949)

(The 35 song hits with the largest radio audiences are listed below in order of the total audience coverage index points received in the ACI surveys during the year. Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1948, are noted by the dates. Published by the office of Dr. John G. Peatman.)

| No. of<br>Weeks<br>in ACI<br>Survey | Title                             | Production                 | Publisher         |
|-------------------------------------|-----------------------------------|----------------------------|-------------------|
| 28                                  | Buttons and Bows                  | (Paleface)                 | Famous            |
| 30                                  | *So in Love                       | (Kiss Me, Kate)            | T. B. Harms       |
| 25                                  | On a Slow Boat to China           |                            | Melrose           |
| 19                                  | A Little Bird Told Me             |                            | Bourne            |
| 24                                  | My Darling, My Darling            | (Where's Charley?)         | E. H. Morris      |
| 27                                  | Far Away Places                   |                            | Laurel            |
| 25                                  | Powder Your Face With Sunshine    |                            | Lombardo          |
| 26                                  | A Tree in the Meadow (1948)       |                            | Shapiro-Bernstein |
| 21                                  | *You Were Only Fooling            |                            | Shapiro-Bernstein |
| 26                                  | *Cruising Down the River          |                            | Spitzer           |
| 27                                  | *It's Magic (1948)                | (So Dear to My Heart)      | Santly-Joy        |
| 22                                  | *Sunflower                        | (Romance On the High Seas) | Witmark           |
| 20                                  | *I've Got My Love to Keep Me Warm |                            | Famous            |
| 26                                  | Here I'll Stay                    | (Love Life)                | Berlin            |
| 27                                  | Cuanto Le Gusta                   | (Date With Judy)           | Chappell          |
| 24                                  | You Call Everybody Darling        |                            | Southern          |
| 28                                  | Maybe You'll Be There             |                            | Mayfair           |
| 17                                  | Galway Bay                        |                            | Triangle          |
| 29                                  | *Someone Like You                 | (My Dream Is Yours)        | Leeds             |
| 21                                  | *Again                            | (Road House)               | Harms             |
| 22                                  | Hair of Gold, Eyes of Blue        |                            | Robbins           |
| 21                                  | Love Somebody (1948)              |                            | Robert            |
| 23                                  | Ev'ry Day I Love You              | (Two Guys From Texas)      | Kramer-Whitney    |
| 18                                  | *Red Roses for a Blue Lady        |                            | Harms             |
| 13                                  | *Some Enchanted Evening           | (South Pacific)            | Chappell          |
| 17                                  | *Careless Hands                   |                            | Melrose           |
| 25                                  | *It's a Big Wide Wonderful World  |                            | Broadcast Music   |
| 18                                  | Until                             |                            | Dorsey Bros.      |
| 18                                  | *"A"—You're Adorable              |                            | Laurel            |
| 23                                  | For You                           |                            | Witmark           |
| 20                                  | Brush Those Tears From Your Eyes  |                            | Leeds             |
| 21                                  | My Happiness (1948)               |                            | Blasco            |
| 15                                  | *Forever and Ever                 |                            | Robbins           |
| 9                                   | *Riders in the Sky                |                            | E. H. Morris      |

## Favorite Standards of 1948-1949 Season

(The 35 standards with the largest radio audiences are listed below in order of the total ACI points received in ACI surveys during the year, July 1, 1948, to July 1, 1949.)

| No. of<br>Weeks<br>in ACI<br>Survey | Title                           | Publisher         |
|-------------------------------------|---------------------------------|-------------------|
| 6                                   | White Christmas                 | Berlin            |
| 25                                  | Tea for Two                     | Harms             |
| 21                                  | Blue Skies                      | Berlin            |
| 23                                  | Begin the Beguine               | Harms             |
| 22                                  | Just One of Those Things        | Harms             |
| 20                                  | Lover                           | Famous            |
| 17                                  | All the Things You Are          | Chappell          |
| 18                                  | Somebody Loves Me               | Harms             |
| 16                                  | I May Be Wrong                  | Advanced          |
| 6                                   | Winter Wonderland               | BVC               |
| 4                                   | Santa Claus Is Comin' to Town   | Feist             |
| 4                                   | Easter Parade                   | Berlin            |
| 13                                  | Embraceable You                 | Harms             |
| 15                                  | What Is This Thing Called Love  | Harms             |
| 11                                  | Where Or When                   | T. B. Harms       |
| 8                                   | 'S Wonderful                    | Harms             |
| 4                                   | Great Day                       | Miller            |
| 3                                   | Christmas Song                  | Burke & Van H.    |
| 9                                   | Star Dust                       | Mills             |
| 10                                  | Night and Day                   | Harms             |
| 11                                  | Get a Kick Out of You           | Harms             |
| 9                                   | Falling in Love With Love       | Chappell          |
| 10                                  | Always                          | Berlin            |
| 8                                   | This Can't Be Love              | Chappell          |
| 6                                   | St. Louis Blues                 | Handy             |
| 6                                   | Linger Awhile                   | Feist             |
| 6                                   | Who                             | T. B. Harms       |
| 7                                   | My Blue Heaven                  | Feist             |
| 8                                   | How High the Moon               | Chappell          |
| 6                                   | On the Sunny Side of the Street | Shapiro-Bernstein |
| 5                                   | Take Me Out to the Ball Game    | Broadway          |
| 5                                   | Ol' Man River                   | T. B. Harms       |
| 7                                   | Malaguena                       | E. H. Marks       |
| 6                                   | It Had to Be You                | Remick            |
| 5                                   | Alexander's Ragtime Band        | Berlin            |

Sues Porgie, CRC  
On Sibelius' 'Valse'

An arrangement of Jan Sibelius' "Valse Triste," which he did in 1946, should be considered a "new work" subject to the copyright laws of the U.S., songwriter George D. Williams charged in a suit brought in N. Y. federal court last week against Porgie Music and Columbia Records. Plaintiff's composition was turned over in 1947 to Campbell-Porgie. Now dissolved, the latter firm has been succeeded by Porgie Music as its assignee.

In filing the action, Williams seeks an accounting of the song's mechanical royalty earnings, which C-P allegedly waived when Columbia contended the number was in public domain. He also wants the C-P contract cancelled and asks that the court declare his line eligible for mechanical royalties under the 1909 copyright act.

## Tops of the Tops

Retail Disk Seller  
"Riders in the Sky"

Retail Sheet Music Seller  
"Some Enchanted Evening"

"Most Requested" Disk  
"Riders in the Sky"

Seller on Coin Machines  
"Some Enchanted Evening"

Best British Seller  
"Wedding of Lillie Marlene"

2,618 LICENSEES SET  
RECORD NO. FOR BMI

Broadcast Music, Inc., has reached an alltime high of 2,618 station and network licensees, including 150 Canadian networks and stations, shortwave and non-commercial outlets.

Carl Haverlin, BMI presy., reveals that out of the 1,965 AM stations in the U. S., all but a few plan to renew in 1950 for a nine-year period.

## Friedman S-R Sales Mgr.

Bill Friedman has been named national sales manager for Savoy-Regent records. He'll also handle sales promotion for both labels. Friedman was formerly with Signature & Hi-Tone.

On his new post he'll institute a sales training program to be offered to distributors' salesmen.

## Free Dallas Concerts

Dallas, July 12.  
A series of summer concerts is being staged here sponsored by Local 147, American Federation of Musicians.  
With admission free, concerts are being financed by the musicians union.

## 10 Best Sellers on Coin-Machines Week of July 9

|  |                  |          |
|--|------------------|----------|
| 1. SOME ENCHANTED EVENING (7) (Williamson) | Perry Como       | Victor   |
| 2. RIDERS IN THE SKY (11) (Morris)         | Frank Sinatra    | Columbia |
| 3. AGAIN (17) (Robbins)                    | Vaughn Monroe    | Victor   |
| 4. BABY IT'S COLD OUTSIDE (8) (Melrose)    | Burl Ives        | Columbia |
| 5. BALI HAI (4) (Williamson)               | Gordon Jenkins   | Decca    |
| 6. I DON'T SEE ME (8) (Laurel)             | Vic Damone       | Mercury  |
| 7. FOREVER AND EVER (12) (Robbins)         | Whiting-Mercer   | Capitol  |
| 8. WONDERFUL GUY (4) (Williamson)          | Shore-Clark      | Columbia |
| 9. HUCKLEBUCK (2) (United)                 | Perry Como       | Victor   |
| 10. "A" YOU'RE ADORABLE (12) (Laurel)      | Bing Crosby      | Decca    |
|  | Gordon Jenkins   | Decca    |
|  | Perry Como       | Victor   |
|  | Russ Morgan      | Decca    |
|  | Margaret Whiting | Capitol  |
|  | Fran Warren      | Victor   |
|  | Frank Sinatra    | Columbia |
|  | Tommy Dorsey     | Victor   |
|  | Perry Como       | Victor   |
|  | Tony Pastor      | Columbia |

## Second Group

|                                      |                 |          |
|--------------------------------------|-----------------|----------|
| CARELESS HANDS (9) (Melrose)         | Sammy Kaye      | Victor   |
| ROOM FULL OF ROSES (Hill & Range)    | Mel Torme       | Capitol  |
| FOUR WINDS, SEVEN SEAS (Lombardo)    | Sammy Kaye      | Victor   |
| EVERYWHERE YOU GO (Lombardo)         | Dick Haymes     | Decca    |
| HOW IT LIES (Morris)                 | Sammy Kaye      | Victor   |
| KISS ME SWEET (Advanced)             | Guy Lombardo    | Decca    |
| MERRY GO ROUND WALTZ (Shapiro-B)     | Doris Day       | Columbia |
| RED ROSES FOR BLUE LADY (19) (Mills) | Bing Crosby     | Decca    |
| CANDY KISSES (Hill & Range)          | Kay Starr       | Capitol  |
| LOVE ME, LOVE ME, LOVE ME (Miller)   | Kitty Kallen    | Mercury  |
| NEED YOU (Choice)                    | Sammy Kaye      | Victor   |
| SO IN LOVE (9) (T. B. Harms)         | Guy Lombardo    | Decca    |
| COMME CI COMME CA (Leeds)            | Art Mooney      | M-G-M    |
| YOU'RE BREAKING MY HEART (Algonquin) | Vaughn Monroe   | Victor   |
|                                      | Guy Lombardo    | Decca    |
|                                      | Eddy Howard     | Mercury  |
|                                      | Johnny Mercer   | Capitol  |
|                                      | Eddy Howard     | Mercury  |
|                                      | Sammy Kaye      | Victor   |
|                                      | Stafford-MacRae | Capitol  |
|                                      | Bing Crosby     | Decca    |
|                                      | Dinah Shore     | Columbia |
|                                      | Tony Martin     | Victor   |
|                                      | Dick Haymes     | Decca    |
|                                      | Vic Damone      | Mercury  |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]



# TOOTER JOBS GO TOOT-SOUR

## A Waxed Hotfoot

The record business sure has been giving itself a waxed hot-foot. And so needlessly, especially when some common-sense getting-together for the common weal might have circumvented all this costly competition.

The 78ers have turntable themselves dizzy into a mad whirl between 45 and 33 1/2 rpm's. Of all times to tails-pin a business into confusion—this wasn't it!

It's pleasant to hark back to the good old days when you bought a Crosby or a Como. Now it's a quiz show for the customers—will this play on my machine, or will it soon become obsolete?

The sooner the phonograph manufacturers get together and make those triple-threat machines to play all speeds—as the record companies hope for—the quicker and the better it will be for all concerned. Not only for the diskers but the publishers and the songsmiths. And the gadgets to shift from one speed to another had better be simple—nobody wants to take an engineering course just to play a platter.

Abel.

## First 'Variety' Review of Lombardos In Cleveland ('28)—Mark It 'Stet' in '49

By ABEL GREEN

A little more than 20 years ago, in the issue of July 14, 1928, to be exact, a roving VARIETY mugg made his first trip to Cleveland. It was a motor trip, the first time west for a native Manhattanite, and somehow this reporter checked into the Fenway Hall, a residential hostelry where a man destined to become one of America's outstanding hoteliers was resident manager. It was (the late) Ralph Hitz.

Showman that he was, Hitz suggested a trip to the Blossom Heath Inn, 17 miles away from Euclid Ave. What the roving VARIETY mugg wrote in '28 can be marked "stet" in so far as catching the Lombardos, currently at the Waldorf-Astoria's Starlight Roof, is concerned. The atmosphere is plushier, the covert upped to \$2, the arrangements more lush, the orchestra bigger, and featured with the Royal Canadians are Carmen and Lebert, the Lombardo Trio (Cliff Gray-Don Rodney-Fred Hickman), Kenny Gardner, the Twin Planos (Fred Kretzer-Buddy Brennan), and alternating is that Waldorf perennial, Mischa Borris band. But, otherwise, this flash-back goes as is:

### Blossom Heath Inn (CLEVELAND)

Cleveland, July 8. With Cleveland's night life at present at a standstill, and even more so than the usual lethargic conditions that prevail in these parts, the contrast of one roadhouse doing sensational business with only a dance band to draw is all the more of a credit to that one synopating unit.

Under expert guidance, a tour up and down Euclid avenue, with the main street presenting the aspect of a morgue to the seeker of night life, convinces the most casual observer that this otherwise staid and residential city is not given to fostering after-theatre diversissement. The Hanna is (Continued on page 55)

### MOONEY PLAYS PIER AS CAVALLARO SUB

Atlantic City, July 12. Carmen Cavallaro, due in Steel Pier's Marine ballroom Aug. 21-27, has been replaced by Art Mooney, according to revised schedule of band bookings for season. Bands booked in include: Larry Clinton, July 10-16; Tex Beneke, July 17-23; Sammy Kaye, July 24-30; Louis Prima, July 31-Aug. 6; Vaughn Monroe, Aug. 7-13; Gene Krupa, Aug. 14-20; Mooney, Aug. 21-27; Hal McIntyre, Aug. 28-Sept. 1; Sammy Kaye (repeat date), Sept. 2-4; Tony Pastor, Sept. 5-11; Larry Green, Sept. 12-18.

In the vaudeville theatre Henny Youngman is the attraction this week, going out on the 16th; Lanny Ross, July 17-23; Jerry Colonna, July 24-30; The Three Suns, July 31-Aug. 6; Joe Howard, Aug. 7-13; Aug. 14-20, open; Myron Cohen, Aug. 21-27; Marion Hutton, Aug. 28-Sept. 4.

### Israel Composers Set Disk, Publishing Cos.

Tel Aviv, July 1.

A recording company and music publishing house has been organized in Israel by the Israel Composers Assn. Disk firm is called "Zil" (Hebrew for "Tone") and musical works by local composers have already been recorded in Israel and sent for processing to the U. S.

"Zil" company will concentrate on music by Israel composers, but it will also record music played by local artists. Publishing company will handle Israel composers.

### Cap Overhauls Selling Policy

Hollywood, July 12.

Despite rough biz this season for all platteries, Capitol Records will maintain its 28 owned-and-operated distributing centers throughout the country, prexy Glenn Wallichs stressed following a meeting here of waxery's regional reps.

Best way to hypo biz, confab determined, is to concentrate on heavy selling of most popular artists, cut out duds after minute scanning of lists and reach for wider distribution. One step in this direction resulting from the meeting is that Cap will now distribute in Canada for first time. This will be done through Capitol Records of Canada, on deal like Cap's deal with English Decca.

In attendance for Capitol meet here were Bill Hill, Label's eastern chieftain; Ray Marchbanks, midwest; Paul Featherstone, Pacific northwest; Vic Blanchard, southern area.

Wallichs also told group that although Cap has lost money during the past two months for the first time in seven years, it is in a strong financial situation. No notes are held by any bank, and company owns all its pressing plants, plus headquarters and properties here.

### Duluth's Wagner To Baton in Scandinavia

Joseph Wagner, conductor of the Duluth Symph., sailed from New York yesterday (Tues.) for a two-month tour of the Scandinavian countries. As guest baton for various orchestras in Norway, Sweden, Finland and Denmark, he expects to present a number of American musical works.

Wagner will confer with Scandinavian composers with an eye to selecting manuscripts for performance in the U. S. next season. The composer-conductor only last week returned from Cuba, where he led the Havana Philharmonic in a July 4 concert of American music.

## EMPLOYMENT IS OFF 20% SINCE '48

Musician employment has reached the lowest levels since repeal of the 1948 disk ban, according to American Federation of Musicians spokesmen. While percentage of membership on the unemployment rolls hasn't been revealed, it's known that there are 20% less card-holders working this year as against last summer.

One of the major contributors to the employment decline is the rpm battle among the disk manufacturers, which has caused the public to hold off on the buying of new platters. Buyers' indecision has made it difficult to sell new pop hits, and so studio recording has hit new lows. Some pickup is anticipated when the majors, RCA-Victor, Columbia and Decca, start marketing their lower-priced albums.

The 50% off sales by Victor, and the Decca reduction clearance slated to start next week, also hurt immediate employment opportunities inasmuch as the buyers stock up at the low prices, which in turn precludes new diskings because the public is being surfeited with platters.

Another factor contributing to musician unemployment is the decline in theatre band shows. This has been made up to some degree with the increased number of theatres going on a vaudeville policy. However, number of stage shows houses is still insufficient to make up for the number of jobs lost because theatre managers are afraid to take chances with high-priced band packages. A considerable number of jobs have been eliminated through a decline in transcriptions and summer decline in sponsored radio programs.

Fall prospects, however, are considerably brighter. Aside from seasonal pickup in employment, it's expected that the rpm situation will have resolved itself to some extent. The greatest hope lies in the fact that many air shows will resume, and theatres and cafes will be reopened. For example, the Interstate Circuit in Texas after playing three experimental vaude shows may open seven or more weeks of playing time, thus affording employment to that many house bands.

## \$1,800,000 Melon In ASCAP 2d Qtr.

American Society of Composers, Authors and Publishers declared a second-quarter revenue melon at its regular monthly board meeting: it was approximately 10% under the previous three months' income. Total of \$1,800,000 was earmarked for distribution to writers and publishers as against the \$2,000,000 gathered during the first period of the year.

That the second quarter was so far below the first is attributable to the absence of income from theatres. Judge Vincent L. Leibell's decision of last October, which denied ASCAP the right to collect theatre exhibition fees, hadn't been felt too much during the initial quarter of this year. Too, ASCAP's income always drops somewhat during the second and third quarters due to the folding of winter spots.

## Decca LP?—Mebbe; Victor LP—No!

Two hot trade reports on the diskers this week include that of Decca going LP (33 1/2 rpm) and RCA Victor's new phonographs being equipped with all three speeds, the standard 78 rpm its own 45 and, additionally, the Columbia Phonograph's LP (Long Playing) system of 33 1/2 revolutions per minute.

Dave Kapp concedes that Decca may convert some of its albums to LP, but nix on 45 rpm; its pops remain at 78. And John West, advertising publicity rep. for RCA Victor, shudders at the thought of the LP being anywhere near the Camden headquarters. To all of this the music trade says, it's a good idea all around, even if nothing ever comes of it.

## Music-for-TV Pix Used as Wedge By AFM in Contract Talks With Hollywood's Picture Producers

Hollywood, July 12.

American Federation of Musicians is reported considering the music-for-television films situation as its ace in the hole in negotiations with film producers for a new contract to replace current agreement with studios expiring Aug. 31.

Forthcoming AFM negotiations with the film producers is expected to be the most hard-fought in years. Union is currently lining up facts and figures in preparation for the talks. There are several problems to be considered. Union, faced with increasing unemployment, is expected to make its hardest pitch in its attempt to keep studio employment up to current levels. Film producers, on the other hand, are faced with declining picture revenue and will try to get concessions in the number of permanent studio musicians.

Some quarters think that the current \$39.90 three-hour scale may crack under producer demands, especially if the AFM is to get the same number of musicians. However, it's felt that all bets in this direction will be off if auto workers and those in other major industries get another round of wage increases. It's expected AFM will not go counter to the general trend of union negotiations.

Allowing use of music on soundtracks for television films is believed to be the union's biggest bargaining point. Nearly all studios are anxious to go into TV film production. In fact many would like to use video as a means of exhibiting film trailers, but are stymied from doing so by the AFM ukase forbidding live music on soundtracks.

It's believed that film producers would be willing to grant many concessions for TV music rights. Television would be one method of supplanting revenue lost through declining theatre grosses and through currency difficulties in foreign countries. Video network programming departments would also be relieved if AFM president James C. Petrillo would permit TV film music. Because of increasing programming demands, networks cannot stand the expense of doing all live shows, and public is believed to get getting tired of the old films now being shown.

Union is highly secretive on the film negotiations until its toppers have catalogued all their demands and sprung them on the producers. Negotiations may continue beyond the Aug. 31 expiration date.

Few quarters anticipate a studio strike. With the video film as the chief focal point, the studios feel they have a goal worth going after. They'll consider that they've gotten the best of any negotiations once permission is received for TV film rights.

## METRO'S STAR JUNKET FOR 'BATTLEGROUND'

For the first time since the war Metro is lining up an ambitious star junket to rally a film. Four groups of players, comprising 18 persons, will each tour seven or more cities to beat the drums for "Battleground." M-G's depiction of the Battle of the Bulge.

Studio is now working on the names of players and stars who will hit the rails. "Battleground" preems in multiple dates on Armistice day (Nov. 11).

The junket is timed as part of the company's 25th anniversary fete. Drive is currently on to book a Metro film in every theatre in the country. Company this week reported that 75% of the sales force has already linked every situation in their sector.

Johnny Murray, former disk jockey with WMQB, Mobile, has joined KLIF, Dallas.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**VARIETY**

Weekly chart of the records on disk jockey programs as "most requested" by listeners. It is based on information gathered from disk-jockeys as well as those on top. Records are listed in descending order of popularity as mentioned, 9 for a No. 2 and so on down to one point. Chances and jockey popularity are taken into account in the selection of records. The chart is compiled weekly.

**WEEK  
ENDING  
JULY 9**

VARIETY

WEEK  
ENDING  
JULY 9

Weekly chart of the records on disk jockey's programs, as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys all over the nation and is designed to indicate those records rising in popularity as well as those falling. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on, to 10th. Cities and disk jockeys will carry week in week; to present a comprehensive picture of all sections of the country.

| Pos. | Pos. No. | Artist                 | Label    | Song                            | Pub.       | N. Y. | Chi. | L. A. | San. Fran. | D. C. | Des. Moines | Syracuse | Indianapolis | St. Louis | Phila. | Cincy. | Du. Spt. | Milwaukee | Miami | Ind. | Clare. | Port. Ore. | Memphis | Albany | Omaha | St. L. | K.C. | See |
|------|----------|------------------------|----------|---------------------------------|------------|-------|------|-------|------------|-------|-------------|----------|--------------|-----------|--------|--------|----------|-----------|-------|------|--------|------------|---------|--------|-------|--------|------|-----|
| 1    | 13       | Vaughn Monroe          | Victor   | Riders in the Sky               | Morris     | ASCAP | 5    | 2     | 1          | 1     | 1           | 1        | 1            | 1         | 1      | 1      | 1        | 1         | 1     | 1    | 1      | 1          | 1       | 1      | 1     | 1      | 1    | 1   |
| 2    | 10       | Perry Como             | Victor   | Some Enchanted Evening          | Williamson | ASCAP | 7    | 1     | 3          | 3     | 3           | 3        | 3            | 3         | 3      | 3      | 3        | 3         | 3     | 3    | 3      | 3          | 3       | 3      | 3     | 3      | 3    | 3   |
| 3    | 4        | D. Shore-B. Clark      | Columbia | Baby, It's Cold Outside         | Melrose    | ASCAP | 2    | 4     | 3          | 3     | 3           | 3        | 3            | 3         | 3      | 3      | 3        | 3         | 3     | 3    | 3      | 3          | 3       | 3      | 3     | 3      | 3    | 3   |
| 4    | 12       | Gordon Jenkins         | Decca    | Again                           | Robbins    | ASCAP | 7    | 1     | 3          | 3     | 3           | 3        | 3            | 3         | 3      | 3      | 3        | 3         | 3     | 3    | 3      | 3          | 3       | 3      | 3     | 3      | 3    | 3   |
| 5    | 6        | M. Whiting-J. Mercer   | Capitol  | Baby, It's Cold Outside         | Melrose    | ASCAP | 7    | 2     | 1          | 1     | 1           | 1        | 1            | 1         | 1      | 1      | 1        | 1         | 1     | 1    | 1      | 1          | 1       | 1      | 1     | 1      | 1    | 1   |
| 6    | 15       | Perry Como             | Victor   | "A"—You're Adorable             | Laurel     | ASCAP | 6    | 4     | 3          | 3     | 3           | 3        | 3            | 3         | 3      | 3      | 3        | 3         | 3     | 3    | 3      | 3          | 3       | 3      | 3     | 3      | 3    | 3   |
| 7    | 13       | Vic Damone             | Mercury  | Again                           | Robbins    | ASCAP | 9    | 2     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 8    | 15       | Jo Stafford            | Capitol  | Some Enchanted Evening          | Williamson | ASCAP | 5    | 4     | 2          | 2     | 2           | 2        | 2            | 2         | 2      | 2      | 2        | 2         | 2     | 2    | 2      | 2          | 2       | 2      | 2     | 2      | 2    | 2   |
| 9    | 3        | Margaret Whiting       | Capitol  | A Wonderful Guy                 | Williamson | ASCAP | 1    | 7     | 9          | 9     | 9           | 9        | 9            | 9         | 9      | 9      | 9        | 9         | 9     | 9    | 9      | 9          | 9       | 9      | 9     | 9      | 9    | 9   |
| 10   | 11       | G. Jenkins-Stardusters | Decca    | You're Breaking My Heart        | Algonquin  | BMI   | 2    | 1     | 7          | 7     | 7           | 7        | 7            | 7         | 7      | 7      | 7        | 7         | 7     | 7    | 7      | 7          | 7       | 7      | 7     | 7      | 7    | 7   |
| 11   | 5        | Frank Sinatra          | Columbia | I Don't See Me in Your Eyes     | Laurel     | ASCAP | 6    | 7     | 9          | 9     | 9           | 9        | 9            | 9         | 9      | 9      | 9        | 9         | 9     | 9    | 9      | 9          | 9       | 9      | 9     | 9      | 9    | 9   |
| 12   | 9        | Peggy Lee              | Capitol  | The Hucklebuck                  | United     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 13   | 20       | Eddy Howard            | Columbia | A Wonderful Guy                 | Williamson | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 14   | 16       | Frank Sinatra          | Columbia | Bali Ha'i                       | Williamson | ASCAP | 3    | 3     | 3          | 3     | 3           | 3        | 3            | 3         | 3      | 3      | 3        | 3         | 3     | 3    | 3      | 3          | 3       | 3      | 3     | 3      | 3    | 3   |
| 15   | 10       | Eddy Howard            | Mercury  | Room Full of Roses              | Hill-Range | BMI   | 6    | 1     | 6          | 6     | 6           | 6        | 6            | 6         | 6      | 6      | 6        | 6         | 6     | 6    | 6      | 6          | 6       | 6      | 6     | 6      | 6    | 6   |
| 16   | 11       | Frank Sinatra          | Decca    | Maybe It's Because              | B.V.C.     | ASCAP | 6    | 1     | 6          | 6     | 6           | 6        | 6            | 6         | 6      | 6      | 6        | 6         | 6     | 6    | 6      | 6          | 6       | 6      | 6     | 6      | 6    | 6   |
| 17   | 4        | D. Haymes-Pattlers     | Columbia | Some Enchanted Evening          | Williamson | ASCAP | 10   | 10    | 10         | 10    | 10          | 10       | 10           | 10        | 10     | 10     | 10       | 10        | 10    | 10   | 10     | 10         | 10      | 10     | 10    | 10     | 10   | 10  |
| 18   | 3        | Ezio Pinza             | Coral    | How It Lies                     | Morris     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 19   | 13       | Connie Haines          | Victor   | Four Winds and Seven Seas       | Lombardo   | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 20   | 22       | Sammy Kaye             | Columbia | Again                           | Robbins    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 21   | 32       | Doris Day              | M-G-M    | Everywhere You Go               | Lombardo   | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 22   | 48       | Blue Barron            | M-G-M    | You're So Understanding         | Barron-Pem | BMI   | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 23   | 27       | Art Mooney             | M-G-M    | Merry-Go-Round Waltz            | Shapiro-B  | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 24   | 43       | D. Day-F. Sinatra      | Columbia | An Old-Fashioned Walk           | Berlin     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 25   | 10       | Billy Eckstine         | M-G-M    | Somehow                         | Algonquin  | BMI   | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 26   | 1        | Fran Warren            | Victor   | Homework                        | Berlin     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 27   | 18       | Buddy Clark            | Columbia | It's Big, Wide, Wonderful World | Berlin     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 28   | 32       | Perry Como             | Capitol  | Four Winds and Seven Seas       | Lombardo   | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 29   | 43       | Vaughn Monroe          | Victor   | Bali Ha'i                       | Lombardo   | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 30   | 1        | Mel Torme              | Capitol  | Dreamy Old New England Moon     | Williamson | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 31   | 27       | Ella Fitzgerald        | Decca    | Lover's Gold                    | Oxford     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 32   | 3        | Patti Page             | Mercury  | Cabaret                         | Duchess    | BMI   | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 33   | 16       | Russ Morgan            | Decca    | Forever and Ever                | Robbins    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 34   | 4        | Bing Crosby            | Decca    | Bali Ha'i                       | Williamson | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 35   | 2        | Art Mooney             | M-G-M    | Again                           | Robbins    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 36   | 3        | Bing Crosby            | Decca    | Riders in the Sky               | Morris     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 37   | 8        | Dinah Shore            | Victor   | There's Yes, Yes in Your Eyes   | Remick     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 38   | 10       | Perry Como             | Columbia | Forever and Ever                | Robbins    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 39   | 1        | Bing Crosby            | Decca    | I Don't See Me in Your Eyes     | Laurel     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 40   | 5        | Bing Crosby            | Decca    | Wedding Day                     | Famous     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 41   | 11       | Carmen Cavallaro       | Decca    | Some Enchanted Evening          | Williamson | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 42   | 4        | Doris Day              | Columbia | There's Yes, Yes in Your Eyes   | Remick     | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 43   | 32       | Ray Anthony            | Capitol  | Everywhere You Go               | Lombardo   | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 44   | 20       | Mel Torme              | Capitol  | New Shade of Blues              | Maypole    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 45   | 15       | Perry Como             | Victor   | Careless Hands                  | Melrose    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 46   | 8        | Frank Sinatra          | Columbia | Forever and Ever                | Robbins    | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 47   | 43       | Frank Sinatra          | Decca    | Some Enchanted Evening          | Williamson | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 48   | 3        | Dick Haymes            | Victor   | Room Full of Roses              | Hill-Range | BMI   | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 49   | 2        | Sammy Kaye             | Victor   | Room Full of Roses              | Hill-Range | BMI   | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |
| 50   | 5        | Fran Warren            | Victor   | A Wonderful Guy                 | Williamson | ASCAP | 4    | 4     | 4          | 4     | 4           | 4        | 4            | 4         | 4      | 4      | 4        | 4         | 4     | 4    | 4      | 4          | 4       | 4      | 4     | 4      | 4    | 4   |

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NO ONE...  
EVER...  
HAD TWO...  
IN A ROW...  
THIS FAST!!!

# VAUGHN

sentimental as "there i said it again" . . . smooth as "ballerina"

# MONROE

rhythmic as "cool water" . . . homespun as "how soon"

# "Someday"

catchy as "let it snow" . . .

powerful as "riders in the sky!"



78 rpm  
20-3510

RCA VICTOR RECORDS

45 rpm  
47-2986

# WB Blows Own Musical 'Horn'

Hollywood, July 12. Warners will use songs from its own subsidiary, Music Publishers Holding Corp., for "Young Man With a Horn," thus saving between \$210,000 and \$260,000. Buying elsewhere the music tab would run from \$250,000 to \$300,000, but sub-sid's charges are reportedly \$40,000 for 15 tunes, including "Honey-suckle Rose," "Someone to Watch Over Me," "The Very Thought of You," "Get Happy," "Limehouse Blues," "Moanin' Low," "Can't We Be Friends?" and "Chinatown, My Chinatown."

Doris Day will sing five tunes, with privilege of picking her songs.

# 3 PUBS, 3 WRITERS SET ON ASCAP APPEALS BD.

Three publishers and as many writers were named to the American Society of Composers, Authors and Publishers' board of appeals last week.

Elected were publishers Charles Foley, Max Mayer and Thomas Valando, while writers chosen were Abel Baer, Peter de Rose and Douglas Moore.

# Templeton Hits \$18,000 In 3 Honolulu Concerts

Los Angeles, July 12. Alec Templeton arrived here Saturday (9) after a quickie tour of Hawaii, flying both ways and curtailing his Pacific tour because of the shipping strike in Honolulu. Instead of two planned concerts in Honolulu, pianist had to give three there, June 28, July 5 and 6, to satisfy the demand, grossing \$15,000 in three recitals at a \$3.60 top. He also had a sellout concert at Hilo, July 2, for over \$3,000 gross.

# Over 240 Firms to Show At N.Y. Music Trade Meet

More than 240 firms will exhibit at the Music Industry Trade Show and Convention to start in New York July 25 at the Manhattan Center and New Yorker hotel. Show is sponsored by the National Assn. of Music Merchants in conjunction with the National Assn. of Band Instrument Manufacturers, Musical Merchandise Wholesalers and National Piano Travelers Assn. Meet will last four days and 8,000 are expected to attend.

# Mills Music's 30th Anni

Mills Music celebrates its 30th anniversary this month. The company has more than 45,000 titles in its catalog, built through acquisition of over 35 publishing houses.

# RETAIL DISK BEST SELLERS

| NATIONAL RATING    |      |   | CITIES           |               |                     |                    |                    |              |                |            |                     |                 |             |                | TOTAL POINTS |
|--------------------|------|---|------------------|---------------|---------------------|--------------------|--------------------|--------------|----------------|------------|---------------------|-----------------|-------------|----------------|--------------|
| This               | Last | Artist, Label, Title  | New York         | Chicago       | Los Angeles         | Boston             | St. Louis          | Indianapolis | San Francisco  | Omaha      | Kansas City         | San Antonio     | Minneapolis | Seattle        |              |
|                    |      |   | (Daveaga Stores) | (Hudson Ross) | (Denel's Mus. Shop) | (Boston Music Co.) | (S. S. Kresge Co.) | (Pearson)    | (Sherman-Clay) | (A. Hospe) | (Jenkins Music Co.) | (Central Radio) | (Don Leary) | (Sherman-Clay) |              |
| Week Ending July 9 |      |   |                  |               |                     |                    |                    |              |                |            |                     |                 |             |                |              |
| 1                  | 1    | VAUGHN MONROE (Victor)<br>"Riders in the Sky"               | 1                | 4             | 2                   | 2                  | 2                  | 2            | 2              | 1          | 6                   | 2               | 5           | 92             |              |
| 2                  | 2    | PERRY COMO (Victor)<br>"Some Enchanted Evening"             | 3                |               | 1                   | 3                  |                    | 3            | 1              | 5          |                     |                 | 3           | 58             |              |
| 3                  | 4    | M. WHITING-J. MERCER (Cap)<br>"Baby, It's Cold Outside"     | 6                |               | 6                   | 3                  |                    | 1            | 1              | 3          |                     |                 | 2           | 55             |              |
| 4                  | 3    | GORDON JENKINS (Decca)<br>"Again"                           | 2                | 3             |                     |                    | 1                  | 3            | 8              |            |                     | 4               | 3           | 53             |              |
| 5A                 | 7    | BING CROSBY (Decca)<br>"Some Enchanted Evening"             | 8                |               | 1                   |                    |                    | 4            |                |            |                     |                 | 5           | 26             |              |
| 5B                 | 6    | MARGARET WHITING (Capitol)<br>"A Wonderful Guy"             | 9                | 7             |                     | 5                  | 4                  |              |                | 9          | 8                   |                 | 9           | 26             |              |
| 6                  | 9    | MEL TORME (Capitol)<br>"Again"                              |                  |               | 4                   |                    |                    |              | 3              |            |                     |                 |             | 1              | 25           |
| 7                  | 13   | TOMMY DORSEY (Victor)<br>"The Hucklebuck"                   |                  |               |                     |                    |                    | 6            | 7              | 6          |                     |                 |             | 10             | 22           |
| 8                  | 7    | D. SHORE-B. CLARK (Columbia)<br>"Baby, It's Cold Outside"   |                  | 2             |                     |                    |                    |              |                | 4          |                     |                 |             | 7              | 20           |
| 9                  | 10   | DICK HAYMES (Decca)<br>"Room Full of Roses"                 |                  |               | 4                   |                    |                    | 8            |                |            |                     |                 | 2           | 19             |              |
| 10                 | 12   | G. JENKINS-STARBUSTERS (D)<br>"I Don't See Me in Your Eyes" |                  |               |                     |                    | 6                  | 10           | 2              |            | 9                   |                 |             | 17             |              |
| 11                 | 13   | PEGGY LEE (Capitol)<br>"Bali Ha'i"                          |                  |               | 3                   |                    |                    |              | 4              |            |                     |                 |             | 15             |              |
| 12                 |      | PERRY COMO (Victor)<br>"Forever and Ever"                   |                  |               |                     |                    |                    |              |                | 5          |                     |                 |             | 4              | 13           |
| 13                 | 6    | BING CROSBY (Decca)<br>"Bali Ha'i"                          | 10               |               |                     |                    |                    | 5            |                |            |                     |                 |             | 7              | 11           |
| 14A                |      | EZIO PINZA (Columbia)<br>"Some Enchanted Evening"           |                  | 1             |                     |                    |                    |              |                |            |                     |                 |             |                | 10           |
| 14B                | 8    | RUSS MORGAN (Decca)<br>"Forever and Ever"                   |                  |               |                     |                    | 7                  |              |                | 7          | 9                   |                 |             | 10             |              |
| 14C                | 13   | SAMMY KAYE (Victor)<br>"Room Full of Roses"                 |                  |               |                     |                    |                    | 8            |                |            |                     |                 | 4           | 10             |              |
| 14D                |      | D. HAYMES-TATTLERS (Decca)<br>"Maybe It's Because"          |                  |               |                     |                    |                    |              |                | 1          |                     |                 |             | 10             |              |
| 14E                | 13   | FRANKIE YANKOVIC (Columbia)<br>"Blue Skirt Waltz"           |                  |               |                     |                    |                    |              |                |            | 1                   |                 |             | 10             |              |
| 15A                |      | PERRY COMO (Victor)<br>"I Don't See Me in Your Eyes"        |                  | 6             |                     |                    |                    |              | 7              |            |                     |                 |             | 9              |              |
| 15B                |      | TOMMY DORSEY (Victor)<br>"Again"                            |                  |               |                     |                    |                    |              |                | 2          |                     |                 |             | 9              |              |
| 16                 | 13   | EVELYN KNIGHT (Decca)<br>"Be Good to Me"                    |                  |               |                     |                    |                    |              |                |            | 3                   |                 |             | 8              |              |
| 17A                | 13   | FRANK SINATRA (Columbia)<br>"The Hucklebuck"                |                  | 8             | 7                   |                    |                    |              |                |            |                     |                 |             | 7              |              |
| 17B                | 12   | VIC DAMONE (Mercury)<br>"You're Breaking My Heart"          |                  |               | 4                   |                    |                    |              |                |            |                     |                 |             | 7              |              |
| 17C                |      | ART MOONEY (M-G-M)<br>"Twenty-four Hrs. of Sunshine"        |                  |               | 9                   |                    |                    |              |                |            |                     | 6               |             | 7              |              |

# FIVE TOP ALBUMS

| 1  | 2  | 3  | 4   | 5  |
|--|--|--|---|--|
| SOUTH PACIFIC<br>Broadway Cast<br>Columbia | KISS ME, KATE<br>Broadway Cast<br>Columbia | MANHATTAN TOWER<br>Gordon Jenkins<br>Decca | SUPPER CLUB FAVORITES<br>Perry Como<br>Victor | SONGS WITHOUT WORDS<br>Selected<br>Capitol |

# Disk Best Sellers by Companies

(Based on Points Earned)

| Label   | No. of Records | Points | Label    | No. of Records | Points |
|---------|----------------|--------|----------|----------------|--------|
| Victor  | 7              | 213    | Columbia | 4              | 47     |
| Decca   | 8              | 154    | M-G-M    | 1              | 7      |
| Capitol | 4              | 121    | Mercury  | 1              | 7      |

# On the Upbeat

## Hollywood

Dave Cavanaugh's band in for two-weeker this week at Casino Gardens, Santa Monica, at \$1,750 weekly. . . . Barclay Allan orch takes over the "Salute to George Gershwin" troupe, replacing Jack Fina, when show goes in for two stanzas at Cal-Neva, Lake Tahoe, opening Aug. 12. . . . Leighton Noble opens for two weeks at Lagoon, Salt Lake, beginning July 20.

Larry Shane, head of Paramount and Famous Music, will plug songs for Paramount as economy wave swept out Irving Wells. Tubby Garrison continues as songplugger for Famous. . . . Nat Fongson and Andre Brummer signed as musical supervisors for "Sugar Hill," colored musical bowing here Tuesday (12).

Tommy Dorsey band drawing \$2,400 for one-nighter at Butte last week. . . . Spike Jones band booked for four nights at Davenport, Ia., starting Nov. 24. They'll appear under auspices of the Davenport

Merchants Assn., getting \$2,500 nightly, against 60%.

## Chicago

Frankie Masters, currently at Boulevard Room of Stevens, had option picked up to Jan. 1, 1950, stretching stay at hotel to over 15 months. . . . Cab Calloway into Don Carlos Casino, Winnipeg, July 28 for a week. . . . Shep Fields doing four weeks at Balinese Room, Galveston, July 19. . . . Freddie Nagel will play southside Martinique outdoor ballroom July 15-27. . . . Jack Fina into Lakeside Club, Denver, July 12-31, with Lawrence Welk set for Elitch's Gardens, Denver, July 23-Aug. 1. . . . Buddy Moreno stays at Trocadero, Evansville, Ind., to July 21, opening at Forest Park Highlands, St. Louis, July 24 to end of the month. . . . Ted Weems into Lake Delavin, Wisc., July 19-24 after one-nighting in midwest territory first part of July. . . . Sherman Hayes returns to O. Henry ballroom, July 20, for indefinite stay. . . . Eddie O'Neill and new orch into Palmer House

July 21 instead of July 14, since Ted Straeter, currently there, holds over with Sid Caesar show for a week. . . . Jerry Saxon, WIND night watch disk jock, spinning platters again after two-week vacash. . . . Nat Hale, former promotion man for Columbia Records, now hyping Top Records. . . . Bernie Cummins closes at Muehlebach hotel, Kansas City, July 19. . . . Nick Stuart's option picked up at Chase hotel, St. Louis, extending stay to Labor Day. . . . Benny Strong opens at Peony Park, Omaha, July 29, staying until Aug. 7. . . . Buddy Baer back at batoning, with one-weeker at Bowery, Detroit, Aug. 1. . . . Jimmy Featherstone plays eastern booking for first time, with 17 days lined up at Bill Green's Casino, Pittsburgh, Aug. 1. . . . Leo DeLeon set for four weeks at Blue Room, Roosevelt hotel, New Orleans, July 29. . . . Ken Griffin into Theatre Club, Logansport, Ind., July 18 for a week, following with a two-weeker at Miami Club, Rockford, Ill. . . . Harry Kool and Mel Brandt Trio stay over at Casa Bonita for two additional weeks. . . . Quintones remain at Turf Club, Austin, Minn., until July 30. . . . Jackie O'Shea now 88'ing in Bal Masque Room, Sheraton hotel

# Hampton's 15G Elks Guarantee

Hollywood, July 12. World-Wide Negro Elks Convention, set for Aug. 21 at San Francisco, will have Lionel Hampton as its top attraction. He'll appear with extra acts and get \$15,000 guarantee for seven nights.

Hampton took \$6,413 as his grab out of the Oakland Auditorium, July 3. Over 9,000 admissions were paid. On the Elks' affair he will get a 50-50 cut of all proceeds over \$38,000 in addition to his flat guarantee. Admissions will be charged for a grand ball at the Frisco civic auditorium, for dancing each night and for a "Cavalcade of Jazz."

Hampton's \$6,900

Los Angeles, July 12. Lionel Hampton pulled a net admission of \$13,800 in a concert promotion by disk jockey Joe Adams, at Wrigley Field here Sunday (10).

Hampton was in on a \$5,000 guarantee against 50% of the gross, which gave him \$6,900.

# HERMAN'S 65% FOR BALBOA BCH. WEEKENDS

Hollywood, July 12. Woody Herman orch is playing three weekends at Balboa Beach Ballroom, gambling on 65% of the gross. Band members, meanwhile, are on pro-rata salaries.

Date has virtue of permitting Herman and his men to have partial vacash combined with work.

# Don Tibbetts Heads N. H. Jockey Group

Manchester, N. H., July 12. Don Tibbetts is regional administrator of a New Hampshire chapter of the American Society of Disk Jockeys, organized here by 30 record-spinners from eight AM stations and five FM outlets.

Included on the roster are Bernie Mack and Tony Adams, WMUR-WMUR-FM, Manchester; Dick Piper and Ted Sawyer, WLNH, Laconia and Franklin; Gerry Kearney, Jay Boivin and Church O'Neil, WFEA, Manchester; Bob Huse, Alan Rock, Bob Cassidy, Stan Morgan and Dave Bodge, WOTW-WOTW-FM, Nashua; Win Blake, Norm Messier and Bob Longchamp, WKXL, Concord, and Tracy Cole, John Farrell, John Scott and Eleanor Conner-ton, WHEB-WFMI, Portsmouth and Dover.

# Pettiford Breaks Arm

Hollywood, July 12. Oscar Pettiford, vet bass man with the Woody Herman band, broke his arm in four places while playing baseball last weekend.

He may be out as long as six months. Joe Mondragon is replacing.

MUSIC BOURNE TO LIVE

Columbia 3815A

BOB CROSBY'S "DON'T CALL ME SWEETHEART ANYMORE"

ABC MUSIC CORP.

PRO-PROGRAMMING CARMEN LOMBARDO'S SAILBOAT IN THE MOONLIGHT CRAWFORD

I DON'T SEE ME IN YOUR EYES ANYMORE

LAUREL MUSIC CO. 1619 Broadway New York

EVERY TIME I MEET YOU

from 20th Century-Fox's "THE BEAUTIFUL BLONDE FROM BASHFUL BEAD" Starring BETTY GRABLE

Written, Produced and Directed by PRESTON STURGES

recorded by

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PERRY COMO . . . RCA Victor  
BUDDY CLARK . . . Columbia  
DICK HAYMES . . . Decca  
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GLORIA CARROLL . . . Dance-Tone

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# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending July 9

National Rating

This Last wk. Title and Publisher

|     |    | New York, MDS                   | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | Boston, H. N. Homeyer | St. Louis, S. L. Music Supply Co. | San Francisco, Pacific Coast Music | Indianapolis, Pearson | Cleveland, Shubert Music Co. | Kansas City, Jenkins Music Co. | Omaha, A. Hospe Co. | Minneapolis, Schmidt Music Co. | Seattle, Capitol Music Co. | TOTAL POINTS |
|-----|----|---------------------------------|-----------------------|-------------------------------|-----------------------|-----------------------------------|------------------------------------|-----------------------|------------------------------|--------------------------------|---------------------|--------------------------------|----------------------------|--------------|
| 1   | 1  | "Enchanted Evening" (Wmson)     | 1                     | 3                             | 1                     | 1                                 | 1                                  | 1                     | 1                            | 3                              | 1                   | 1                              | 3                          | 111          |
| 2   | 2  | "Riders in the Sky" (Morris)    | 3                     | 2                             | 2                     | 2                                 | 8                                  |                       |                              | 1                              | 2                   |                                | 1                          | 86           |
| 3   | 4  | "Again" (Robbins)               |                       |                               |                       |                                   | 3                                  | 2                     | 2                            | 3                              | 8                   | 2                              | 9                          | 73           |
| 4   | 3  | "Forever and Ever" (Robbins)    | 2                     | 1                             | 5                     |                                   | 4                                  | 3                     |                              | 4                              | 9                   | 2                              | 7                          | 71           |
| 5   | 5  | "Ball Ha!" (Williamson)         | 8                     |                               | 6                     | 3                                 | 5                                  | 5                     | 5                            | 5                              | 5                   | 4                              | 5                          | 65           |
| 6   | 7  | "Cruising Down River" (Spitzer) | 4                     | 7                             | 4                     |                                   | 9                                  | 6                     |                              | 9                              | 7                   | 4                              |                            | 46           |
| 7   | 6  | "A-You're Adorable" (Laurel)    | 7                     | 9                             | 7                     | 6                                 | 8                                  | 7                     |                              | 7                              | 4                   | 9                              | 8                          | 39           |
| 8A  | 9  | "I Don't See Me" (Laurel)       | 9                     | 6                             | 9                     | 9                                 | 6                                  |                       | 6                            | 8                              | 8                   | 6                              | 9                          | 37           |
| 8B  | 8  | "Wonderful Guy" (Williamson)    |                       |                               | 8                     | 5                                 | 7                                  | 4                     | 9                            | 10                             | 6                   | 7                              | 6                          | 37           |
| 9   | 10 | "It's Cold Outside" (Melrose)   | 10                    |                               |                       | 10                                |                                    | 9                     | 3                            | 6                              | 10                  | 3                              | 5                          | 36           |
| 10  |    | "4 Winds, 7 Seas" (Lombardo)    | 6                     |                               |                       |                                   |                                    | 8                     |                              |                                |                     |                                |                            | 8            |
| 11A | 13 | "Breaking My Heart" (Algonquin) |                       |                               |                       | 4                                 |                                    |                       |                              |                                |                     |                                |                            | 7            |
| 11B |    | "Highland Fling" (H. Warren)    |                       |                               |                       |                                   |                                    | 4                     |                              |                                |                     |                                |                            | 7            |
| 12  |    | "Blue Skirt Waltz" (Mills)      | 5                     |                               |                       |                                   |                                    |                       |                              |                                |                     |                                |                            | 6            |

## VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY By JULIUS MATTFELD

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1919—Continued

Mandy (Ziegfeld Follies of 1919; afterwards introduced in the film: Kid Millions). w., m., Irving Berlin. Irving Berlin, Inc., cop. 1919. Meet Me in Bubble Land. w., Casper Nathan and Joe Manne. m.,

Isham Jones. Waterson, Berlin & Snyder Co., cop. 1919.

My Barney Lies Over the Ocean—Just the Way He Lied to Me. w., Sam H. Lewis and Joe Young. m., Bert Grant. Waterson, Berlin & Snyder Co., cop. 1919.

My Buddies (Buddies). w., m., B. C. Hilliam. M. Witmark & Sons, cop. 1919.

My Isle of Golden Dreams. w., Gus Kahn. m., Walter Blaufuss. Jerome H. Remick & Co., cop. 1919.

Nobody Knows—and Nobody Seems to Care. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1919.

Oh! How I Laugh When I Think How I Cried About You. w., Roy Turk and George Jessel. m., Willy White. Waterson, Berlin & Snyder Co., cop. 1919.

Oh! What a Pal Was Mary. w., Edgar Leslie and Bert Kalmar. m., Pete Wendling. Waterson, Berlin & Snyder Co., cop. 1919.

On Miami Shore. w., William Le Baron. m., Victor Jacoby. London: Chappell & Co., Ltd., cop. 1919. Peggy. w., Harry Williams. m., Neil Moret. Leo Feist, Inc., cop. 1919.

Smilin' Through (afterwards introduced in the film: Smilin' Through). w., m., Arthur A. Penn. M. Witmark & Sons, cop. 1919.

Someone Like You (Angel Face). w., Robert B. Smith. m., Victor Herbert. Harms, Inc., cop. 1919.

Swanee (Sinbad). w., Irving Caesar. m., George Gershwin. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Sweet Sixteen (Ziegfeld Follies of 1919). w., Gene Buck. m., Dave Stamper. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Tell Me. w., J. Will Callahan. m., Max Kortlander. Jerome H. Remick & Co., cop. 1919 by Lee S. Roberts; assigned 1919 to Jerome H. Remick & Co.

That Naughty Waltz. w., Edwin Stanley. m., Sol P. Levy. Belwin, Inc., cop. 1919.

There Is No Death! w., Gordon Johnstone. m., Geoffrey O'Hara. London: Chappell & Co., Ltd., cop. 1919.

They're All Sweeties. w., Andrew B. Sterling. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1919.

Tullip Time (Ziegfeld Follies of 1919). w., Gene Buck. m., Dave Stamper. T. B. Harms & Francis, Day & Hunter, cop. 1919.

Twelfth Street Rag. Piano solo. m., Euday L. Bowman. Kansas City,

Mo., J. W. Jenkins Sons Music Co., cop. 1919 (as a song, words by Spencer Williams do, cop. 1929).

Wait Till You Get Them Up in the Air, Boys. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1919.

What'll We Do on a Saturday Night—When the Town Goes Dry. w., m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1919.

When the Cherry Blossoms Fall (The Royal Vagabond). w., Ste-

phen Ivor Szinnay and William Cary Duncan. m., Anselm Goetzl. M. Witmark & Sons, cop. 1919.

Who Can Tell (Apple Blossoms). w., William Le Baron. m., Fritz Kreisler. T. B. Harms & Francis, Day & Hunter, cop. 1919. (Afterwards introduced in the film: The King Steps Out, with words by Dorothy Fields; Chappell & Co., Inc., cop. 1936.)

The World Is Waiting For the Sunrise. w., Eugene Lockhart. m., Ernest Seitz. Chappell & Co., Ltd., cop. 1919.

You Ain't Heard Nothing Yet. w., m., Al Jolson, Gus Kahn and Bud de Sylva. Jerome H. Remick & Co., cop. 1919.

You're A Million Miles From Nowhere. w., Sam M. Lewis and Joe Young. m., Walter Donaldson. Waterson, Berlin & Snyder Co., cop. 1919.

You Are Free (Apple Blossoms). w., William Le Baron. m., Victor Jacoby. T. B. Harms & Francis, Day & Hunter, cop. 1919.

You Said It. w., Bert Kalmar and Eddie Cox. m., Henry W. Santley. Waterson, Berlin & Snyder Co., cop. 1919.

Your Eyes Have Told Me So. w., Gustave Kahn. m., Egbert Van Alstyne. m., Walter Blaufuss. Jerome H. Remick & Co., cop. 1919.

Every city and community held parades for returning soldiers. Prices still went up, sugar being scarcer and scarcer, and eggs reaching 63c. doz. Meantime the U. S. public debt doubled itself over the previous year, and now stood at \$25,482,000,000, or \$246.09 per capita.

Henry Ford sued the Chicago Tribune for \$1,000,000 libel, charging that the paper had made him out to be an anarchist in an editorial. The trial ran four months, resulted in several million words of testimony, and terminated when the jury, after nine ballots, awarded Ford six cents damages and costs.

The American Legion was formed in Paris, and held its first convention in St. Louis.

President Woodrow Wilson attended the peace conference in Europe, and returned to the U. S. in disappointment at the results.

Strikes were a nationwide phenomenon. Some 4,100,000 employees during this year struck, walked out, or were locked out, in a series of troubles that affected all major industries. Among them was the entertainment business, which had an actors' strike that at once shut down 12 legitimate shows and caused a precarious season for the managers.

Jack Dempsey won the heavyweight championship when Jess Willard failed to answer the bell for the fourth round at Toledo, Ohio.

The gigolo and bobbed hair timidity made their social beginnings.

Skirts, now six inches off the ground, were a sensation. Women's hair were adorned with very large brims and fussy, fragile decorations.

Aviation, abetted by the impetus of the war, was beginning to be a major topic of conversation. In this year the U. S. Navy seaplane N-C 4 made its way to Europe via the Azores. The first airmail flight between Chicago and New York went on record. The British dirigible R-34 flew to the U. S. and back.

(Continued next week)

## Best British Sheet Sellers

(Week ending July 2)

London, July 6.  
Wedding Marlene. Box & Cox  
Lavender Blue. Sun  
Red Roses. L. Wright  
12th Street Rag. Chappell  
A You're Adorable. Connelly  
Candy Kisses. P. Maurice  
Buy Killarney. P. Maurice  
Put Shoes on Lucy. Gay  
Strawberry Moon. Yale  
Forever and Ever. F. D. & H.  
Faraway Places. Leeds  
Again. F. D. & H.

## Second 12

Powder Your Face. Chappell  
In Shady Nook. K. Prowse  
Riders in the Sky. Chappell  
Echo Told Me Lie. Chappell  
Always Love You. Clover  
Brush Those Tears. Leeds  
Cuckoo Waltz. K. Prowse  
Clancy Loved Boom. Leeds  
Behind the Clouds. Feldman  
Put 'Em in Box. Connelly  
It's Magic. Connelly  
Clopin Clopot. Imperia

## Songs With Largest Radio Audience

The top 34 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

|  | Survey Week of July 1-7, 1949 |
|--|-------------------------------|
| A Kiss and a Rose                                | Mogul                         |
| A Wonderful Guy—"South Pacific"                  | Williamson                    |
| "A-You're Adorable"                              | Laurel                        |
| Again—"Road House"                               | Robbins                       |
| And It Still Goes                                | Shapiro-B                     |
| Baby It's Cold Outside—"Neptune's Daughter"      | Morris                        |
| Bali Ha!—"South Pacific"                         | Williamson                    |
| Beautiful Blonde Bashful Bend—"Beautiful Blonde" | Miller                        |
| Candy Kisses                                     | Hill & Range                  |
| Careless Hands                                   | Melrose                       |
| Every Time I Meet You—"Beautiful Blonde"         | Feist                         |
| Five Foot Two, Eyes of Blue                      | Feist                         |
| Forever and Ever                                 | Robbins                       |
| Havin' a Wonderful Wish—"Sorrowful Jones"        | Paramount                     |
| How It Lies, How It Lies, How It Lies            | Morris                        |
| Huckle Buck                                      | United                        |
| I Don't See Me In Your Eyes Anymore              | Laurel                        |
| In the Good Old Summertime                       | Marks                         |
| Just One Way To Say I Love You                   | Berlin                        |
| Kiss Me Sweet                                    | Advanced                      |
| Let's Take An Old-Fashioned Walk—"Miss Liberty"  | Berlin                        |
| Lover's Gold                                     | Oxford                        |
| Maybe It's Because—"Along Fifth Avenue"          | BVC                           |
| Merry-Go-Round Waltz                             | Shapiro-B                     |
| One, Only Highland Fling—"Barkleys of B'way"     | Warren                        |
| Riders in the Sky                                | Morris                        |
| So In Love—"Kiss Me, Kate"                       | T. B. Harms                   |
| Some Enchanted Evening—"South Pacific"           | Williamson                    |
| Someone To Love                                  | Warren Pub.                   |
| Swiss Lullaby                                    | Southern                      |
| There's Yes Yes In Your Eyes                     | Withmark                      |
| Weddin' Day                                      | Famous                        |
| Who Do You Know In Heaven                        | Robbins                       |
| You're So Understanding                          | Barron-Pem.                   |

The remaining 22 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

|   |             |
|---|-------------|
| Always True To You In Fashion—"Kiss Me Kate"  | T. B. Harms |
| Comme Ci, Comme Ca                            | Leeds       |
| Cruising Down the River                       | Spitzer     |
| Don't Call Me Sweetheart Anymore              | ABC         |
| Dreamy Old New England Moon                   | Leeds       |
| Everywhere You Go                             | Lombardo    |
| Ev'ry Night Is Saturday Night                 | BMI         |
| Four Winds and the Seven Seas                 | Lombardo    |
| Get Me One Of Those                           | Encore      |
| Girl From Jones Beach—"Girl From Jones Beach" | Harms       |
| It's a Big Wide Wonderful World               | BMI         |
| Just For Me                                   | Melody Lane |
| Little Fish In a Big Pond—"Miss Liberty"      | Berlin      |
| Look At Me                                    | Jewel       |
| Lora Belle Lee                                | Santly-Joy  |
| Love Is a Beautiful Thing                     | Porgie      |
| Now Now Now Is the Time                       | Fremart     |
| Out of Love                                   | Spitzer     |
| Similau                                       | Campbell    |
| Someday You'll Want Me To Want You            | Duchess     |
| Song Of Surrender                             | Paramount   |
| Two Little New Little Blue Little Eyes        | Morris      |
| Younger Than Springtime—"South Pacific"       | Williamson  |

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## Police Raid Ill. Strip Spots After Protests by Church, Civic Groups

Chicago, July 12.

Close on the heels of AGVA's warning to strippers to modify their displays before the police cracked down on the bistros where they work, four operators were arrested in suburban Calumet City. Jack Irving, midwest rep of American Guild of Variety Artists, held meeting for the performers Wednesday (6) but strippers claimed the nitery ops were responsible for their "state of undress." Heat on CHI officials has been heavy from civic and church groups.

However, action against Calumet City club owners comes as a surprise as the town has been regarded as more open than Chicago, drawing many visiting firemen. Those arrested for "presenting indecent, immoral, and suggestive entertainment" are Sam Mitchell, Riptide; Dave Keller, Playhouse; Jack Ganas, Show Club, and Ernest Klabenhans, Rainbow. Mayor of the town also warned further violations would mean the arrest of performers also. Owners were released in \$1,000 bail for hearing July 19.

Cicero authorities closed the 4811 Club on indecent shows charge last week.

## Citizens Group Votes To Save Columbus Orch

Columbus, O., July 12.

A citizens committee is seeking to save the Columbus Philharmonic from the year's suspension recently voted by the orchestra's board of trustees by opening a fund-raising campaign. The committee, led by Norman Nadel, music critic for the Columbus Citizen, voted to support the full 78-piece orchestra, but if it failed to reach that goal, to back a smaller orchestra. This proposal was laid before the board of trustees Monday (11).

Minimum goal of \$30,000 to \$35,000 was estimated in the discussions. The board, however, decided that in order to wipe out past deficits and begin a new season, \$65,000 was needed. Because the board felt that much money could not be raised, it ordered the suspension.

## Herman, King Cole In Coast Teaming

Hollywood, July 12.

Woody Herman's band and the King Cole foursome have been booked in combination, to open at Shrine auditorium here July 29, on a number of Coast concerts. Package gets \$3,000 guarantee against 60%, with net being split 50-50 by Cole and orch.

After the date at the Shrine, which is being promoted by Gene Norman, disk jockey, they go to Russ auditorium, San Diego, Aug. 2. Other dates, in nightly order, will be at Bakersfield, San Jose, Sacramento, Stockton, Frisco, Oakland, Portland, Vancouver, Seattle and Coos Bay. Jimmy Lyons, KNBC (Frisco) disk jockey, promotes the two concerts in SF and Oakland.

Package splits up after playing Tacoma police show, Aug. 14-15-16, at 50% of the gross. Cole group plays Ciro's Frisco, for two weeks starting Aug. 17. After that it goes to Honolulu for one week, at flat \$4,000, plus travel and living expenses. Herman takes his orch to Jantzen Beach starting Aug. 18, at \$4,750, later going to the Blue Note, Chi, on Sept. 5.

## Midwest Dates

Chicago, July 5.

Marcus Glaser of the Charlie Hogan office took over the booking of the Romona Park, Grand Rapids, Mich., which will use name acts for the summer. . . Johnny O'Leary into Borsolino's, Cleveland. . . Harrison, Carroll & Ross arrive from Europe this week and start on tour of midwest fairs. . . Dick Gale into Nippersink, Genoa City, Wis., July 8. . . Tommy & Jeanne Mahoney set for the Tie-Toc, Milwaukee, for two weeks and follow into Lookout House, Covington, Ky.

Four Step Bros. join the Frankie Laine package show, which will tour east when it leaves here, July 21. . . Carnival, Minneapolis, is expanding talent budget and tees off with Joan Edwards and Buddy Lester, July 21. . . Lake Club, Springfield, O., has Orin Walker and Denise & Darlene for current bill.

Charlie Hogan office is booking the Palace in Akron, Ohio, which resumes stage shows by August 1. . . Pastime Club, Des Moines, has set Lenny Colyer for two weeks starting July 22 and brings in Mary Francis Kincaid Aug. 5. . . Phil D'Key and Lorraine Fortune divide honors at the Flame Room, Sioux City, Iowa, July 15. . . Lyric theatre, Indianapolis, is using stageshow with Dr. Neff Magic Show booked for July 15 and 16 and Roy Acuff for week of August 18. . . Sam Roberts books the Palace, Rockford, Ill., and not Paramount Booking as previously reported.

Frank Taylor has set Sugar Chile Robinson with a package show for five weeks on Butterfield circuit, Michigan, teeing off Sept. 22 at the State, Kalamazoo. . . Tommy Martin won the golf tournament of the Entertainment Managers Assn. last week. . . Sid Page off to New York to handle the Lions international convention with Guy Lombardo, Fred Waring and Olsen and Johnson, booked for three day show.

## Soph Sure Looks Ahead

Sophie Tucker is already setting up next year's dates. She's already booked for the Cave club, Vancouver, starting Jan. 9, and will probably follow at the Beachcomber, Miami Beach.

Miss Tucker, currently at the Riviera, Ft. Lee, N. J., is pacted for the Mounds club, Cleveland, in September, with El Rancho Vegas, Las Vegas, and Ciro's, Hollywood, afterward. She plays Bai Tabarin, San Francisco, for four weeks, starting Nov. 22.

## AMERICAN PERFORMERS LAUD AUSSIE SHOWBIZ

Wellington, N. Z.

Editor, VARIETY:

Show business isn't dead, as everyone back home in America keeps writing us—it just moved down here to Australia and New Zealand. We came here for 10 weeks, and so far our engagement has been extended into 12 months. In 12 months, we've played all that time in two theatres—six months in Melbourne and six in Sydney.

The people here are starved for live entertainment, although the films playing here are all the new releases. The tickets for advance performances are sold out no sooner they are put up for sale. The shows are all of the highest calibre. The director, David N. Martin, is continuously travelling back and forth from England, the continent and the U. S. A. looking for new talent. There are four full companies at present playing the Tivoli Circuit. We're getting more and more American acts, among the new arrivals are Jackie Whelan, Paul Regan, Grace and Nicco, Eileen O'Dare, Norman Lawrence and ourselves.

Conditions are excellent—because the acts are all shown to advantage. The Aussies and the Kiwis prefer Americans. Seems like the American G.I.'s and Marines made a terrific impression, and the Australians and New Zealanders all want to be "like the Americans." The girls especially miss them.

Transportation of the acts is the biggest and most expensive item as most of the American acts fly in from Frisco (12,000 miles) and the British acts take four to five weeks to arrive here.

A city like Sydney has been supporting a season of the following shows at one time: "Annie Get Your Gun" (all American principals), "Present Laughter," the Italian Opera Co., the Tivoli Revue, the Kiwis, The Rambert Ballet Co., with "Oklahoma!" coming in as soon as a theatre is available, and the Symphony under the direction of Goossens. Also the London plays, "Little Lambs Eat Ivy" and "The Gioconda Smile."

We were advised not to come but found that all the stories about the Australian conditions were spread by American acts that came here and lost their shirts gambling and playing the horses, and went home broke besides creating a bad impression.

Jeanne Francis and Jerry Grey.

## Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 12. Sisterhood of the Jewish Community Center, entertained 20 Variety Club-Will Rogers and Trudeau hospital patients on boat ride on Lake Placid. Refreshments were served and the gang had a good time.

A. M. and Isabel Heinrich motored in for weekend visit with Mary Lou Weaver, who is showing nice progress.

Bill Kelly, stage technician, in visiting Victor (IATSE) Gamba. Laura (Loew's) Sloan back at the lodge after a 10-day furlough to Cleveland.

Ben Schaffer returned from a fishing trip sans fish, but nursing lotsa fly bites.

Lee Klumnik, of Republic Pictures, and former Rogerite staffer who cured here, in for a vacation. Dick Willis, musician, formerly of the colony, in from Bangor, Me., for summer vacash.

The passing of Tom (IATSE) Curry, came as a shock to the gang. While a patient he did much to aid many of the less fortunate.

Shumas Club has opened its annual drive for funds to provide milk for the children at the William Morris Memorial Park playground. Benny Ressler, ex-vaude-villain and colonyite, is chairman of drive committee.

The Deerpwood-Adirondack Music Center orch gave its initial concert at our Town Hall to SRO. It was conducted by Nicholas Harsanyi.

Eddie Vogt has a new column in the Adirondack Daily Enterprise, covering northern New York and highlighting doings at Variety Clubs-Will Rogers.

Penny Morgan, talent director for the CBS' "So This Is Broadway," and Sol Tepper, N. Y. agent, weekending with the Hyunie Weiners.

Max Cohen, executive secretary of Variety Clubs-Will Rogers san, installing new X-ray equipment. Mayor "Tony" Anderson back from a two-week vacation.

Write to those who are ill.

## High Prices Slow B. A. Niteries

Buenos Aires, July 5.

Nitery operators report that biz this year is much lower than during 1948, when it reached an inflationary high. High prices are to blame for poor attendance, since niteries are charging \$3 (U.S.) for each shot of locally brewed whisky, and \$5 (U.S.) per shot of genuine Scotch. Champagne (local brand) is being charged at \$20 (U.S.), while the French (which only government profiteers are known to order) fetches \$40 the bottle.

Elvira Rios, Mexican warbler, is wowing the Embassy patrons nightly once more, but not in such great numbers as in former years, not because she doesn't attract as greatly, but fear of the check keeps patrons away. French courtesier Jaumandreu is also doing lightning costume designs for the femme patrons at Embasse, to the accompaniment of his own light patter. Rosita Serrano is a great attraction at the Rendezvous, the nitery proving a far better field for her renditions of international song than was the Odeon theatre last year.

The Ta-Ba-Ris cabaret is set to celebrate its 25th anniversary July 7 with a gala night, for which operators Andres Trillas and Mario Lombard, are lining up the best acts able to make the trek to the Southern hemisphere for the occasion.

The Tab electric sign is a familiar landmark on the Calle Corrientes (Buenos Aires Broadway).

## De Angelo & Vanya Split, She May Join Alvarez

De Angelo & Vanya have split, latter planning to hop to Paris on a possible teaming with Julio Alvarez, former dancer, now a resident abroad. Pierre De Angelo plans partnering with another femme.

Miss Vanya clippers to France the end of this month in company of Cynda Glenn, who may do the title role in the French version of "Annie Get Your Gun."

## Dukes' Det. Nitery

Detroit, July 12.

Four Dukes are back in the night club business with their new supper club. Their modernistic building was built across the street from their old place.

The inaugural show includes the song stylings of the Dukes, Arnestein Johansen, accordionist; DeMar & Denise, dancers; Joe Cole, pianist; Ditty Westray, singer, and Dave Martin's band.

Recessions don't mean anything when Ted Lewis takes over—his recent engagement cracked his all-time record here—the show is studded with new material and acts. As for Ted himself—he never was better so here's my salute to a grand guy and a great showman.

## Sam Tucker

Beverly Hills Country Club  
Newport, Kentucky.

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# INTERSTATE'S 'PALACE' VAUDE

## Cincy Goes All Out With Parades, Bally for Vaude's Comeback at Albee

Cincinnati, July 12.

Ballyhoo welcoming vaudeville's return to Cincy marked a modern high for promotion locally.

Nate Wise, divisional exploitation chief for RKO Theatres, unfurled a campaign that was more widespread and effective than any waged here in recent years.

Besides the dailies, which went overboard with layouts, editorials and page one spreads, all 13 local radio and television stations contributed mentions and programs. WCPO originated a 15-minute special show Thursday (7) for the ribbon-cutting opening in the Albee lobby, with Mayor Albert D. Cash doing the honors. Pat Rooney, Sr., one of the eight acts on bill, too part in the air stanza, as did Joe Alexander, house manager, and Happy Golden, a native vaudeur acclaimed as "Cincinnati's Mr. Vaudeville."

A special front brightened the theatre, where a p.a. system maintained a grind of a "No Business Like Show Business" record. Hotel lobbies and department stores cooperated with poster and window displays and tie-in ads. There was a downtown parade by a fleet of cars hearing performers on the bill and theatre and city officials. Dick Contino, heading one of Horace Heidt's units, is booked for July 28.

## RKO Setting 2d Palace Unit to Test Reaction In Faraway Stands

The RKO Circuit is sending out a second Palace unit. New layout is slated to start at the RKO, Boston, Aug. 4, and will continue for 12 weeks in the same towns now being played by the first unit. Already signed are Steve Evans, Yvonne Moray, Ross & La Pierre, the Appletons and Edwards Bros. Three more acts are still to be packed.

Meanwhile, the first unit has played Cleveland and Cincinnati to gratifying grosses.

The major test will come when the road unit moves into the Palace, Chicago, where it will face conditions similar to those in New York. House will get competition from the name talent at the Chicago and Oriental theatres there.

Meanwhile, Sol A. Schwartz, RKO veepee in charge of theatres, who recently returned to N. Y. from a cross-country trip to survey theatre conditions, declared that many cities on the route are sold on the idea of Palace type vaude. For example, Schwartz stated that on a brief stopover in Dayton he was interviewed by two newspapers and a radio station. Similar interest greeted his views on vaude in every other situation where it's to be tried.

Danny Friendly, RKO booker, is spending around \$5,500 for the second unit.

RKO execs are sanguine that the Palace policy will build up a regular, steady clientele. The N. Y. Palace is getting repeaters, which is a healthy indication that the permanency of new policy is assured.

## FOUNTAIN OF YOUTH

The genuine Ponce de Leon Springs, 24 miles west of Daytona Beach, Florida, on U. S. Highway 1, invites

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## 'Skating Circus' Making Record at Chi Hotel

Chicago, July 12.

"Skating Circus," blade show at the Boulevard Room of Stevens hotel, has been getting a hefty play during the heat wave. Room's been averaging around 3,500 covers past few weeks, hitting over 4,200 tabs week of June 27-July 3.

The Maxwells, male skating comedy team, joined the show July 8, with rest of production remaining intact. Frankie Masters orch remains until Jan. 1, his option having been renewed last week. Orch will have been at Stevens for 15 months by then.

## BOB HOPE TO SPARK MPLS. MARDI GRAS

Minneapolis, July 12.

With Bob Hope coming from Hollywood for the occasion, annual Aquatennial, local summer mardi gras, will have biggest attraction in its history. Festival also gets its greatest publicity break, a two-hour Aquatennial radio show, headlined by Hope, that will go out over the CBS network. Show will be emceed by Cedric Adams, Twin City radio personality and columnist, and will include other notable ether performers in addition to Hope.

Comedian will ride in the two big parades and appear at the Aqua Follies as well as appearing on the network show.

Last year the Aquatennial had Arthur Godfrey here as its main attraction.

## Spa's Piping Rock Drops Line, But Pacts Top Acts

For the first time in many years the Piping Rock, Saratoga, will forego a line and production, a further indication that operators are pessimistic over possibilities of a lush season. A saving of \$1,500-\$2,000 weekly is expected.

The Piping Rock to be hosted by Max Selette, manager of the Latin Quarter, N. Y., has signed Hildegard to open Aug. 1, and will follow with Joe E. Lewis, Connie Boswell, Raye and Naldi, Aug. 15.

Billy Vine into the Latin Quarter, N. Y., July 23. The Albins pacted for show.

## 7-WEEK ROUTE KICKS OFF AUG. 17

The Interstate circuit of Texas will institute a Palace vaudeville policy Aug. 17 at the Majestic theatre, Dallas, and will follow with seven weeks and possibility of extending route to houses of other circuits. Interstate, the largest theatre chain in Texas, will play its first vaude show in nearly three years when it starts its seven-act policy.

Charlie Freeman, Interstate talent buyer, in New York lining up talent, has already signed most of the first bill at budget of around \$5,000. It will include Bobby Brandt, Dave Apollon, Three Swifts, Ruty Petty, Paul Haakon and Arnaut Bros. After Dallas troupe will roll intact to Houston, San Antonio, Austin (4 days), Beaumont (2 days), Ft. Worth, Oklahoma City and Tulsa. With the exception of Austin and Beaumont, all are full weeks.

It's also planned to play a second bill around Thanksgiving day and a third during the Christmas season. If these displays work out, there's the possibility of the seven-act formula being adopted on regularly weekly basis.

The test will also apply to houses other than Interstate. It's likely Freeman may also book shows for

(Continued on page 46)

## A.C. Hotels Do Big; Spenders Button Pockets

Atlantic City, July 12.

Good weekend weather continues here, with resort hotels reporting sellout crowds while smaller spots do more than satisfactory business.

While crowds are large, they are not the spending type, but that is nothing unusual here, where more than 60% of influx comes by car, most of 'em down for the day to spend as little as possible.

Housewares exhibit gets underway in the city's auditorium this week to add to influx as buyers from all parts of the country merge to make selections for the fall market. "Ice-Capades" is due in July 24 for six weeks.

## Barbara Scott, Skating Champ, Pacted for Canadian Tour at 100G

Montreal, July 12.

Barbara Ann Scott, Olympic figure skating champion signed contracts in Ottawa last Thursday (7) for a Canadian tour starting Oct. 10 to cover 44 cities and net the skater \$100,000.

Cooperating with MCA, who has the skater under contract, is National Sport Enterprises. Company has been formed by T. P. (Tommy) Gorman, manager and owner of the Ottawa Forum and member of the Arena Assn. of America.

A cast of 60 skaters starts re-

hearsing September 1 under the direction of Osborne Coulson, former Canadian skating champion, and all acts will be built around Miss Scott.

To assure Miss Scott of privacy and comfort, Gorman has contracted for two Pullman cars which will be reserved for her use and two RCMP officers have been assigned as official bodyguard. Under the direction of Leo Dolan, the Dominion Tourist Bureau has climbed on the Scott bandwagon and arrangements have already been made to name her "Queen of the Wheat Fields" in Winnipeg where the tour opens and later, "Apple Queen" when the show plays Vancouver.

The company will play 96 cities, with possibly an American tour the following year.

The pacting party in Ottawa was attended by Alan Meisner of MCA, R. V. Hicks of the St. Lawrence Foundation which is associated with the skater and former prime minister, the Rt. Hon. W. L. Mackenzie King, friend and admirer of the young skater.

Following the session, Miss Scott returned to St. Andrews, New Brunswick, where she is preparing for a one night show at the Hollywood Bowl on Aug. 27.

## TOURISTS, CONVENTIONS PERK N. O. NITERY BIZ

New Orleans, July 12.

Most night spots and cafes chalked up good business during past month. Proms and commencements of three major colleges, plus influx of summer tourists and host of conventions spiraled take for the bistros, especially those in the historic French Quarter.

Operators also see top biz this month because of big tourist trade, several conventions and, flood of Naval reservists using this port as a base of arrival and departure on summer training cruises.

## HAROLD COHEN

Dramatic Critic

Pittsburgh Post Gazette

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## N. Y. Bistros Mull Price Slashing To Offset Summer Biz Slump

New York nitery owners are mulling a slashing of menu prices in an effort to lure more trade. It is generally conceded that current prices are beyond reach of average wage-earner. However, operating expenses remain at a peak.

Most of the cafes involved are those trying non-name policies after ill fated attempts to make ends meet with high-priced talent.

Efficacy of price reduction was illustrated with Harold Minsky's Carnival, N. Y., which opened with a \$3 admission charge. Business picked up appreciably when gate-tick was eliminated and a \$2 minimum substituted. Biz has been building nicely since reduced tariff went in. Another to reduce prices is the Glass Hat of the Belmont Plaza hotel, N. Y., which has dropped shows for the summer for band policy.

Most bonifaces agree current prices are beyond the budget of the average spender, but since break-even points have been reduced only slightly, many are wary on reduction. However, most feel they'll be forced to do so if present

summer business continues at present keel. Most are coming to the conclusion that it's better to load a cafe with minimum spenders on the chance they may take the rubberband off the wad, than to scare 'em away with high prices.

### Ritter's Sagebrush Unit Set for Tour of Arenas

Chicago, July 12.

Tex Ritter, western film star, will head a unit of 28 cowboys in a cactus revue which will play 100 dates through midwest and east starting Sept. 16. All bookings will be in auditoriums and armories, hitting many towns that have never seen sagebrush talent.

Frank Taylor of the Chicago Associated Booking office, is handling package.

### Chappel Dropped 22G In London Vaude Venture, But Is Not Discouraged

London, July 12.

Promoter Jack Cappell dropped \$22,000 in his initial attempt to promote bigtime vaude at the 12,000-seat Olympia Arena, London. Cappell imported Myron Cohen and singer Gene Marvey from the U. S. for this stand. Americans were paid \$5,000 and \$3,500 respectively, plus air transportation. Imports failed to draw, inasmuch as they're unknown in these parts.

Less than 2,000 customers were attracted at the \$1-\$6 admission scale.

Despite the loss, Cappell plans more one-nighters.

Cohen and Marvey, however, did well enough to excite interest of English bookers. Dates are being lined up for them at the Palladium, London. Cohen will play that house next season after the Xmas pantomimes, while Marvey is being set for a date during the "Folies Bergere" run.

Cappell, it's understood, went in for the vaude promotion when he was unable to get a single night at the Olympia for a boxing show. He had to take two nights and thus spotted the vaude concert.

### Youth Settles Assault Suit Vs. Ringling Circus

Albany, July 12.

Supreme Court Justice Francis Bergan gave Walter Melik, 19, permission through his father to settle for \$1,200 a claim against Ringling Brothers, Barnum and Bailey Combined Shows, Inc., for head injuries suffered when he was struck on the head by a metal basket carried by a circus attendant.

Youth suffered lacerations, the mishap occurring at the circus grounds in Menands June 24, 1946.

### AGVA Pulls Philly Show In Hassle Over Bond

Philadelphia, July 12.

Dick Jones, national rep. of American Guild of Variety Artists here, pulled out the show last week at the Lexington Casino nitery, when owners failed to post bond to cover salaries of performers.

Dispute is another outcropping of the hassle between Jones and the local booking agents which resulted in a general strike by the acts here three months ago. Casino in reprisal has cut out shows, excepting weekends, for which it will post bond.

### DESPITE HEAT'S CRIMP O&J RESUME AT MSG

Olsen & Johnson will continue their Madison Square Garden, N. Y., edition of "Funzappoppin" despite dismal business during the first two weeks of its engagement. Show will close Saturday (16) in order to make room for the four-day Lions Club convention and will resume Wednesday (20), starting with a special show for the Lions. Closing date is Aug. 7, after which O&J show goes to Toronto for a stand at the Canadian National Exhibition.

Garden spokesman declared that the business wasn't too bad considering the heat. Layout averaged around 6,000 admissions nightly at \$3 top.

### Chi Hotel Strike Averted When Ops Yield Pay Hike

Chicago, July 12.

Threatened strike of over 7,000 hotel employees of hotels outside the Loop was averted last week when owners agreed to wage increases ranging from \$5.20 to \$13 monthly. Negotiations had been stalled for several months with workers all set to walk out at height of convention season.

New one-year pact covers about 20 hotels using entertainment including the Marine Room, Edge-water Beach; Glass Hat and Graemere.

### Interstate

Continued from page 45

houses in Birmingham, Wichita, Little Rock and New Orleans.

### Freeman's Ideas

Freeman is eschewing eight-act layouts, opining that it's too much for one bill. He feels that an act who clicks should be permitted to encore, and all acts should have opportunity of doing their entire turn. He feels shows will achieve pace, tempo and variety with one less act.

Freeman said news of the Palace, N. Y., opening excited many in Texas. He feels there's a growing demand for variety fare, and he'll pattern his advertising along the lines of the N. Y. theatre.

The Interstate is the second largest circuit to adopt the straight vaude format. RKO, operators of the Palace, remains the largest, with one week in New York and 12 weeks out of town.

Freeman said he became discouraged with bandshows several years ago, although he used the packages occasionally. He cited that the high-priced bands, including some of the toppers in the field, played a series of auditorium dates in Texas, and most of them failed to raise much dust, boxoffice-wise.

Interstate chain frequently books legit attractions when available into the Melba in Dallas. Circuit has set "Streetcar Named Desire," "High Button Shoes" and "Private Lives" for next season.

### Trio of San Antone Houses Switch to Vaude Policy

San Antonio, July 12.

Stageshowes have made their re-appearance here at several of the Latin-American houses on a regular basis. In the past vaude has been on a rather hit and miss schedule.

The National, Zaragoza and the newly opened Alameda will all present vaude featuring Spanish and Mexican stars of radio, stage and screen as well as recording artists. Three houses are owned and operated by G. A. Lucchese.

### BLAIR - BLACKBURNS KEEP BUSY IN CAFES

Janet Blair, supported by the Blackburn Twins in their novelty song-dance act, has been set well into the fall with a series of cafe dates.

Current at the Roxy theatre, N. Y., group plays the Latin Quarter, Virginia Beach, for a week, starting July 22. Then the Mounds club, Cleveland, for two weeks, beginning July 29, followed by the Palmer House, Chicago, Aug. 25, for four. Tentative dates have been set thereafter for the Chase hotel, St. Louis, for four weeks; the Wedgwood Room of the Waldorf-Astoria, N. Y., for four, and the Cocoon Grove of the Ambassador hotel, L.A., also for four.

Meanwhile, both the Paramount and Roxy theatres on Broadway are trying to get the unit for return dates, their current Roxy date following the Par by only a few weeks.

### Chi Park Bd. Would Make R.R. Fair Site Permanent for Expos

Chicago, July 12.

Chi park board is mulling plans to retain the lake front site occupied by the Railroad Fair, as a permanent fair grounds. James H. Gately, park board presy, claims the board is not interested in staging a carnival type show, but are interested in a year to year trade fair which would benefit Chi and build up a summer resort trade.

Preliminary feelers to industries for a fair next year have included a confab with officials of major airlines operating in Chi, about an airshow to be staged next year. General Motors Corp. has also been approached as a possible backer for an auto fair. Also the dairy industry a dairy fair in 1951.

Features of the Railroad Fair, which would be retained as permanent on the 50 acre site, include the grandstand, seating 6,000, some of the present walks and structures, railroad sidings and parking facilities for 10,000 cars. Park board will offer site on same basis as Soldier's Field is leased; park system to get around 10% of gross for events charging admissions.

### Reader Supervising Shows at Asbury Hotel

Charles Reader, who for several years supervised entertainment at the Hotel Pierre, N. Y., has taken over a similar chore at the Berkeley-Carteret hotel, Asbury Park. It's strictly a summer-show policy here.

Reader has set Van Smith, who was with him at the Pierre, as the band, plus such acts as Roberto and Alicia, which opened; Lucille and Eddie Roberts, now current, with Hector and Byrd, Laurette and Clymas, and Frakson to follow. It's a single-act, one-week policy. Reader, incidentally, is not leading a band at the Berkeley, as he did at the Pierre.

### Daileys' Circus Cleared Of Contempt in Autry 'Billing Infringe' Row

Austin, July 12.

B. C. Davenport and Harry Ham-mill, owners of the Dailey Bros. Circus were acquitted of contempt of court as a result of charges brought by filmster Gene Autry. Latter charged the circus featured the name of Doug Autry in its billing in a manner to allegedly confuse patrons that he was star of the show. In an earlier case, Federal court ruled that the name Doug must be as large as the name Autry on all its posters; but circus was given 30 days, until May 13, to use up all of the previous lithos.

Filmster charges the old posters were used for dates in Flint and Port Huron, Mich., after the May 13 deadline. However, circus owners testified the paper was posted prior to the deadline, and new billing was ordered for Canadian dates played shortly thereafter and for all subsequent stands.



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## House Reviews

### Palace, N. Y.

Rosales Sisters (2). Bobby Brandt, Bobby Sergent, Florida Trio, Patsy Garrett, Dewey "Pigmeat" Markham & Co. (4). 3 Swifts, Harold & Lola; "Follow Me Quietly" (RKO), reviewed in current issue.

Pessimists in the vaude industry predicted that there wouldn't be enough talent to sustain an eight-act weekly policy on Broadway. That idea is being upset handsily.

Current bill has three turns making their Broadway vaude bow. Rosales Sisters (2), Bobby Brandt and Bobby Sergent playing respectively in the one-two-three spots, are New Acts.

House also makes a departure in the booking of Dewey "Pigmeat" Markham in a comedy skit. It's the first skit on a bill since it resumed vaude policy. Markham, who's long been a mainstay at Harlem's Apollo theatre, has taken the familiar courtroom bit and worked it up for maximum laughs. It's not exactly top grade stuff, but the audience goes for it.

The rest of the bill has good variety staples. The Florida Trio gets top returns with the gillow routine. Trio, an Italian import, has been an entertaining item previously in cafes and vauders.

Patsy Garrett similarly makes the grade with a good tune assortment, while the Three Swifts show up well with their slick juggling routine. Harold and Lola's snake-dance contrib is also in the applause-winning bracket.

The entire show plays with an even tenor, and all acts register with about the same impact. One standout would pull up the show a few notches. Dave Bines' tasteful settings and clever lighting enhances show considerably. *Jose.*

### Hippodrome, Balto

Andrews Sisters (3) with Vic Schoen, Pryde & Day, Burns' Birds, Gary Morton, Jo Lombardi House Orch. (12); "Special Agent" (Par).

A departure from last week's well-received switch into an eight-act Palace type of bill because of previous booking commitments, this layout holds its own on smartly selected acts in support of headlined Andrews Sisters, making their first appearance here in six years. They are bringing them past the wickets and provide ample sesh of their three-way harmony all the way from a reprise of oldies to their latest diskings.

Jo Lombardi house orch has been moved back on stage and he backs show neatly. Pryde & Day make a snappy opener with juggling, unicycle stuff and tumbling, earning laughs and good sendoff on their concluding two-high headstand and combination juggling of balls and clubs. Burns' Birds, an appealing and colorful set of well-trained parakeets, offer swift moving series of tricks smartly paced by patter from their trainer.

Gary Morton is a smooth-working gagster with good material and scoring best with a travesty of femme torch singer. Encores with a trumpet solo for solid finish.

Andrews Sisters in closing slot whom over "Go West Young Man," "I Didn't Know the Gun Was Loaded," "Ghost Riders in the Sky," a medley of their discjacks for roof-raising applause. Encore with "Holmes, N. J." and a Jolson medley, highlighted by Sonny Boy bit, which earns maximum laughs for Patti, whose clowning throughout provides maximum humor and skillful pacing.

Biz okay. *Burns.*

### Capitol, Wash.

Washington, July 7. Dennis Day, Mayo Bros. (2), Gale Robbins, Acromaniacs (3), Clifford Guest, Charles Dant House Orch; "Massacre River" (Mono).

Opening day crowds, which jammed the Capitol to see and hear Dennis Day, were somewhat disappointed when he begged off because of a heavy cold. Popularity of Day was attested to by sock b.o. for initial day and heavy mit action that greeted him, but word of mouth that star barely manages to sing above a whisper will probably hurt. Sad part is that the Day layout opened biggers even than such smash crowd getters as Vaughn Monroe and Spike Jones.

Entire package is stylish and upper drawer. It's easy to imagine heights it could reach with Day's usual deft encooring and added interest of his soloists. Even so, patrons got some hep entertainment, with a few typical Day-Jack Benny gags and some mild encooring.

Standout of bill, sans Day, are the Acromaniacs, snappy trio of

acro-terpers, with accent on speed and novelty. There's a bit of clowning with Day to add color, but team rates attention on their own and get it. With payees at normal pitch, this should build to show-stopping proportions.

Gale Robbins, Hollywood chanteuse, does well with some tunes handled in husky tones along blue lines. Gets nice reception for "Everywhere You Go," "Again," and "I'm in a Jam With Baby," latter being by far best suited to gal's style and voice.

Replacements to the Day package since the Boston opening last week are Mayo Bros. pair of terpers, and Clifford Guest, Australian ventriloquist. Both acts are fine, and register well. The Mayos do fancy tap and precision terping on a small platform, spelling each other in conventional fashion, but adding interest with novel steps and some mild gagging. Walk off to hearty appreciation.

Guest has a ventro act which attracts attention. He's added something new to the usual horseplay voice modulation in the form of dazzling voice modulation and shading. For example, he and his wooden partner do an impress on a British hunt, imitating sounds of trumpets, calls of the hunters, barking of dogs and clatter of horses' hooves, with sounds coming closer and getting realistically louder. Another applause getter is his echo routine, and his encore baby-crushing routine. Format of act is novel and amusing, and goes over well.

No question of this being terrific b.o. as soon as Day can use his pipes. *Lowie.*

### Radio City, Mpls.

Minneapolis, July 9. Frankie Carle Orch. (16) with Marjorie Hughes, Bob Locken, Sunrise Serenaders (4), Benson & Mann, Mills Bros. (5); "Beautiful Blonde From Bashful Bend" (20th).

The first stageshow at this or any other local film house in about a year is a jim-dandy, and packed houses are giving it an enthusiastic reception. Sure-fire entertainment ingredients of top-layer music, singing and comedy, ladled out in large quantities, make a sock entertainment bundle. Inasmuch as Frankie Carle and his gang rate as local faves and the Mills Bros. also have a strong b.o. pull, the show boasts plenty of name as well as entertainment power.

Carle brings a large and competent musical aggregation for his mixture of swing and sweet melodies. The usual lineup of six brass, five saxes and four rhythm handle chores with efficiency.

While introing band members, Carle puts them through paces with samples of various types of melody for a novel opener. There's the clowning and vocalizing on "Love Is a Beautiful Thing" and then Bob Locken delivers "How It Lies" and "Some Enchanted Evening" neatly, with band backing in glee club fashion.

Carle, band, and singers take another excursion into comedy with "Alabama Bound." Marjorie Hughes, maestro's daughter, lends charm to "You Told a Lie" and "A Chick With the Band."

Mann & Benson, new comedy team from burlesque, grab laughs with foolishness and patter. Their satirical version of old-time song-and-dance delivers a buff item.

Mills Bros. four singers and a lad with a guitar, retain popularity and virtually stop the show. Super-performers, they make all numbers smashes. They give new meaning to "You Broke the Only Heart That Ever Loved You." "I Love You So Much It Hurts," "Paper Doll," "Basin Street Blues" (a wow), "Up the Lazy River" and "Because I Love You Most of All" for solid applause and beg-off.

Care, of course, whams 'em with his solo ivory tickling. He's at the piano also for the fast band finale. At first show opening day, practically full house of 4,000 crowded in despite extreme heat. *Rees.*

### Chicago, Chi

Chicago, July 8. Linn Burton, Al Morgan, Ernie Simon, Evelyn Knight, Dave Garraway, The Treniers (2) with Gene Gilbeaux Quartet, Eddie Hubbard, Vic Damone, Louis Basile's Orch; "The Girl from Jones Beach" (WB).

Snappy and well-planned, "Disk Jockey Show" surprisingly turned out to be one of best entertainments presented on boards of Chicago theatre during the current season. There's nary a lag in pace or below-par performances, with finish being as potent as its rapid

opening. Disk jockeys, too, have wised up over their past two shows here, by deleting the horseplay, holding themselves down to a few moments of chatter or song before introducing each act. Sponsor-type approach is good stuff; their following is satisfied and entertainment is left to the celeb attractions.

Linn Burton gets things under way with enthusiastic intro to Al Morgan, whose flashy 88'ing and vocaling of oldies gets solid approval. Encore of his latest disc, "Jealous Heart" and musical race with a trumpet to "12th St. Rag" while keyboard is covered, gets Morgan a begoff.

Ernie Simon takes over with a couple of imitations which aren't too authentic but sprinkling of corny cracks keeps audience happy. Simon makes way for Evelyn Knight and "Powder Your Face With Sunshine" opener. Clever medley byong her Decer, hits together is done in slick manner and seat-holders respond. "Little Bird Told Me" serves as closer. Miss Knight's stage presence is as effective with large audience as in smaller nitery.

Dave Garraway, in tiger jacket, sets stage for The Treniers after few minutes of nonchalant chatter. Backed by Gene Gilbeaux Quartet, duo is definite click on their first vaud appearance here. Reviewed under New Acts.

Disk Jock Eddie Hubbard, armed with hisuke and supported by a bass and brush and symbol, sings one of his tunes before presenting singer Vic Damone. Youthful balladeer captivates the boobysos contingent with boyish grin and excellent stage appearance, as well as pleasing rest of audience with his polished renditions. Damone deftly handles "Again," injects romance with a new number, "My Bolero" and puts a dramatic impact into "Sorrento" done in Italian. He winds up the show in blue-ribbon fashion. Louis Basile's orch backs the 65-minute presentation in usual competent manner. *Greg.*

### Steel Pier, A.C.

Atlantic City, July 7.

Frances Langford & Jon Hall, Great Linon, Sorelle Saltons & Co., Jordan & Parvis, Artie Dann, Johnny O'Connell's Orch. (10); "The Mutineers" (Col.).

July crowds are packing the 2,380 seater Music Hall of Steel Pier, with Frances Langford and hubby, Jon Hall, as top attraction. Miss Langford does usual swell job with her vocals, with old faves such as "Blue Skies" and "Night and Day" getting her away to a good start. She then brings on Hall and payees go for bright chatter which leads to duet on "I Like Mire." Pair win a begoff.

Great Linon is another bright spot of bill. Dressed in shabby garb, he contris a slack rope act, aided by a femme. Acrobatics on rope win good applause.

Sorelle Saltons Co., three girls and two men, score with acrobatics. Jordan and Parvis open with neat song and dance routine, with Jordan's rendition of "Gotta Feeling You're Fooling" getting nice reception.

Show is emceed by Artie Dann, whose live patter and impersonations add much to bill. Impresario Durante good bit scored heaviest with audience. *Walk.*

### Olympia, Miami

Miami, July 10.

Preston Foster with Sheila D'Arcy & Lou Bonni; 4 Evans; Marshall Bros.; Karole Singer; 3 Queens; Freddie Carlone Orch; "Night Unto Night" (WB).

Standard vaude layout here, with Hollywoodite Preston Foster as topper, measures up as pleasant fare. Foster, the rugged type, is backgrounded neatly by Lou Bonni, on the guitar, for his chatter and vocal of "Ghost Riders in the Sky." Wife Sheila D'Arcy adds to act's appeal with a couple of tunes. Overall reception good.

The Four Evans, regular repeaters here, are solid again with the youngsters (girl-boy) purveying the modern taps and pace, and the oldsters socko via their hoofery for nice returns.

Marshall Bros. are also familiar here. The comedy-impressionists have a good mixture of new material and their satirical patter and apt carbonings catapult into happy returns.

In teoff spot Three Queens of standard, roller-skating spins and lifts for okay applause. Karole Singer, former Vincent Lopez vocalist, holds the song slot in slick fashion, with her ballads better part of her stint. Pace changer, "I Didn't Know the Gun Was Loaded," garners healthy mitting.

Freddie Carlone orch handles backgrounding in top manner. *Lary.*

## New Acts

### KITTY KALLEN

Comedienne

20 Mins.

Club Versailles, N. Y.

Songstress has been around, dating back to her Harry James band days when she was thrush with the 802ers, and since then she's been on wax (Mercury), been featured in the Copacabana (N. Y.) revues, successor to Ella Logan's role in "Finian's Rainbow," etc.; but with her Versailles booking she emerges well on the way.

Her schooling has given her the necessary authority, her innate sense of showmanship has given her aplomb, and in combination with a good sense of song values pretty Kitty Kallen is now a well-poised personality.

She is wise in having extended her songaloy beyond the thrashing stage. She is now a comedienne who does takeoffs on Ethel Merman, Lena Horne and Ella Logan with startling faithfulness (in fact she looks a lot like the Scotch comedienne). She is smart in choosing her stuff right out of the top drawer musicals, opening with "South Pacific" excerpts, "Happy Talk" and "Wonderful Guy." She accents the musicomedy with her Logan and Merman impressions, and the finale includes more musical comedy.

She does an Irish excerpt, and she also tries for a "cute" saucy song. It's one about a "nude little girl" (baby song), but it isn't quite there. On an average her's is an excellent impact, and she bespeaks wider horizons as a safe singing personality, including of course musical comedy.

Per usual, Bob Grant's dansapation does a tiptop show-backing and general hoofology job; and ditto the equally marathoning Panchito with his rhumba rhythms. *Abel.*

### THE TRENIERS (2)

With Gene Gilbeaux Quartet

Songs, Comedy

11 Mins.

Chicago Theatre, Chi.

The Treniers are a couple of Negro performers who can't miss. Act was broken in on the west coast about two years ago. Their unusual interpretations of jive and blues songs, plus precision movements in the comic vein, garner plaudits all the way.

Backed by the Gene Gilbeaux Quartet which, incidentally, is one of the finer musical combos around these parts in some time, boys tee off with single entries and exit in rapid fashion. They keep the audience guessing, before revealing fact they're identical twins. Duo of "Hucklebuck," mixed with horseplay, precision rhythmic gyrations, and excellent vocaling, are particular clicks. Boys throw in a little of everything with jive versions of "Buzz, Buzz, Buzz" (they practically fly up and down the aisles, off stage), "Ain't She Pretty" and "Rockin' Tonight." "Rockin' number works up into exciting pace as Don Hill on the sax takes of on riffs and bops, while Trenier Twins mug, dance, clap and help feverish pitch mount. Oddly enough, boys work hard, but maintain right amount of restraint for good balance and timing. Good vaude and cafe stuff. *Greg.*

### BOBBY BRANDT

Dance

7 Mins.; Two

Palace, N. Y.

Bobby Brandt, one of the younger dancers, looks a promising dance material. While there are some rough edges in his act, he shows up extremely well with excellent spins, nipsups, etc. He's a nice-appearing chap, although he showed up somewhat on the deadpan side, probably the effect of nervousness in making his first major stage appearance.

On the terp side he scores in most departments. Routines are well designed both in the tap and softshoe sections. He has just to get a mile more smoothness before being able to make good in most situations. *Jose.*

### ROSALES SISTERS (2)

Aero

8 Mins.; Full

Palace, N. Y.

Rosales Sisters are a pair of Brazilian imports with an interesting perch act. The girls do some good balancing and wind up with one of them given a fast ride on a neck-swell.

The duo have learned their tricks well. The topmounter does some good handstands and reaches top reaction with a headstand on an extremely small platform.

Because of the extraordinary height needed for this turn, act is limited to large spots such as arenas and vauders, and would show up well in outdoor work of course. *Jose.*

### BOBBY SERGENT

Comedy

9 Mins.; One

Palace, N. Y.

Bobby Sergent, who's been playing minor showcases, impresses as a comer in his Broadway bow. He has a good line of material which includes some impressions, a character study and a rather ghoulish satire on Charles Laughton's portrayal of the Hunchback of Notre Dame. Latter is fortunately relieved with some unexpected comedy, but net result under the green light isn't entirely pleasant entertainment.

Sergent has some lines that are most suitable for cafes than for movie vauders, but the majority makes good impact on the house. With the few rough spots ironed out, he'll be in a position to hit the tall coin of cafes and deluxers. *Jose.*

## Joe Hazen

Continued from page 5

he asserts, are large-scale, epic films which would bring the people back to the theatres because they would be given their money's worth.

Producer is convinced there is no real product shortage if an analysis of the situation is based purely on volume as against quality. "There never will be a product shortage so long as there is a demand for pictures," he said. "There is ample means for production at hand in Hollywood and too many producers, writers and actors out of work." Moreover, he asserts, even if a shortage did exist, NEFC could not supply the answer with 8-12 new films yearly.

### Wanger and Par's Pitch

Argument that epic-proportioned films will lure the public back to the flickeries is similar to that expressed by Walter Wanger, another indie producer, when his costly "Joan of Arc." Ingrid Bergman starrer, was ready for release last year. Wanger contended that exhibs should get behind the film because it was calculated to win back audiences. It is believed Paramount will make the same trade pitch when its "Samson and Delilah" is released next year.

Hazen is of the opinion the NEFC development is a good one for the industry "because it will familiarize a large number of exhibs with the production problems faced in Hollywood." Only by meeting those hurdles personally, can exhibs have an understanding of what filmmaking means, he said.

## NEFC Ready

Continued from page 5

new picture?" That is a most unhealthy condition and I am hopeful that our new National Exhibitors Film Co. will be a good and constructive aid to all phases of our business."

Indications are, according to Fabian, that NEFC will be formed within 10 days to two weeks. In all probability, he said, incorporation papers will be filed in Delaware. Circuit topper had three meetings last week with legalities and believes the legal details "are pretty well in shape."

Some half-dozen producers have sent in requests for information on possible financing of pix. Fabian has added. Proposed new company has also stirred considerable interest among outside exhibs, he said, but none will be pressed to join until the unit is past the formative stage.

## TV Monitor

Continued from page 1

mately the spot where the regular film cameras would be lined up. Director could then put his cast through their paces and, by watching the performance on a monitoring screen, would be able to get a good idea of how the finished film product would look before actually starting the film cameras to roll.

Such use, they point out, would save considerable time and money. Directors would not be forced to wait for the daily rushes to see how the action turned out. In addition, by lining up in advance via sequence of action in advance via TV, they could eliminate much of the time lost now in unnecessary retakes. *Jose.*



# LEGIT'S CHILL DESPITE HEAT

## IATSE to Oppose Licensing B.O. Men; Murtagh May Cut Brokers By Half

Possible reform of the theatre ticket distribution setup in New York may boil down to the question of whether boxoffice employees are licensed. Legislation to that end is being drafted by New York City officials, but whether it is actually enacted is subject to various uncertain factors.

It will be fought by the Treasurer & Ticket Sellers Union and its parent organization, the International Alliance of Stage Employees (stagehands). But whether the city administration pushes the measure strenuously may depend on the mayoralty situation at that time.

Proposal to license b.o. men, offered recently by members of the Committee of Theatrical Producers, drew immediate support from N. Y. Commissioner of Investigation John M. Murtagh, whose probe of ticket scalping on Broadway precipitated agitation for reform of the ticket setup. According to the commissioner, licensing of the theatre treasurers would enable the city to exercise much more supervision over ticket sales and largely eliminate scalping. He is convinced that, without control of the boxoffice, no permanent solution of the problem is possible.

Murtagh points out that, under a licensing system there could be supervision of ticket distribution from both the theatre and brokerage end. Treasurers could be required to make a regular accounting of ticket distribution, so producers, theatre owners and managers, as well as the city, would know where tickets were going. He would favor having such regulation.

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## 8 More Agencies Cited by Murtagh

Licenses of eight more ticket agencies were recommended for revocation yesterday (Tues.) by John M. Murtagh, N. Y. C. commissioner of investigation. Those cited include Jefferson D. Davis, Jr., secretary of the recently organized N. Y. Theatre Ticket Brokers, Inc. This brings to a total of 17 the agencies recommended for revocation so far.

The eight additional brokers named by the commissioner include, besides Davis, Oscar Alexander, Joseph Davascio, Louis Keltz, Nicholas Sklar (operating Eddie's Theatre Ticket Agency), Eleanor Miller (Apex Theatre Service), President Travel Agency and Joy's Ticket Agency. All are relatively small outfits.

According to Murtagh, Davis conducts his business from his home and on the street. He is accused of not keeping proper records and of failing to pay the Federal tax on ticket sales. The other brokers cited are charged with various offenses, including overcharging and failing to maintain proper records. One of the eight, inactive in recent months, has volunteered to surrender his license.

In an interim report on his investigation into theatre ticket scalping, Murtagh listed nine agencies he had previously cited for license revocation. They include John Ahearn (revoked), Phil Rosen (license surrendered), Louis Cohen (revoked), Bill Tannenbaum (revoked), Metro (revoked), Ben Jacobs (revoked), Woodstock (surrendered), Sam Strum (surrendered) and Gray's (pending).

The commissioner announced that the probe is still in its "preliminary stage," adding that he expects eventually to recommend revocation of the licenses of about half of all the agencies. However, he indicated he would not conclude the investigation without a "detailed and fundamental study of the business practices and methods of the boxoffice. All evils complained of originate in the boxoffice," he emphasized.

## Quinn, Welch Going Into B'way 'Streetcar'

Los Angeles, July 12.

Anthony Quinn and Mary Welch will both go into the Broadway production of "A Streetcar Named Desire" after Irene Selznick's national company, now at the Biltmore here, plays San Francisco. Change will be made in September. Ralph Meeker will take over Quinn's place in the national company.

Jorja Curtwright, film actress, has been signed by Mrs. Selznick to replace Miss Welch.

## 170G Advance For 'Salesman'; Tix Into Jan.

In the face of declining boxoffice conditions generally, business at "Death of a Salesman" continues at almost as heavy a pace as when the melodrama opened in New York last February. Not only has the show turned away standee applicants at every performance since the opening, but the advance sale as of last week was \$170,000, compared to \$225,000 just after the preem. Moreover, the original advance included heavy theatre parties, whereas the present amount consists entirely of individual cash orders. Situation is considered virtually unprecedented for a tragedy.

With the enlarged boxoffice, tickets are now on sale through next January for the Arthur Miller play. A few locations are still available for week after next. Also, since producer Kermit Bloomgarden withholds seats for every fifth week from the brokers, they can be purchased at the window or via mail orders.

## \$5 Fine on Absentees Proposed to Increase ATPAM Member Meets

In an effort to increase attendance at general membership meetings, the Assn. of Theatrical Press-agents & Managers proposes to levy a \$5 fine on all absentees. Only those with an acceptable excuse would be exempt. Such a system is followed by various other show business unions, including the stagehands and scenic artists. ATPAM membership will decide on whether to adopt such a policy at its next meeting, Oct. 20.

The union's board of governors has also adopted a resolution calling for a vote by secret ballot, rather than by voice or show of hands, when there is decision involving wage scales, working conditions, bonds, charges against members, disputes between members, or between members and employers, or ratification of basic agreements with employers. This proposal will also be decided at the Oct. 20 membership session.

Number of new committee appointments have been made by the union's new president, Frank L. Smith. The various chairmen are Ray Broeder, finance; Morris Jacobs, bargaining; Hal Oliver, constitution; Jacobs, welfare; Wolfe Kaufman, publicity; Ben Kornzweig, education; Mack Hilliard, ways and means.

## STRAUS' LONDON STINT

Vienna, July 12.

Oscar Straus is back in Bad Ischl. He directed two concerts in London and disked for Decca.

## B'WAY, ROAD BIZ ALARMS MGRS.

By HOBE MORRISON

Increasing concern is being felt in legit circles because of spotty business conditions, on both Broadway and the road. Even allowing for the seasonal boxoffice slump, various disquieting factors are seen, with little prospect for a strong recovery in the fall.

Although a handful of shows are doing powerfully at the b.o., the overall Broadway level is below that of last season, which was relatively weak. The fact that hotel bookings in New York are reportedly lighter than at this time in 1948 indicates that tourist trade is off. On the other hand, the number of people taking guided tours of Radio City, presumably an accurate barometer of out-of-towners in New York, has been the highest on record.

Grosses on the road have generally been even spottier than on Broadway, as the Lenten lull tended to continue into the summer period with little improvement during the post-Easter weeks. Even more than in New York, uneven business on the road tends to be ruinous, as the loss from one bad stand can wipe out the accumulated profit from many successful weeks.

Despite a belief in some quarters that a reduction of boxoffice prices would stimulate attendance, there is considerable evidence that the ticket scale is a minor factor. For instance, it has been observed that in most Broadway shows the low-

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## Equity Dues Due For \$6 Increase

Annual dues of Actors Equity are due for an increase from \$18 to \$24. Boost is expected to be voted by the council at its regular meeting next Tuesday (19). Subject will be a special order of business.

Raise, which has been under consideration for some time, was formally recommended by Paul Dullzell, treasurer, in his report to the recent annual membership meeting. He pointed that although the union has a surplus of nearly \$859,000, expenses have been rising, particularly since Equity now gives its members much more protection and service than formerly.

He also noted that many members' transfers from affiliate unions, pay only half dues, or \$9 a year. To Equity, though they receive full benefits from the organization.

## 'HAMLET' MAY SHOW IN PARIS BEFORE HOMING

The American production of "Hamlet," currently appearing before Army of Occupation audiences in Germany after an engagement at Elsinore, will probably give several performances in Paris before returning to the U. S. Dates are being worked out by the Army, which is handling the company's European tour.

The production was a popular, as well as critical success at Elsinore, setting a precedent by making a profit for the Danish National Open Air Festival Assn., which sponsored the engagement. No other "Hamlet" import had ever broken even on the date. Troupe, headed by Robert Breen, Walter Abel, Aline MacMahon, Clarence Derwent and Ruth Ford, was lavishly entertained in Denmark and has been royally treated by the Army, according to letters received by friends in New York.

'Okla.' Reopens Cleve's Hanna Cleveland, July 12.  
Hanna theatre manager Milton Krantz has booked "Oklahoma!" to open legit house Sept. 12.

## 5 More Broadway Theatres Seen Leased for TV; Would Leave Only 26 N. Y. Houses for Legit

### 'U.S.A.' Closing in Chi, Due to Resume in Fall

"Inside U. S. A." will probably close Saturday night (16) at the Shubert, Chicago, but will likely resume its tour in the fall, working its way to the Coast and possibly playing one or two return dates in the east before folding for good.

Arthur Schwartz revue has repaid its entire \$235,000 investment and has earned a profit, but the latter coin will be held in reserve for next fall's tour.

## Todd Slated To Cash in Heavily When 'Girls' Went

Abrupt closing of "As the Girls Go" last Saturday night (9) was a tough break for Michael Todd. Musical had only recently earned back its initial cost, so the producer was set to cash in heavily, since the show's unusual financing setup gives him almost all of the profits. As it is, the production is around \$40,000-\$50,000 ahead, including union bonds.

Although Bobby Clark wanted to continue with the show despite doctor's orders, Todd insisted that the star have the required checkup, and accompanied him Sunday night (10) to Harkness Pavilion, N. Y., where he will be under observation until his illness is diagnosed and treatment prescribed. After that, if Clark's condition warrants, Todd hopes to reopen the musical. With that in mind, he's keeping the costumes and settings in the Winter Garden theatre, N. Y. He's working out terms with the Shuberts, who operate the house.

When it was decided that Clark should go to the hospital, some of Todd's associates wanted to try to get a replacement and keep the show running. Groucho Marx, Victor Moore and Bert Lahr were mentioned as possibilities for the assignment. However, Todd thinks "Girls" is essentially Clark's show. Also, as this is the fourth production he's done with the comic, he didn't want to replace him.

Although attendance at "Girls" had skidded in recent weeks, along with a general boxoffice decline on Broadway, the musical was still in the black, and it was expected to get through the summer satisfactorily with the running expense reduced to about \$29,000. There was approximately \$81,000 advance, of which around \$58,000 in tickets must be refunded or exchanged. The original cost of the show was \$340,000, the financing having been on a loan basis.

## 'ANYTHING GOES' EYES REVIVAL FOR B'WAY

Hollywood, July 12.

"Anything Goes" is being readied here for a Broadway revival by Gene Mann, Greek theatre (Griffith Park) musical producer. He plans the show for New York in the fall, first taking it on tour.

Gertrude Niesen has been asked by Mann to take the top role, but she hasn't committed herself. Mann produced it at the Greek theatre last year, using new gags and business to freshen it. They'll also be incorporated in his Broadway revival.

Five more Broadway legit theatres are reportedly about to be leased for use as television studios. That is in addition to the six houses now rented as radio outlets and four others being used for video. It would leave a total of only 26 theatres available for legit in New York.

Latest houses reported likely to switch to tele are the National, Broadway and the Century. Lease of the Belasco as a radio spot was set Monday (11) and a tele deal for the Mansfield is about to be clinched. In addition, approaches have been made by TV firms for the Alvin, Hudson and Lyceum, but the owners of the latter three houses are reportedly not interested in disposing of the properties.

The Shuberts, owners of the National, Broadway and Century, already have the Avon, Longacre, Ritz, Maxine Elliott and Adelphi under lease to radio and television companies. They are understood to be willing to turn over their other houses outside the core of the theatre section, particularly the less desirable properties. However, they intend to retain the better locations, particularly their eight in 44th and 45th streets, west of Broadway.

The National, now dark, has been available for radio or TV for some time. The Broadway would be let go after the current run of "Cabalgata." On the other hand, "Kiss

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## \$300,000 Cost For 'Cabalgata'

"Cabalgata," Spanish revue which opened Thursday (7) at the Broadway, N. Y., is understood to have involved a total production cost of \$300,000. However, that figure includes several sets of costumes and scenery since the show originally premiered seven years ago in Madrid. The original investment, all put up by producer-choreographer Daniel Cordoba, is said to have been earned back several times during the tour of Spain, Latin-America and the Coast.

Capacity gross for the show is about \$37,000 at a \$3.60 top, and the break-even figure is around \$19,000. The theatre terms are reportedly 30% of the first \$20,000 gross and 25% over that. Six of the first-string critics covered the opening for the New York dailies, the other three being second-stringers and a dance critic. Notices were mixed, and the first four performances grossed \$10,000.

## Chorus Equity Irons Out 'Liberty' Snarl On Pre-Dated Pacts

Chorus Equity and the producers of "Miss Liberty" have quickly ironed out a disagreement stemming from the use of pre-dated contracts for some of the musical's chorus members. Management amended the contracts after CE pointed out that the pre-dating practice would tend to void the union's protective clauses covering the probationary period of rehearsals. Producers explained that the dating of the original pacts was a technical error.

CE has also had some difficulty recently in getting added pay under a new pact provided for chorus members who have been in general understudy assignments in several musicals. Ruth Richmond, CE's exec-secretary, said there was the usual difficulty in interpreting a new clause but all disputes have been amicably settled.

# Tent-Strawhat's Promising Start; New Hope Better, Falmouth \$13,400

Lambertville, N. J., July 12. If word of mouth is most effective form of advertising, then St. John Terrell's "Music Circus" should have excellent chance of building into smash. Novel arena-style operetta in its first nine performances through Sunday night (10) grossed an estimated \$4,400 at \$3 top with Susanna Foster and Wilbur Evans in "The Merry Widow." Capacity of canvas-topped arena is around \$6,000.

Second performance of Terrell's tent was cancelled by power failure because of flash gale Monday night (4), with 80% of ticket-holders exchanging. Charlie Wagon, b.o. head, collapsed Thurs. (7) and was rushed to St. Francis hospital, Trenton. Roy Jones came on from N. Y. to take over for him. James Hopkinson, of American Opera Co. in Philly, is general manager for Terrell with Pat Hurley doing local publicity. Bill Doll and Dick Williams are the "national" flacks in N. Y. Bob Zeller is musical director, with Monty Halpern, chief of technical staff.

Ten-week season looks like profitable possibility with "The Chocolate Soldier" opening tonight (12). Biggest budget overhead is fixed high royalty. Agents are making no concession to limited capacity (750 seats), refusing to take percentage of gross, making it tough on Terrell.

## Bucks Playhouse Up 20%

New Hope, Pa., July 12. Bucks County Playhouse, one of most consistent grossers on straw-hat circuit, is up 20% in its first three bills over last season, according to director Theron Bamberger. Use of top stars and a musical tryout account for increased biz at this Delaware river stand.

Kay Francis led off season in "Let Us Be Gay," followed by Sylvia Sidney in "The Two Mrs. Carrills." Preem of Rome-Chodorov-Kaufman revue, "Pretty Penny," as third bill has proved biggest turnout attraction to date.

The past two weeks there has been a slip in b.o. receipts, with preem of new Eliahu Winer script, "I'll Take My Stand" July 27 week, followed by Leo G. Carroll in "Angel Street" last stanza. Hot spell had something to do with slight decrease. With standees, 480-seater can gross close to \$5,000 on week.

Florence Reed is current this week in "The Circle."

## Tallu's \$13,400 at Falmouth

Coonamesset, Mass., July 12. Richard Aldrich's new Falmouth Playhouse here racked up a capacity gross of \$13,400 for its inaugural week with Tallulah Bankhead in "Private Lives." Show opened July 1 and played for nine performances. Sir Cedric Hardwicke in "The Winslow Boy" is current.

Signe Hasso, in "Love From a Stranger," did \$9,500, playing to near-capacity audiences for eight performances at Aldrich's Cape Playhouse, Dennis, Mass. "For Love or Money," with John Loder and Betty Caulfield, opened at the Dennis showcase last night (Mon.). For the first time the play is being done with music. Four tunes have been integrated into the comedy and are sung by Faye McKenzie and Scott Merrill.

## Bergner's \$13,000

Washington, July 12. Elisabeth Bergner in "Amphitryon 38" racked up a nice \$13,000 for her fortnight at Meridian Hill theatre, town's newest summer legit. Considering the combined hazards of a new and untried location, and the weather, take launched the 900-seat outdoor theatre nicely, with plenty of room for improvement. Second week had two nights rained out.

## 'Soldier' 51G In St. Louis

Oscar Straus' musical "The Chocolate Soldier," presented six times since 1921 in the Municipal Theatre Assn's al fresco playhouse in Forest Park, returned last night (Mon.) for another seven-night run. Proved head off before a mob of 10,250 and a gross of approximately \$4,500.

Annmary Dickey, soprano, a grad of the munny opera ranks, and Donald Clarke, who scored in his first local p. a. last week in "Firefly," clicked in the leads together with Elaine Maibin and Glenn Burris, also newcomers to the local enterprise. Others who scored are Mary Hoppel, Gean Greenwell and Edwin Steffe. Patricia Bowman, long a fave here,

and Rudy Kroeller won the mob with their ballet. "Firefly" wound up its one-week stand, the sixth since 1920 in the local al fresco theatre, Sunday (10) with a big score. Rain on several nights that ended just before curtain time, threatening and hot weather held down the wicket activity to an estimated \$51,000.

## Sidney 'Pygmalion'

Olney, Md., July 12. Sylvia Sidney in "Pygmalion," supported by Gordon Gavin, showed amazing draw. Olney theatre to tune of hefty \$10,000, second only to Tallulah Bankhead's \$11,000 at preem of season. Star's portrayal of the Shaw role paid off, too, in critical acclaim.

Miss Sidney went from here to Wellesley to repeat role, this time in modern dress, in contrast to the costume production at Olney. Edward Everett Horton, current at the strawhat, is surefire at local b.o., continuing Olney's run of hits. City preemers are mulling idea of stretching season to Oct. 1, beyond announced shuttering with Helen Hayes on Sept. 18. If so, the Moss Harts (Kitty Carlisle), in "The Man Who Came to Dinner," will probably be one of the two plays tacked on to the schedule.

## Blondell's Near-Sellout

Ivoryton, Conn., July 12. Joan Blondell, guest-starring in "Happy Birthday" at Milton Stiefel's Ivoryton playhouse last week, pulled a near-capacity gross of \$7,600. Only the Wednesday matinee and Thursday night failed to go clean. Actress is appearing in the same play this week at the McCarter theatre, Princeton.

Guy Madison in "Light Up the Sky" is the current bill here.

## Wiman's Strawhat Bankroll

East Hampton, L. I., July 12. Broadway producer Dwight Deere Wiman supplied the entire \$11,000 bankroll for the current strawhat at the John Drew memorial theatre here. Venture is being operated by Forrest C. Haring, manager of Wiman's productions. Current bill is "Male Animal," with Ray Walston.

Financing of the strawhat is on a limited partnership basis, with Wiman entitled to one-third of the profits, instead of the half-share customary under such deals. Another angle of the setup is that Haring has the right to take in additional backing, in which case no one may have a priority on payoff. The assets must be liquidated and the proceeds distributed by Oct. 15, with the partnership terminating Dec. 31.

## Will-O-Way's \$3,600

Detroit, July 12. Will-O-Way Playhouse, strawhat in nearby Bloomfield Hills, did capacity biz of \$3,600 the first six days of "The Milky Way," first play of the season. Play remains through next Sunday (17).

Director William W. Merrill said the theatre's 300 seats are all sold for the second week. Tab is \$2. Play features Robert Bryson. Next attraction is "Here Today," with Minnie Jo Curtis and Merrill's mother, Treasa Way Merrill, opening July 19.

## Bayshore's Only Strawhat

Bayshore, L. I., July 12. Bayshore gets its only summer theatre next Tuesday (19) when J. Gordon Kitchen and Leslie McClellan begin an eight-week season at the high school auditorium. Initial bill at the 1,200-seater will be ZaSu Pitts in "The Late Christopher Bean." A tryout of McClellan's "The Campbells Are Coming" is scheduled for the summer.

## 'Laughter' NSG in A. C.

Atlantic City, July 12. Edward Everett Horton, in Noel Coward's comedy, "Present Laughter," didn't do so well at the Ocean playhouse on Steel pier last week, but Robert S. Courtney, presenting the plays in the summer theatre, hasn't lost faith. Biz has been off since the opening. Reduction in prices is helping somewhat.

In this week, starting tonight (12), is "Pretty Penny." Rome-Chodorov revue in pre-Broadway tryout.

## 'Hay Fever' Opens Bar Harbor

Bar Harbor, Me., July 12. "Hay Fever" opened the third season at the Bar Harbor Playhouse last week. Ted Leavitt is operating 700-seater under a no-name policy. Included in group are Evelyn Seibold, Hal Currier, Enid Ashton, Kathryn Osterman, James (Continued on page 51)

## Keyser Critically Ill

Irving Keyser, treasurer of the Alvin theatre, N. Y., is critically ill in Neurological Institute, N. Y., with paralysis. Physicians describe his ailment as spinal meningitis and ascending poliomyelitis. He is paralyzed from the waist down, but improved slightly over the weekend, after a blood transfusion.

He is not permitted visitors or phone calls.

## Emile Littler May Do Brit. Hit in N.Y.

Emile Littler, who has presented various American shows in London, may produce a current British hit on Broadway this season. If so, it will be in association with an established New York management. The play is "On Monday Next," comedy by Philip King about a hectic repertory company rehearsal. Littler owns the U. S. rights.

The British manager has no intention of extending his production activities to New York, at least on a solo basis, but figures on letting local firms do his shows on Broadway, probably under a partnership arrangement. He also figures on continuing to do American shows in England. As a continuation of that policy he last week reached a verbal agreement with Irving Berlin for a West End production some time this season of the Berlin-Sherwood musical, "Miss Liberty."

Littler had planned to attend the "Miss Liberty" opening in New York, but when it was postponed a week until Friday night (15), he could not remain for it, as he had to get back to London for premiere Monday night (11) of his production of "Waltzes from Vienna," a retitled edition of "The Great Waltz." However, the manager saw "Miss Liberty" during its Philadelphia tryout.

During his local stay, Littler signed Herman Hyde to join the cast July 26 of his current "Latin Quarter" revue in London. He also set Professor Lambert to go into the same show early in the fall. He's due back in New York some time during the fall to look for more acts for "Latin Quarter" and to discuss legit production deals.

West End manager is no longer interested in an English production of "Life With Mother," at least for the next year or so, but he's eager to get the London rights to "South Pacific" and is still interested in doing "Where's Charley?" there. He also may do "Roberta" there if Otto Harbach will agree to revisions of the show. Among his current British productions are two companies of "Annie Get Your Gun," one in London and the other touring the provinces.

## EQUITY, ATPAM SEEK TO CLARIFY BALLY PHOTOS

Committees representing Actors Equity and the Assn. of Theatrical Pressagents & Managers will begin a series of confabs soon to clarify conditions involving the use of legit players for publicity photo assignments. There has been increasing criticism among pressagents and producers in recent months over Equity's new regulations covering such picture-taking. Agents' union committee includes Wolfe Kaufman, Hal Oliver and Milton Weintraub. Equity will be represented by executive-secretary Louis M. Simon, with the others to be named. At a preliminary meeting it was agreed there is need for clarification of the situation, since publicity photos tend to benefit legit as a whole, and thus increase employment of both actors and agents.

## Brit. Author in N.Y.

Dan Sutherland, British playwright, arrives in New York from London this week to settle plans for the production of his play, "Breach of Marriage," on Broadway in the fall.

Lee K. Holland recently announced his intention to produce the Sutherland work, with Sir Cedric Hardwicke named as possible director.

## Inside Stuff—Legit

Some years ago Florence Ryerson and her husband, the late Colin Clement, were working on "O Susanna," a Stephen Foster saga, at Michael Todd's behest with an eye to making it an Al Jolson starring vehicle on Broadway. The idea never developed, so far as Jolson-Todd were concerned, but Miss Ryerson decided that schools and little theatres have no musicals to produce, other than Gilbert & Sullivan, and got Samuel French, Inc., interested.

With Ann Ronell doing the score, their "O Susanna" has been profitably produced in classrooms and is now an important standard item. Miss Ryerson has some 15 straight plays (all via French), topped by her "June Mad," which are consistent campus and little theatre items. Royalty averages \$50 per performance, and the income mounts surprisingly.

With the decks cleared for another season of legitimate roadshows at the Lyceum, Minneapolis, the Minneapolis Morning Tribune appealed editorially for better public support. It also warned that if this support is not forthcoming Minneapolis may find itself without a live theatre. "Minneapolis will have another season of roadshows at the Lyceum, despite the boxoffice discouragements of the season which ended this spring," the editorial said. "The Lyceum management is hopeful for better support next year. It is lining up the kind of touring attractions that will merit such support."

N. Y. World-Telegram, already giving a virtually unprecedented plug last week to pressagents Dorothy and George Ross, added an extra break by accidentally reprinting one of the two laudatory pieces a second day. Boosts were in the form of two columns by the sheet's critic, William Hawkins, on the Rosses' publicity campaign for "Kiss Me, Kate." The second article ran Wednesday (6) and was picked up and run under a different headline the following day (7), but the error was caught in the first edition and the piece yanked thereafter. George Ross, incidentally, is former Broadway columnist and amusement editor of the World-Telegram.

Rural communities will soon have quality creative entertainment via "The Carnival Caravan," a cultural project on wheels conceived by Barbara Chapin, a former book designer. Her plans call for some 14 trucks to serve small towns with a theatre, an art gallery, a music hall and midway. A non-profit venture, Miss Chapin estimates \$300,000 as the capital necessary to finance a one-year tour. This would be amortized by a nominal admission fee. Idea, of course, is to bring drama and the arts to the more remote parts of the hinterland that are seldom, if ever, touched by professional talent.

Appointment of Charles Weidman as choreographer and ballet director for the N. Y. City Opera Co., replacing George Balanchine, was due to fact that Balanchine's duties as director of the N. Y. City Ballet Co. took too much of his time. He couldn't accompany the opera company on its projected tours to Chicago and the west, as the ballet season will directly follow the opera at the Center this fall.

Weidman will recruit a new troupe just for the opera's dance needs. Balanchine is currently on the Coast, due back next month to start rehearsals on some new ballets planned for the fall season.

Leblang ticket agency, N. Y., is now offering its charge customers one pair of seats per month for "South Pacific," "Kiss Me, Kate" and "Death of a Salesman." Orders are to be made on an application form appearing on the first page of the agency's regular theatre news bulletin circulated among its customers. Printed explanation states that Leblang's has succeeded in getting more tickets for the three hits for August, adding that it also has seats for the other current shows. Agency reportedly has 2,800 charge customers.

Legit attendance on Broadway during the 1948-49 season continued its decline from the peak war years. Total New York theatre patronage during the recent season was 9,100,100, compared to 9,975,000 for the 1947-48 semester, according to Playbill, Inc., which publishes programs for all shows. Difference amounts to an average of 16,825 patrons a week. Highest total attendance in recent years was 11,500,000 during 1944-45.

## EVANS OVERSUBSCRIBED ON RATTIGAN BACKING

Maurice Evans is already oversubscribed for the financing of his production of the two Terence Rattigan plays, "The Browning Version" and "A Harlequinade." Show will be financed at \$50,000, with backers entitled to 60% of the profits, in accord with the actor-manager's usual policy. Most managements split the profits 50-50 with investors.

Evans himself will probably stage the twin-bill, but Peter Glenville, who staged the original London edition, is due in the U. S. shortly to supervise casting and production for the author. Edna Best will play the two femme leads. Rehearsals will probably start in September.

## Margo Jones to Stick

### To Dallas This Season

Margo Jones has decided not to do any productions on Broadway this season, preferring to concentrate on the operation of her repertory theatre in Dallas. She will drop her option on Tom Purefoy's "Sting in the Tail," which she tried out at the Texas spot and originally intended doing in New York this fall. Last season she produced "Summer and Smoke" on Broadway.

Director-manager will spend most of the summer in New York lining up plays for her Dallas playhouse. She has already decided on two new scripts, but is withholding the titles until contracts are signed. She'll again present 30-week schedule, including five new plays and three classics. As in 1948-49, each of the eight bills will run three weeks, after which there will be six weeks of repertory schedule.

## See No Hitch In ATPAM Contract

New contract talks will be opened next Tuesday (19) by representatives of the League of N. Y. Theatres and the Assn. of Theatrical Pressagents & Managers. The present agreement expires Labor Day, and since both groups are reportedly willing to ride along another year under the present terms, no hitch in the negotiations is anticipated.

Representing the union in the confabs will be its bargaining committee including Morris Jacobs, chairman; Victor Samrock, Clarence Jacobson, Harry Kline, Hal Oliver, Lou Cline, Richard Maney, Leo Freedman, Nathan Parnes and Ben Chasin. The League will be represented by executive-secretary James F. Reilly and members of the board of governors.

## Cuban Govt. Grants 2½G Mo. to Ballet Alonso

\*Ministry of Education in Cuba has granted the Ballet Alicia Alonso a monthly subsidy, starting July 1, of around \$2,500 a month. Miss Alonso, who was a leading dancer with Ballet Theatre in the U. S. until its temporary suspension a year ago, organized her own troupe, and has been touring her native Cuba and Central America since.

Troupe has been well received and has supported itself fairly well until now. But plans for continuance were a bit vague, until assurance of the Cuban government's help. Latter looks on the troupe as cultural ambassadors.

The troupe has organized a South American tour and is now in Chile, heading for Brazil.



## Total Legit Grosses

The following are the comparative figures, based on VARIETY's boxoffice estimates, for last week (the sixth week of the season) and the corresponding week of last season:

|   | This Season | Last Season |
|---|-------------|-------------|
| <b>BROADWAY</b>                             |             |             |
| Number of shows current                     | 15          | 21          |
| Total weeks played so far by all shows      | 102         | 143         |
| Total gross for all current shows last week | \$342,600   | \$415,800   |
| Total season's gross so far for all shows   | \$2,506,300 | \$2,948,800 |
| Number of new productions so far            | 1           | 2           |
| <b>ROAD</b>                                 |             |             |
| (Excluding Stock)                           |             |             |
| Number of current touring shows reported    | 10          | 13          |
| Total weeks played so far by all shows      | 67          | 85          |
| Total road gross reported last week         | \$248,000   | \$263,400   |
| Season's total road gross so far            | \$1,854,800 | \$2,006,100 |

## No Concessions From Musicians, But Nederlander Stays in Mpls.

Minneapolis, July 12.

Although important concessions haven't been forthcoming from the musicians' union, the Nederlander theatre interests are retaining the Lyceum, local legitimate roadshow house, for another season, and James Nederlander again will manage the theatre.

Previously, David Nederlander, head of the group, which also operates the Shubert-Lafayette, Detroit, and Blackstone, Chicago, had declared that the theatre had lost money the first season under its aegis, due principally to the musicians' "unreasonable" requirements (higher than in other cities) for "unnecessary" pit men and the high scale. He had asserted the house would be relinquished unless more agreeable terms could be made.

James Nederlander says he's still negotiating with the musicians' union and he's hopeful "it will see the light" even though the deal to continue the operation has already been made. But George Murck, musicians' union head, asserts the only concession that will be made is two hours free rehearsal time for musicians playing musicals.

The union's minimum personnel requirement again will be eight men for non-musical shows and a scale of \$8.50 per man per performance for non-musicals and \$14 per man per performance for musicals, the same as last season. Murck "justifies" these demands because of the theatre's refusal to guarantee any minimum employment period for musicians. The stagehands' union has granted concessions, according to Nederlander.

Nederlander announced that the Theatre Guild-ATS subscription season is supposed to come through with four attractions, including "Madwoman of Chailiot" and "The Silver Whistle" and that he also already has penciled in tentatively for the ensuing season "Brigadoon," Mae West in "Diamond Lil," the Margaret Webster touring Shakespearean company, "Mr. Roberts," "Kiss Me, Kate," "As the Girls Go," "Oklahoma," "The Student Prince" and "Blossom Time."

## Cleve. Playhouse's New Theatre Ready for Fall

Cleveland, July 12. The Play House's new theatre here will be ready this fall and will give the Cleveland organization three houses to perform an enlarged program. The new house was formerly a church. It will seat 660. Drury holds 555, Brooks 160. Plans are part of present house. Plans call for the Brooks to be turned into experimental theatre. In new house there will be no proscenium arch or curtain; audience will be seated around the semi-circular stage.

## Current Road Shows

(July 11-23)  
 "Blackouts of 1949"—El Capitan, L. A. (11-23).  
 "Brigadoon"—Curran, Frisco (11-23).  
 "Harvey"—Int'l. Cinema, Vancouver, B. C. (11-16).  
 "Inside USA"—Shubert, Chi (11-16).  
 "Kiss Me, Kate"—Philharmonic, L. A. (18-23).  
 "Mr. Roberts"—Erlanger, Chi (11-23).  
 "Streetcar Named Desire"—Biltmore, L. A. (11-16); Russ Aud., San Diego (18-20); Aud., Pasadena (21); Aud., Long Beach (22-23).

## Legit Bits

Margaret Webster's twin productions of "Taming of the Shrew" and "Julius Caesar" will tour colleges and schools starting next fall. T. Edward Hambleton and Alfred R. Stern will present Victor Wolfson's "Love in the City" this season on Broadway. Basil Dean, British author-manager, has arrived in New York to huddle with Richard Aldrich and Richard Myers on their joint London presentation of "Lily Henry" by Mae Cooper and Grace Klein.

Scenarist Jo Swerling has succeeded Robert Carson as author of the book of "Guys and Dolls," musical comedy based on Damon Runyon characters, for which Frank Loesser will supply the songs. Ernest H. Martin and Cy Feuer will co-produce. Oscar Serlin sailed for London over the weekend to confer with various managements on a possible West End production of "Life With Mother."

Nancy Wickwire, Carnegie Tech drama alumna, awarded a two-year scholarship to London's Old Vic by Transatlantic Foundation.

Carmina Cansino, who closed Saturday night (9) in "As the Girls Go," being sought for an Italian revue to open this fall in Rome. She's a cousin of Rita Hayworth.

The Richard Rodgers move Aug. 1 to a new home in Ridgfield, Conn. Shannon Kaye, in the cast of the forthcoming musical version of "The Little Foxes," is taking the name Shannon Bolin. Baline Corder, back from an engagement with the St. Louis Muny, will appear in three shows at the Famous Artists' playhouse, Fayetteville, N. Y. Irving Keyser, treasurer of the Alvin theatre, N. Y., critically ill with paralysis at Neurological hospital, N. Y.

The Leland Haywards, currently at Antibes, are due back after Labor Day. The Joshua Logans were last heard from in Paris, but are believed to have gone to London, where the director-author may negotiate a deal for a West End production of "Mister Roberts." Kermit Bloomgarden, producer of "Death of a Salesman," due back today (Wed.) from England. Sol Jacobson, back from a motor trip through Virginia and the Smokies, will presage the Maurice Evans production of the two Terence Rattigan plays, "The Browning Version" (to be retitled) and "A Harlequinade," with Edna Best as femme lead.

The Howard Lindsay (Dorothy Stickney) are at Glenwood Springs, Col., for several weeks. Irene Selznick due from the Coast late this month on her way to England for the opening of the West End production of "Streetcar Named Desire." Morton Baum's theatre committee, authorized by the legit conference last spring at the Astor hotel, N. Y., is slumbering for the summer. "Tobacco Road" will be done in London, opening during August.

## Tent-Strawhat

Continued from page 30

DeJon and Dean Dillman. Ulrich Hayes is director. "Biography" is current, with Leavitt's "Cry Out in the Night," "Oedipus Rex," "Candida" and "The Play's the Thing" to follow. "Cry" will star Sidney Blackmer, the only play of the season to feature a name.

## Strawhat Jottings

"East Lynne" will be the second offering at Irving Strouse's newly acquired Lake George (N. Y.) Playhouse week of July 20. The tryout of "Spring 1865" has been put back to the week of Aug. 3. Roof-top Repertory Co. newly organized group of young professionals in Philadelphia, will present a summer series of three plays at the YM & YWHA roof theatre beginning with "Candida" tonight (Wed.). Currently playing at Chapel Playhouse, Guilford, Conn., "Lady in the Dark" with Carol Bruce in lead role, will be done at Sea Cliff theatre, L. I., week of July 26. Stanley Woolf's Hotel Rotary players touring the Catskill Mt. circuit with a repertory consisting of "Strange Bedfellows," "Fair and Warmer," "This Too Shall Pass," "Anna Lucasta," "Twin Beds" and "The Young and Free."

Ruth Chatterton in "Lovers and Friends" at Crandell theatre, Chatham, N. Y., week of Aug. 9. "Angel Street" will be presented by Schron Lake (N. Y.) Theatre group, July 16-18.

## Seasonal Slump Crimping B'way, But Top Hits SRO; 'Bolger' \$32,000, 'Roberts' 29G, 'Ear' 19G, 'Fancy' 10G

### FAY-HARVEY BUILDS TO \$19,600, SEATTLE

Seattle, July 12. Frank Fay and "Harvey" at the Metropolitan, started slowly but built neatly last week. Hot weather over July 4 and big crowds going out of town cut in. The 1,500-seater, scaled from \$3.75, grossed around \$19,600 in nine days, with two matinees.

### 'U.S.A.' 29G, Out; 'Roberts' Stays At \$18,000 in Chi

Chicago, July 12. Furniture convention July 5-16 has helped entertainment scene here, with two legiters dividing theatre activity for fair returns. Humid, cloudy weather, with scattered showers, hasn't bettered take.

"Death of a Salesman," coming into Erlanger Sept. 19, will end run of "Roberts," which will bow out after 53 weeks. "Kiss Me, Kate" will go into Shubert around Sept. 20 with national company. "Mad Woman of Chailiot" will get a Chi engagement under Theatre Guild sponsorship around the first of the year.

**Estimates for Last Week**  
 "Inside USA," Shubert (8th wk) (2,100; \$4.94). Sagged again to under \$28,000, and will close Saturday (10).  
 "Mr. Roberts," Erlanger (44th wk) (1,334; \$4.33). About same at nearly \$18,000.

### 'Streetcar' Wow \$30,800 in L. A.

Los Angeles, July 12. Biggest thing in town is "A Streetcar Named Desire," which skyrocketed to \$30,800 last week at the Biltmore. Gene Mann's production of "Show Boat" at the Greek theatre, outdoors in Griffith Park, is also doing top business due to the weather and fine local acceptance of the show.  
 Other attractions, "Anna Lucasta" and "The Front Page" wound up at the end of the week without making very much of a splash.

Things do pick up this week, however, with "Kiss Me, Kate," opening (11) at the Philharmonic Auditorium, and "Sugar Hill," all-colored revue written by Flournoy Miller and James P. Johnson, opening at the Las Palmas.

**Estimates for Last Week**  
 "Anna Lucasta," Coronet (4th wk) (255; \$3.60). Up a little, \$3,000, but still not good.  
 "A Streetcar Named Desire," Biltmore (3d wk) (1,636; \$4.20). Throbbing \$30,800.

"Blackouts of 1949," El Capitan (36th wk) (1,142; \$2.40). Hovering at near-capacity at \$17,100.  
 "The Front Page," El Patio (2d wk) (790; \$2.40). Better, but still not terrific at \$5,000.  
 "Show Boat," Greek Theatre (1st wk) (4,400; \$3.60). Solid \$43,000.

### 'MISS LIBERTY' \$43,300 IN 4TH WEEK, PHILLY

Philadelphia, July 12. "Miss Liberty" wound up its four weeks' local tryout stand at the Forrest Saturday night (9). Musical grossed \$173,400 in four weeks here and didn't have a vacant seat at any performance. Only variation was in number of standees.

Final session, which again saw tuner hit \$43,300, started off with a Fourth of July matinee. That performance was sold out by late in the previous week, but there were still seats left for the Monday night (4) performance on Saturday.

Nothing is in view now until the season's regular opening which is expected to be around Labor Day, possibly a week ahead.

The Broadway boxoffice absorbed another beating last week, as the seasonal lull deepened. Except for the "big three" sellouts, attendance sagged at all shows. There was fairly good business at the July 4 matinees, but receipts drooped that night and continued light the balance of the week. As usual at this time of year, the weekend was slim.

Last week's new entry, "Cabalgata," received a fairly good, though mixed, press and is a possibility for a successful run. The touted "Miss Liberty," with songs by Irving Berlin and book by Robert E. Sherwood, premieres Friday night (15) at the Imperial, as a presentation of Berlin, Sherwood and stager Moss Hart. "At War with the Army" and "Two Blind Mice" are slated to fold Saturday (16).

**Estimates for Last Week**  
 Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

As the Girls Go, Winter Garden (34th wk) (M-1.519; \$7.20). Hit musical closed Saturday night (9) because of Bobby Clark's illness, but is scheduled to reopen when the comedian recovers; dipped to \$30,000 last week.

"At War With the Army," Booth (19th wk) (C-712; \$4.80). Service comedy felt the general decline; nearly \$5,000, and is closing Saturday night (16).

"Born Yesterday," Miller (179th wk) (C-940; \$2.40). Garson Kanin comedy was to have closed Saturday (9), but producer Max Gordon is trying to see whether a \$2.40 top will draw enough business to continue.

"Cabalgata," Broadway (1st wk) (R-1,900; \$3.60). Spanish song-and-dance show premiered Thursday night (7) to divided but moderately good notices; breaks even at around \$19,000, with a possible capacity of \$37,000; first four performances got nearly \$10,000.

"Death of a Salesman," Morosco (22d wk) (D-931; \$4.80). One of the trio of shows that gets the limit of standees at all times; \$24,400 again.

"Detective Story," Hudson (16th wk) (D-1,057; \$4.80). Police station meller eased with the field, but okay at nearly \$20,000.

"Goodbye, My Fancy," Fulton (33d wk) (C-966; \$4.80). Also affected by the general slump; about \$10,000; was underquoted last week.

"Howdy, Mr. Ice of 1950," Century (7th wk) (R-2,964; \$2.88). Freddie Trenkler returned to the cast after a trip to Europe; 11 performances racked up \$41,000.

"Kiss Me, Kate," Century (28th wk) (M-1,654; \$6). Still getting the standee limit steadily; \$47,100. "End An Ear," Broadhurst (30th wk) (R-1,160; \$6). Solid again with the trend; in the red at about \$19,000.

"Mister Roberts," Alvin (73d wk) (CD-1,357; \$4.80). Likewise felt the slow going; almost \$29,000.

"South Pacific," Majestic (14th wk) (M-1,659; \$6). Continues as the unquestioned top draw of the list, turning away standee applicants at all performances; \$50,600 again.

"Streetcar Named Desire," Barrymore (84th wk) (C-920; \$4.80). Dipped again with the tide, but got a slight margin at \$13,000.

"Two Blind Mice," Cort (19th wk) (C-1,064; \$4.80). Also felt the downturn; nearly \$6,500; closing Saturday night (16).

"Where's Charley?", St. James (39th wk) (C-1,509; \$6). Even the Ray Bolger show has felt the rough going; \$32,000.

### 'BRIGADOON' SOCK \$39,200 IN FRISCO

San Francisco, July 12. "Brigadoon," second of this season's Civic Light Opera series and the town's sole legit, set a standing record in the first week of its three-stanza run. Show, which premeditated to pleasing reviews, chalked up a sock \$39,200 for his first week at the 1,775-seat Curran at \$4.80 top.

Susan Johnson has replaced Pamela Britton and will continue with the show while Miss Britton remains in Hollywood for a Metro pic. Miss Johnson has been understudy to Miss Britton.





## Ken Englund's Rib

Announcing a new publishing house: The Wild Duck Press ("Books that dare to be dull"). Several feet of Englund's five-foot shelf.

### Constructive Type Volumes

- "Do Your Own Egg Candles."
- "Build Your Dream House Out of Burnt Matches."
- "Make That Counterfeit Money Pay Off."
- "I Learned to Pull My Own Teeth."
- "I Made My Home in a Runaway Balloon."
- "Mule Breeding Made Easy."
- "Every Man His Own Embalmer."

### Biographies

- "Memoirs of a Comparison Shopper."
- "Confessions of a Bloomingdale Book Spy."
- "I Fought at Klein's Basement."
- "Reflections on The Mirror Business."
- "I Remember Absolutely Nothing."
- "My Father Wasn't Ever My Father."

### Medical Type Books

- "Hangnail—Friend or Foe?"
- "The Romance of Chiroprody."
- "How to Suck Your Teeth At the Movies."
- "I Laughed Off Halitosis."

### Occupational (Female)

- "Spot Welding For Debutantes."
- "New Horizons for Girl Steeplejacks."

### Audubon Division

- "Bird Watching By Lantern Light."

### Philosophical

- "Are You Sure You're Alive?"

### Political

- "Are We Drifting Anywhere?"

### The Arts

- "Transylvania Folk Dancing of the 14th Century."
- "Transylvania Folk Dancing of the 15th Century."

### Dry Ice Books

- "Has Dry Ice a Future?"

### Economics

- "Has the Bottom Dropped Out of Buggy Whips?"

### Culinary

- "Tapioca—Enemy or Ally?"

## Literati

### N. Y. World-Telly Shifts

Personnel shifts at the N. Y. World-Telegram last week found Sterling North replacing Robert Minton as the paper's book reviewer while art critic Emily Genauer was let out after some 17 years with the organization. Her release came as a result of the management's decision to abandon its art and antique department.

An author and mag contributor, North long was literary editor of the Chicago Daily News. His comments on the book realm began in the W-T Monday (1) and will be run every day except Saturday. Minton returns to the paper's staff to handle general assignments. He became literary reviewer when Harry Hansen was named editor of the World Almanac.

### Dodd, Mead's GBS Project

All of Shaw's plays will be published in uniform volumes by Dodd, Mead, starting Sept. 6. Initial publication will be a set of three large volumes containing the dramatist's 20 best-known plays, for \$15 (or \$5 per volume). Subsequently, one or two plays will be published in separate volumes each year. The firm will let its respective volumes of "Nine Plays" and "Six Plays" by G.B.S. go out of print.

Dodd, Mead has previously published Shaw's works in the U.S., but uniform editions of his plays and novels were originally published in this country by Brentano's.

Shaw's new play, "The Buoyant Billions," will be published in England shortly in a de luxe edition, to sell for \$25. It will have illustrations by Clare Winston, wife of Stephen Winston, author of the recent "Days with Bernard Shaw."

### O'Casey Reprints

The first two volumes of Sean O'Casey's autobiography, "I Knock at the Door" and "Pictures in the Hallway," will be issued in reprint in September by MacMillan. With increase of interest in the series since the publication of the third and fourth volumes, "Drums Under the Window" and "Inishfallen, Fare Thee Well," there has been a growing demand for the first two.

### Phoenix Times' 4th Switch

Arizona Times, Phoenix evening daily, originally published by John Boettiger and Anna Roosevelt Boettiger, changed hands Monday (1) for the fourth time in three years. New publisher, Herbert J. Knudsen, Cedar Rapids, Ia., industrialist, heads organization which took over the paper from a group of Phoenix and California business men. Sale price was not announced. Former publisher Kirk Dunbar remains on with the paper in an advisory capacity, with

all other officials continuing as members of the new organization.

The Boettigers, who last week filed divorce proceedings in a Phoenix superior court, began publication of the Times as a weekly shopping news, June 27, 1946. Six months later they published the first issue of the daily Times. In January, 1948, Boettiger relinquished his interest and publisher-ship to his wife. In July, Mrs. Boettiger sold out to a group of Phoenix men and C. Hamilton Beasley of Los Angeles assumed control as publisher. Only last month a shuffle in stock control resulted in Beasley moving out in favor of Dunbar.

### 'Newsmen at Work' An OK Book

"Newsmen at Work" (Houghton Mifflin; \$4.75), by Laurence R. Campbell, of the University of Oregon, and Roland E. Wolsley, of Syracuse University, is the work not only of teachers but working newspapermen. It is one of the best on the reporting angle of the newspaper business. Covering every aspect of reporting, how to define the news, how to gather it, press and radio patterns, interviews, sports, etc., a lot of the book points up newsmagazines and radio journalism. As the authors say, the book is for those who wish to work for press and radio; it is for those who want to gather and write news for any medium of mass communication. It is a teachable book and the authors present principles and facts at the point at which the student really needs them.

VARIETY is quoted throughout, showing how it handles births, personals, about trips and vacations, typical jargon, how it covers pic biz, heads and grosses. It also shows examples of reporting in all the branches of the newspaper biz.

"Newsmen at Work" is a must for the tyro reporter and it wouldn't hurt the working reporter to read it and brush up a bit on things he may have forgotten.

Joe Laurie, Jr.

### Austria's Musikwelt

Musikwelt is gradually growing into the leading bi-monthly organ for German-language readers in the entertainment trade in Austria. In its latest number, Karl Wewerka, Jr., has started a system of statistics on pop music, similar to VARIETY's.

### Resigns From Fire Board

Dr. J. D. Smyth of Trinity College, Dublin, who has been a member of the Irish Censorship of Publications Board for the past two years, has resigned following a disagreement with fellow-members on the working of the censorship. He complains that literary or historic merit are not taken into con-

sideration when a book is put before the board, and too frequently the censors are required to make snap judgments on books which they have not had the time to read, and which are submitted to them with a few passages marked for their attention.

The Minister for Justice, who names the board members, hasn't nominated his successor yet.

### CHATTER

Walter Davenport, of Colliers, is on the West Coast on last leg of a trip made for sounding out state of the national mind. He'll do a series of think pieces for the mag.

Jonel Jorgulesco, art editor of Redbook, and Leo Aaron, photographer, are in Hollywood shooting travel pictures at two resort hotels, the Roosevelt and the Miramar.

Dodd-Mead & Co. are readying Frank Ernest Hill's "To Meet Will Shakespeare" for Sept. 6 publication. Book is said to be a period story featuring a "16th Century Broadway."

Leonard Cripps has resigned after six months as story editor for Berg-Allenberg agency in Hollywood. He pulls out for Europe in about a month to scout literary properties on his own.

Bob Sylvester has feature on Arthur Miller, author of "Death of a Salesman," in July 16 issue of Satevepost, depicting Miller as standing to make \$2,000,000 from a play he wrote in just six weeks.

Edmund Angelo's "Curtain—You're On," prepared from a series of lectures given by the author, who is executive producer and director of the Institute of Professional Direction in Hollywood, published by Murray & Gee, Inc.

"Seeing the British Isles with Patsy and Kay" will be title of booky James FitzPatrick will write for publication by Children's Press, Chicago, during his forthcoming four-month jaunt to Europe for Metro's "Traveltalks." He's taking his two daughters with him to use their views for the book.

Ruth and Augustus Goetz are battling out a treatment on "Sister Carrie" for William Wyler at their Bucks County, Pa. home. Theodore Dreiser story will be Wyler's next for Paramount. The Goetzes don't have to pull up their Bucks County stakes and go to Hollywood until time to write the second draft.

Columbia Artists Mgt. has issued a brochure, "The Music World's Answer to Collier's," to answer a recent article on concert "mismanagement." Brochure includes replies from Cecil Smith, Musical America editor; various columnists, local managers and artists, defending Columbia and National Concert & Artists Corp. in its activities.

## Garry Davis

Continued from page 1

through. This is exceptional Swiss Service" Permission from the federal police at Berne had been received to admit Davis on condition that he would not deliver a political speech.

The appearance in Switzerland was the windup of a tour of 12 French cities and 20 meetings in the last two weeks for Garry and Robert Sarrazac, general secretary of the World Citizens Registry. They spoke to audiences of 600 to 5,000 people in Nantes, Besancon, Montpellier, Carcassonne, Nimes, Toulouse and others.

Dressed in his worn leather flying jacket, Garry speaks extemporaneously in halting imperfect French which garners sympathetic approval for him among foreign listeners. Showing no trace of his actor's training he speaks as "simple man to man," believing in the good sense of his audience and their desire to unite themselves with all men everywhere in protest against another war.

Davis is homesick for the stage. "I wish I could give this all up and be a clown in a traveling circus," he told me. He is mulling quite a few film offers but would prefer to do a play dramatizing his ideas. "Written by someone like Lindsay and Crouse; if they won't write it, I will," he says. He is holding conversations this week in Paris with Walt Disney about a cartoon feature on World Government which might be financed, he believes, by contributions from his 223,000 World Citizens. (Recently the French prize picture, "Monsieur Vincent" was financed by popular subscription, and that's where he got the idea.)

Davis returned directly to Paris from Lausanne and will go to the country for two months this summer to write a book.

## SCULLY'S SCRAPBOOK

By Frank Scully

Nut Plains, Conn., July 10.

Barry Fox Stevens, author of "Hideaway Island," says she doesn't remember seeing "interpersonal" in Scully's Psychiatric Word Book and writes that Hollywood must be crazier than most places to think it can get along without "interpersonal relations." "In fact," she writes, "I think you could devote a whole column to it. All psychiatrists and psychiatric patients do."

As we already are up to Nostalgia, Nudophobia, Nymphomania and Non Compos Mentis, why go back to Id and all that sort of thing? Our hope lies in the future. Otherwise we will never get to a description of Psychiatry itself. To get there we must pass through N and O first. So let's get there on the double.

N.

**NARCOLEPSY:** Short naps which the patient can't control. Common to critics who catch pictures in projection rooms and hear no laughter to wake them up.

**NECROMANIA:** A morbid belief that dead bodies are an attraction. Producers addicted to reissues.

**NEGATION DELUSION:** Denial that obvious conditions exist. Movie producers who deny there is such a thing as television; stars who think they look as young at 50 as they did at 15. Met with in dementia praecox.

**NEOLOGISMS:** Words sometimes coined by psychotic patients. Usually a composite of several words condensed. "Cinemaddict," "renovated," "Goldwynners," "Paramountbanks," "C. B. Essence," "Southern Cafeteria," "Chow meiniacs," "R. K. Oafs," etc. In the Winchell syndrome.

**NEURALGIA:** Pain at points of distribution. Often imagined by Francis X Ibbot at his nerve-ends when distributors hand him excessive terms for the one picture which might make him enough money to make up for all the turks he exhibited during dog days.

**NEURASTHENIC:** A psychoneurosis which brings on authentic exhaustion. People who took "The Snake Pit" so seriously they had to be carried out of theatres and put in circulating baths.

**NEUROGRAM:** A painful experience. A collect telegram.

**NEUROPATHOLOGY:** Anything which has to do with diseases of the nervous system. If it is caused by the flipping of television images due to static caused by a passing plane, turn off the gadget and pick up a book set in immovable type. If it doesn't go away then, you're sick, brother!

**NEUROPSYCHIATRY:** Merger of medical sciences which includes neurology and psychiatry. Due for a big boom, now that war scares can be augmented by television and cigarettes made to march.

**NEUROSIS:** Used to designate practically any symptom of psychotic origin, making Hollywood the original bed of neuroses.

**NIHILISTIC DELUSION:** Belief that the existing order of things has passed away. Common to old crooks who keep telling you about the good old days when summer was really summer and blizzards stopped all traffic for weeks. Producers who say they can't find anybody as pretty any more as Lily Langtry, Lillian Russell or Lily Putan.

**NIRVANA:** Blissful state where every need is satisfied. Found only in prenatal embryos, catatonic stupors and Polyanna pictures.

**NOOKLEPSIA:** Lewis' term for thought-theft. People who believe their brainchildren are being kidnapped right out of their heads. If they hear anybody say, "I know what you're thinking," they rush to the D.A. and swear out a complaint, and it's rarely for petty larceny. Nooklepsia is what attorneys who specialize in plagiarism suits live on.

**NOSOPHOBIA:** Morbid dread of a particular disease. In Hollywood it's most common among the sort of person who counts his pulse before he counts his change, and if the beat is over 100 he figures he can't take it with him and doesn't pick up the change at all.

**NOSTALGIA:** In its simple form this is not really a psychotic symptom but plain homesickness. When, however, it overcomes songwriters who become homesick for a flock of places they have never seen and would die in despair if ever sentenced to, it's a neurosis that might well end up as multiple schizophrenia. In the Mammy syndrome.

**NUDOPHOBIA:** Morbid dislike of being undressed, or of even looking at a naked body (gymnophobia). Practically unknown in Hollywood, though nudomania, the urgent desire to be naked, is common enough. Most psychiatrists view sunbathing as sublimated nudomania but exclude strip-teasers because of the economic factor.

**NYCTOPHOBIA:** An unreasonable fear of darkness. This, too, is not a common Hollywood neurosis though an unreasonable love of it certainly is.

**NANCY SCHOOL:** Pre-Freudian neurologists in Nancy, France, who sought to remove hysteria by hypnotic suggestion, not being aware of their psychic origin. Headed by Bernheim. Freud studied at Nancy but was interested in neurosis, not hypnosis. How the terms came to mean inefficacy in men is quite clear. Subsequently reduced to "nancy," it became even more obscure, because Nance O'Neill certainly was not the name of an effeminate male.

**NIETZSCHEAN:** Having the characteristics of Friedrich Nietzsche, the Prussian whose superman speils drove Mencken to beer. Shaw to clowning and their author crazy.

**NUMBER DREAMS:** This is derived from Jung and develops a whole sexology around numerical symbols. Jung tells of one married man who dreamed of the number 2477 and by "free association" the psychoanalyst found the number totaled the birthdays of the patient himself, his mistress, his wife, his two children, and his mother added to the age of himself and his mistress exactly balanced what his illicit adventure had cost him. In Hollywood even more complicated numbers are dreamed up to go broke at Santa Anita, Las Vegas and even among the slot machines of private homes in Bel Air. A symptom of paranoia.

**NAKRAMANIA:** This is a fear of a Bengalian disease associated with the grip. Startles experience it during an exciting sequence in a projecting room. They feel sure something gripped them. Amateur psychiatrist present usually convince them it's all in their imagination and that the subsequent black and blue marks came from stumbling against the seats in the dark.

**NASITIS:** Inflammation of the nose. Common to critics who are perpetually claiming pictures stink. Actually what they are breathing is their own halitosis.

**NATURAL:** Pertaining to nature. That is to say, not abnormal. In Hollywood associated with a roll of the dice when a 7 comes up on the first throw.

**NATES:** The gluteal region of the body. Origin of the phrase "She's got a lot of cheek." A fixation of night club entertainers who even spell the preposition "but" with two t's.

**NECROPHAGEOUS:** Living on dead bodies. Producers who produce biographical stories about people dead so long that not an heir is left for the payoff.

**NEEDLING:** Exploring with a grooved side to bring away a few drops from a cavity. In Hollywood any attempt to penetrate the hide of another with a wit sharper than a serpent's tongue.

**NEROLI:** The oil of orange blossoms. People who imagine they smell it when the "Bride and Groom" program comes over the air from Hollywood every afternoon.

## Broadway

The Earl Wilsons now in Europe. Actor John Dall in from Hollywood on a vacation. Joseph R. Vogel, Loew veepee, planned to London.

Caryl Barrett, play investor, flew to Europe over the weekend. Jose Iurbi has returned to the Coast after concertizing through the east.

The Ed (Kirkeby hotels) Pooles to Havana Aug. 1, a switch from the current European exodus. The Eddie Cantors and Sam and Bella Spawack sailed for Europe Saturday (9) on the America.

Robert B. Spafford, exec with RKO Pathe's commercial film and television dept., resigned to form his own vidpix unit.

When Beatrice Little gets her vacation respite, her "Inside USA" co-star, Jack Haley, shifts into the Roxy for some fancy foot.

Samuel N. Burger, Metro's foreign dept. sales chief, back after 10-week trek through the company's Continental branch offices. John Houseman, legit and film producer-director, planned Monday (11) to the Coast to begin a seven-month stint as producer at RKO. His first assignment isn't set.

Carl and Cleo Britton due back from their native Denmark, where the singer was knighted by the government. They're expected early next month via the Norse countries and Britain.

Last song Hildegarde waxed for Decca, heading for the Shamrock, Houston, was "Raisins and Almonds," Yiddish folk-song, done in the original tongue and in English.

Al Brower, N. Y. organizer of American Guild of Variety Artists, planned to Miami over the weekend for a two week combo of vacation and biz-huddles on union affairs in that area.

Maxime de Beix, VARIETY's long-time Paris mugg, recovering from hernia operation in a private hospital in Neuilly-sur-Seine (outside the French capital); address, 2 Blvd. de Chateaufort.

Impresario Alfredo Salmagundi on Saturday (9) at Triborough Stadium, Randall's Island, was presented with a scroll of honor by the National Assn. for the Advancement of Colored People.

Joseph Heppner, w.k. show biz photog and former head of the Press Photographers Assn., now sole owner of the Metropolitan Photo Service after buying out the interest of Morris Rosenfeld.

Barbara Arkin, who scored in the Greenbush theatre, Blauvelt, N. Y., production of "Baby Mine," will do the ingenue lead in "Personal Appearance" at that house. She's the niece of couturier Sonia Rosenberg.

Dorothy Wright, former showgirl in Ziegfeld and Dillingham productions, has come out of retirement to enter personal management field in N. Y. She sheppings Stephen Barclay, ballet terper, among others.

Motoring across the U. S., Erich von Stroheim is due in Gotham Friday (15) before sailing for France, July 22, aboard the Nieuw Amsterdam. Vet actor-director has just polished off a role in Paramount's "Sunset Boulevard."

Arthur L. Mayer, chief of the U. S. Army's film branch in Germany, will probe production possibilities in Israel before returning to these shores. Mayer has already tendered his resignation to take effect at the earliest possible date.

Saratoga is throwing a Monte Wooley day Aug. 1 in honor of the actor's long residence at the resort. Events call for a Monte Wooley race at the track, parade, and a dinner. Wooley lives in a home chartered by Frank Sullivan, "The Beard's Nest."

With his thesping chores in Metro's "Adam's Rib" now at end, David Wayne arrived in Gotham yesterday (Tues.) enroute to Lake Placid for a two-month vacation. He goes into Cole Porter's Broadway legit, "Heaven and Earth," in the fall.

Virginia Mayo and her husband, Michael O'Shea, in from the Coast for combined business-vacation trip, during which the actress is scheduled to make a series of personal appearances throughout the east for publicity on her upcoming Warners' film, "Girl From Jones Beach."

## Germany

Siegfried Breuer signed up for leading role in "Ferryman." Director Harry Piel planning picture centering around city of Cologne.

Will Meisel's operetta "Queen of One Night" has been bought for the screen.

Max Obal, wellknown silent film director in Germany, committed suicide in Berlin.

Gustaf Gründgens readying cast for English tour. They will perform "Faust."

Hilde Koerber to leave Pontos.

Film Co. and sign up with Temotomfilm Production in Berlin.

Harold Holmberg signed by Hamburger Kammerspiel Production Co. for part in forthcoming production.

Carl Ritter, UFA production manager and director, in Buenos Aires to work with Argentine film producers.

Real Film Co. starting shooting of "Kaetchen for All," its fifth production of the year. Director will be Akos V. Ratoyni, now in England.

English staff from Wessex Film inspecting German airport towers for shot for pic, "The Wooden Horse," based on the bestseller by Eric Williams.

Minerva Film Co. in Stockholm opened a branch office in Hamburg to arrange a German-Swedish film exchange. Jordan Boyadjeff manages the Hamburg office.

Alfred Bittins, head of Cinephon Movie Co., announces a shooting schedule for three pix following release of "Twelve Hearts for Charley," Cinephon's second release. New pix are "The Sounding Village," "The Three Dismal Nights," and "Mortal Love."

## Las Vegas

Burl Ives packing them in at the Thunderbird.

Business continues holding up good with regulars supplemented by annual influx of summer tourists.

Actor Bill Henry still life-guarding at Last Frontier. Says he likes the LV sun better than the LA smog.

Villa Venice, new Italian eatery on the strip, finally preemed after props. Sam and Luigi Baker waited near and half for license.

Larry Kent and Frances Faye currently at the Flamingo, which initiated its new wedding chapel with the Aaron Rosenberg-Vicki Lang wedding.

Ted Lewis at Last Frontier starting July 15. Danny O'Neill, current emcee, will take a breather, but returns following Lewis engagement. O'Neill's local quiz show, "On the Spot," now has the fantastic local jackpot of \$13,000.

## London

George Graves, musical comedy star, left around \$154,000.

John G. McCarthy in London for few days before moving on to Scandinavia, but due back here next month.

Al Burnett in trouble with customs over tobacco and other dutiable goods he brought back from New York, setting him back over \$4,000 in fines.

"Wanted on the Voyage," a new comedy by Evadne Price and Ken Attwell, having pre West End tryouts at Wimbledon with cast headed by Lupino Lane.

Earl Wilson, interviewed on TV during his recent London visit, is now in Paris and plans to go on to the Riviera and Portugal before returning home next month.

More than 50 years' service to the film industry by Fred W. Baker was marked by a presentation from fellow producers of a pair of antique George IV silver salvers. J. Arthur Rank officiated.

## Honolulu

By Mabel Thomas Sunday dancing obayed by the government.

"Ten Nights in a Barroom" a big draw at the Waikiki Tavern.

Eric Williams, of Britain's Ealing Studios, here for a short visit.

Wahlawa's Driftwood Theatre Players displaying some unusual talent in addition to offering good plays.

Judith Anderson's guest appearance with the Community Players in "Medea" enthusiastically received.

The Four Gobs, formerly known as the Barons quartet, left for Guam and maybe Japan after a 10-week appearance here. Members of the act are Jack Stein, Jack Frost, Steve Merrill and Jack Barbee.

## Mexico City

By D. L. Grahame Diego Rivera ill with stomach trouble and in the Anglo-American hospital.

Arnold Pressburger here readying his impending pic in English, "It Was on a Friday."

Epifanio Tirado, 18, novice bull-fighter, was gored to death in the arena at San Juan, Sinaloa.

Irma Vila, Mexican folksinger, back from Spain, topping at the Teatro Lirico and readying a Mexican revue for U. S.

Mary Ball, Ohio pianist, giving recitals at the Palace of Fine Arts under auspices of the Ministry of Public Education and Mexican-American Cultural Relations Institute.

## Paris

By Maxime de Beix (33 Blvd. Montparnasse)

The John Garfields back in Paris.

Borrah Minevitch to Deauville for weekend.

Priscilla Kasten better after fortnight in bed.

Ray Ventura lunching with Arthur Lesser at Pre Catelan.

Murray Silverstone in Paris, then to Italy for territorial sales convention.

Jane Lewis, who came to model for Jacques Fath, switched to Pierre Balmain.

Gerry Mayer out of American hospital, where he checked in on return from Rome.

Bill King and Alex Stein attacking the last August racetrack session of the season at Antibes.

Otto Lang, the Louis Jourdans, the John Garfields, and plenty more at the Zanuck party at Pre Catelan.

Best-looking crowd in a long time in Paris at U. S. Ambassador David K. Bruce's Fourth of July garden party.

Casey Robinson to return to Hollywood via London, where wife Tamara Tounanova is currently dancing at Covent Garden.

Ann Mitchell and San d'Antibes, Lucette Caron to Nice, and Tamara Tounanova from London to Paris for weekend before husband Casey Robinson planned off to N. Y.

Sylvie St. Clair, currently clicking at Suzy Solider's Club Opera, back from a London weekend where she guest-starred in BBC radio program, "Cafe Continental."

## Riviera

By Margaret Gardner

Neil Agnew at the Hotel du Cap. Irving Netchers here for a few weeks.

William H. Weintraub at the Carlton.

Jules Levey relaxing at the Carlton.

Elsa Maxwell installed in her Cannes villa.

Rise Stevens and husband, Walter Surovy, in from Paris.

David Selznick still on Italian Riviera with Jennifer Jones.

Andre Gide recuperating from a recent illness at St. Paul de Vence.

Jean Sahlon at the family villa at Agay. Expects to spend two months on the Riviera.

The Johnny Guedels making a brief stop in Cannes on their way to Paris, and then home.

John Garfield and wife, having left Beaulieu's La Reserve for Italy, expected back this week.

The open air theatre of Cannes' Casino Municipal opening with Jean-Jacques Vital's "Pele-Mele."

Nice's open-air Verdure Theatre opened the season with the Nice Symphony's program of Strauss waltzes.

Wesley Ruggles to Paris for medical attention for his knee, never the same since his recent skiing accident.

Rita and Aly, back at Chateau de L'Horizon, making an appearance at Palm Beach Casino Gala for American Navy.

Robert Temple, v.p. of Raymond R. Morgan Co., in Cannes for a look-see at the company's production of "This Is Paris."

Charles Boyer, house-guesting with Maurice Chevalier for eight days, in the audience of Chevalier's radio show, "This Is Paris."

The Art Linkletter's brief stop at Cannes before leaving for Rome, where they expect to meet up with the John Guedels, now in Switzerland.

After a brief hiatus while Maurice Chevalier was in Paris, the radio show "This Is Paris" resumed on a bi-weekly schedule, in order to keep ahead of its Mutual play dates.

## Rome

By Helen McGill Tubbs

Edgar Bergen and wife at the Hassler.

Nancy Carroll has returned to Rome from Paris.

The Three Bonos head a vaudeville show at the Quattro Fontane.

Dario Sabatello left for Hollywood for an Italo-American picture deal.

Bill Dowdell, columnist of the Rome Daily American, bedded with an infected leg.

Nino Taranto, Italian comics, at the Adriano in a revue called "Nuovo dei Clouds."

Charles Moses, production manager for Gregory Ratoff, left for a short trip to Paris.

Margaret Mantica will write a script for Sir Alexander Korda on a religious theme, called "The Eternal City."

Robert Whitehead and wife are touring France, Italy and Germany for two months. They sail home from France July 21.

Edouardo DiFilippo and Co. doing a new play every three or four

weeks. Stock company has been breaking records for six months at Rome's Eliseo.

Bennett Holmes, N. Y. freelance writer, seeing Italy with Frank McHugh, executive secretary of the Ballet Theatre. Several members of the ballet group are in Capri.

## Washington

By Florence S. Lowe

Col. Jason Joy, 20th p.r. topper, in town on company biz.

Local Variety tent contributed \$500 to the Evening Star Summer Camp Fund.

Evelyn Tyner back at Hotel Statler Embassy Room after her New York vaude stint.

Erita Kreisler sock b.o. at his outdoor concert Friday (8) night with National Symphony.

Hyattsville city council due to vote July 18 on the non-segregated legit proposed for the Maryland suburb by Dean Goodman.

Dennis Day guest of honor at the party tossed by his sponsors and disturbed by a cold which almost muted him for the first few days of his p.a.

Carlton Alsop, Judy Garland's manager, flew in from Boston to see frau Sylvia Sidney score in "Pygmalion" at Olney, nearby strawthatter.

Louise Albritton in town to visit husband Charles Collingwood, the CBS White House commentator, after her strawthatt in "Philadelphia Story."

## Binghamton

By Joe Diehl

Arthur LeFleur, "the human top," into Kennedy's Inn.

Binghamton Theatre plans to resume vaude around Labor Day.

Andrew Jarema, general manager of Mutual's WKOP back from foreign language clinic in N. Y.

Network affiliate, WNEB, to introduce television next December. Studios are already under construction.

Joe DiFulvio, local lad and former Comerford usher here, goes into Palace, N. Y., July 28 with harmonica act. He's also set for the Steel Pier, Atlantic City, July 14.

George O'Connor, news editor Station WINR, CBS, utilized device, to circumvent radio ban on LaMotta-Cerdan fight, recently by employing a runner in "message to Garcia" role between mike and wires at Binghamton Morning Star, thus bringing listeners sole blow by blow account in Southern Tier area.

## Minneapolis

By Les Rees

Persian Palms has Mirth & Mack.

Hot Lips Page and band at St. Paul Flame.

Gene Krupa into Prom Ballroom for one-nighter.

University of Minnesota Theatre presenting "Caste."

Danny and Doc's "Jewel Box Revue" in 11th week at Curly's.

Ben Yost's "Vikings" tops Hotel Radisson Flame Room's floorshow.

Edyth Bush Little Theatre casting for "The Women," underlined attraction.

Dorothy Lewis' "Ice Circus" continuing at Hotel Nicollet Minnesota Terrace.

New York Theatre Guild—A.T.S. 1949-50 subscription blanks promise four attractions and carry a \$14.55 top season rate, with "The Madwoman of Chailloil" and "Silver Whistle" listed among possibilities.

## Miami Beach

By Lary Solloway

Freddie Bernard into Club 22.

Sonny Mars held over at Five O'Clock Club.

"Slattery's Hurricane," filmed here, preems Aug. 3.

Alan Gale on varesh, with Paul Gray filling comedy spot at his celebrity club.

Clotilde's bankruptcy action against Copa City owners continuing, with likelihood of summer re-opening dimmer.

Elizabeth Taylor and mother played back to Coast after long visit with fiance Bill Pawley Jr., at his dad's estate.

Biz in hotels picked up pace since sellout July 4 weekend, with tourists from New York as well as southern states. Nitty biz getting a good play.

Ferry Lawlor featured at Clover club. Jack Goldman, owner, returned from New York with Cab Calloway inked for return engagement next season.

Midnight gabfest-recording airs locally now includes Alan Courtney (WINZ), Dick Stern (WKAT-MBS), Hal Murray (WQAM-ABC), Lee Mason (WINZ) and Barry Gray (WMIE).

## Hollywood

Cliff Lewis bedded with laryngitis.

Irving Hamlin has joined WB flackery.

John Mock returned from ranch vacation.

Harold Lloyd recovered from recent surgery.

Victor Borge off to Pittsburgh for pop concerts.

Tex Williams in St. Joseph's hospital for minor surgery.

Peter Lind Hayes and Mary Healy in town resting.

Ralph Jordan recuperating at home from major surgery.

Dore Schary hosting Dr. Ralph Bunche at Metro luncheon.

Ken Murray laying out \$60,000 for Beverly Hills house and pool.

Joseph Hazzard due in end of month on vacash-biz combo visit.

Helen Rose designing costumes for 10th year for the Ice Follies.

Verne Parten back from three-month trip to France and Italy.

Harry Platt back at his WB desk after three-month visit in England.

Victor Mature's mother, Mrs. Clara Mature, visiting from Louisville.

Joseph Calleja, back from London, set for top role in "The Palmino."

Rex Allen starting theatre, state fair and rodeo swing through Midwest Aug. 4.

Erich von Stroheim tossed Par commissary luncheon for 22 foreign correspondents.

Bill Thomas off from his Paramount producing chores July 13 for month's vacation.

Fred Sauter here talking with Metro execs about a sequel to "Weekend at the Waldorf."

Edward Gross heads for London, Aug. 22, to set opening of "St. Louis Woman" there in October.

William Guthrie, head of Warners location department, recuperating from emergency appendectomy.

Collette Lyons, currently in "Show Boat" at the Greek Theatre, is bicycling between role in "Wabash Avenue."

Richard Vahl in as leading man of "Old Blue Light" at Pasadena Playhouse when Joe Jefferson is forced out by illness.

David Wayne will take two months vacation at Lake Placid before going into Cole Porter's "Heaven and Earth."

Mrs. Harriet V. Fields will receive widow's share, \$771,000, of estate left by W. C. Fields, according to court ruling here.

Marjorie Matlin's first month assignment after three months vaude tour is co-starring with Clark Gable in "Key to the City."

Barbara Kent Edington, with her brother, Gerard Cloutman, as partner is continuing the agency operated by her late husband, Harry Edington.

## Bucks County, Pa.

By Sol Jacobson

Justin Hermans hosting Tom Ewells.

Elizabeth Eustis and Jean Gillespie spending summer in New Hope.

Theron Bamberger abandoning idea for locally written revue this season.

Mrs. Bill Doll and son Mike back from California visit to mother.

Eleanor Pollock, Cue editor, recuperating at Hufnagel home from major operation. Back at desk Aug. 1.

Dovlestown Horse Show for benefit of hospital drew record crowds from Thursday through Saturday at Fairgrounds.

Joe Hyman's weekending with Moss Hart, into the Carl Fishers with John Root and Ted Newtons with Eric Dresslers.

Marjorie Millard, of Stockton, N. J., back to greasepaint for "Ab. Wilderness" at Playhouse July 18. Gloria Folland (Mrs. Tod Andrews) ditto.

Artist Bill Ney's daughter, Gretchen, selected by cartoonist Harry Haenigsen in contest to find girl most resembling his "Penny" at Street Fair.

Street Fair in New Hope for four nights, over July 4 weekend topped \$11,000 for record gross in annual shindig for benefit of Memorial gymnasium.

## Philadelphia

By Jerry Gaghan

Ezra Rachlin named conductor of the Austin (Tex.) Symphony Orch.

Vaiaida Snow, playing the Harlem, Atlantic City, is quitting milky way to prepare for a fall concert tour, which opens in Toronto in September.

The Mid-City Young Women's Christian Assn. has adopted Irving Berlin's "Homecoming" (from "Miss Liberty" score) as its official song.

Composer presented a copy of his tune to Mrs. Charles Biddle, of the Y's board of directors.



# OBITUARIES

## WILLIE 'BUNK' JOHNSON

Willie "Bunk" Johnson, 69, Negro trumpet player credited with teaching Louis Armstrong, died July 7 in New Iberia, La. He was stricken as the Dixieland jazz he helped found was having its renaissance in New Orleans, his home town.

Precoocious, "Bunk" could play a cornet at six and was a member of professional bands in his teens. In 1911 he paraded with the Eagle Band, tagged by the youthful Louis "Satchmo" Armstrong, who used to beg to carry his horn.

Later he worked with bands on ships which took him to the far corners of the globe, but in 1931 he began losing his teeth and gave up music to work in the rice fields of New Iberia.

Then William Russell, interviewing Armstrong for his book, "Jazzmen," heard of Johnson's situation and started a collection which gave the elderly Negro a set of teeth and a new trumpet.

Johnson formed a band in New Orleans and began recording the music he had played during his years of travel, after which he toured the country and made recordings with his band. He returned to New Iberia last year, ill and discouraged.

## ELLY COLLMER

Elly Collmer, 71, retired actress, died at sea July 5 as she was returning to this country after a two-year stay in Italy.

Miss Collmer died aboard the Egyptian ship, Mohamid Ali El Kebir, off the coast of Gibraltar, and was buried at sea. She was the leading comedienne of the Irving Palace Theatre at the turn of the century and was a member of the original cast of "The White Horse Tavern" about 45 years ago. For a time she was a member of the Maude Adams company, in New York and on tour.

She was born in Milwaukee, the

daughter of Julius Collmer, Shakespearean actor and producer in the middle west. She was married in 1907 in New York to Emil Feffercorn, interior decorator, who died in 1930. A daughter survives.

WFIL, Philadelphia, for the last 10 years, died July 6 in Rochester, N. Y.

Miss Ives was associated with the Philly radio industry for 17 years and headed her own radio club which had more than 40,000 members. She began her career by substituting for a home economist. Later she appeared on network shows with interviews of stars in Philly, while serving as consultant for a soap and cosmetic firm.

Survived by a brother and a sister.

## GALT BELL

Galt Bell, 49, actor-producer who brought the production of "The Drunkard" to Los Angeles 16 years ago, died July 6 at Whittier, Cal. Bell, for the past three years, had not been connected with "The Drunkard," which is now starting its 17th year in L. A.

Recently he was directing the Whittier Community Players, little theatre group. Before staging "The Drunkard" at Carmel and bringing it to L. A. in 1933, Bell was an actor in eastern theatres.

Surviving are his mother and sister.

## PETER WARING

Peter Waring, 30, one of Britain's top radio comedians only a year ago, hanged himself with a rope off a mail sack in the Pentonville prison, London, July 9.

Waring was sentenced to nine months the day before on charges of false pretenses and obtaining credit without disclosing he was an undischarged bankrupt. A detective testified the comedian earned \$600 a week in 1948. The British Broadcasting Corp. let him go, however when his financial troubles led to the courts.

## DORTHY MANNERS

Dorothy Manners, former actress, died of a heart ailment July 5 in Kennebunkport, Me.

Miss Manners had been associate manager of the Kennebunkport Playhouse and its predecessor, the Garrick Players, since 1932. She had played on the legitimate stage with George Arliss and George M. Cohan.

In vaudeville she had teamed with her husband, Jim Kelly, as Kelly & Kent.

## REUBEN ROSENBLATT

Reuben Rosenblatt, 51, St. Louis manager for Monogram Pictures and Allied Artists, died in that city, July 6 after a heart attack.

Rosenblatt entered motion picture sales field in 1923 and about 10 years ago came to St. Louis as a Paramount salesman in Southern Illinois. He succeeded the late Barney Rosenthal as local manager for Monogram-Allied Artists in 1948. Remains were shipped to Newark, N. J., for interment.

## ELSA CLEMENT

Elsa Clement, 59, former concert soprano, died July 8 in Toledo, O. For many years she sang with N. Y. group known as the Friends of Music. She later sang frequently over Toledo radio stations.

Her father, Lewis Clement, directed the Toledo Symphony Orchestra for many years.

## H. E. ULRICH

H. E. "Hot" Ulrich, 64, died at his home in Salina, Kans., July 8. He was a veteran theatre man of the midwest area, his last assignment being manager of the Fox Theatre, Salina, from which he retired in 1945. He also had been manager of theatres in many other Kansas towns.

## RICCARDO P. MANGIAGALLI

Riccardo P. Mangiagalli, 67, one of Italy's leading composers of ballet and symphony music, died in Milan, Italy, July 8.

Among his best known ballet compositions were "Romantic Nocturne," "The Magic Carillon," "Evocations," "The Unexpected Guest" and "Kisses and Blows."

## JAMES McKECHNIE

James McKechnie, business manager for the Gene Autry roadshow, died of a heart attack in Yakima, Wash., July 10. Previously McKechnie, who joined Autry's outfit last year, had been with Earl Carroll's productions for 20 years.

Surviving is his brother, Bill

McKechnie, manager of the Cleveland Indians baseball team.

## MAX LAREY

Max Larey, 60, Henry King's production assistant, died in Hollywood, July 7 of a heart ailment.

Larey had been with King for 27 years, starting with him as an accountant when King had his own film company in New York.

## N. G. DORBANDT

N. G. Dorbandt, 94, former theatre owner, died at Athens, Tex., July 4. He and his two sons, Will and Ed Dorbandt established the Dixie and Liberty Theatres there. Houses are still being operated by the two sons.

## JAIME BORRAS

Jaime Borrás, legit actor, 70, died in Barcelona, June 17. He was a well-rated actor both in Spanish and Catalan languages.

Survived by his actor-brother, Enrique.

## EMMA MADIGAN

Mrs. Emma Madigan, 80, wife of Frank Madigan, pioneer sound and special effects man, died July 6 in Hollywood. She is survived by her husband.

## HARRY LUDLOW

Harry Ludlow, longtime theatre manager for Hoyts cinema loop at Mayfair, Sydney, Australia, died suddenly from heart attack, July 6. Widow and two sons survive.

Carl L. Shaner, former actor and member of the Horne Stock Co., died in Youngstown, O., July 1. For eight years he was manager of Cascade Park at New Castle, Pa.

A past president of the Ohio Grotto Assn., he had been prominent in amateur theatricals in recent years.

Grandmother, 85, of Kate Smith, radio songstress and news commentator, died in Lake Placid, N. Y., July 10. Surviving besides Miss Smith, are two daughters.

Father, 62, of Marty Ames, orch leader, died in Newark, N. J., July 9.

John B. (Jack) Caruso, projectionist at the Ambassador theatre for 20 years, was found dead in his home in St. Louis, July 5. Wife and son survive.

Harry G. Lihou, head of motion picture dept. of Erker Bros. Optical Co., died at his home in St. Louis, July 4 of heart disease.

Abraham Miller, 58, father of Robert Merrill, Met opera baritone, died in Flushing, L. I., July 4. Singer, who was on tour in Italy, planned home for the funeral.

Father, 73, of Robert Pollak, drama critic for Chicago Sun-Times, died in Chicago, July 6.

Father of Betty Jane Smith, dancer died in Pensacola, Fla., July 2.

## 'Big' Pictures

Continued from page 1

for the sake of seeing any picture. What will keep the houses open are big, outstanding films. Hollywood knows this—I noticed that on my last trip to the Coast—and the studios are showing the right approach. I have no doubt they will give a good account of themselves.

"By big, outstanding pictures, I don't necessarily mean very costly ones. Pictures require brains, not money. The talk that high-cost films attract the public is not correct. Give me brains and I'll make good pictures. The others can have the U. S. Treasury behind them but if they don't have the talent, their money will not produce good pictures."

The industry's difficulties in the past three years on the score of weaker product were war-born, Zukor stresses. "Our best writers, actors and technicians were serving in the armed forces," he explains. "We were deprived of our best brains, something the industry, of course, can be proud of. We did the best we could with the manpower available. It is only now that we are beginning to benefit by the return of these men."

Only in the season coming up will the industry show the full fruits of the return of these men, Zukor emphasizes. "The stories and the scripts I written by them did not materialize until last year," he says. "We will get the full benefits beginning this fall. Knowing these conditions, I can't feel depressed about the future."

The critics who jump on the film business do not wait to analyze this factor. The cry of "what's wrong with Hollywood" is entirely

false. In the old days, it used to be radio that was going to put us out of business. That exploded and so will the so-called threats of today. The audiences will be as much interested in pictures in the future as they were in the past—if not more so."

Zukor sees no real handicap in the changes at Paramount required by the anti-trust decree. "It is true, selling under the decree requires greater effort," he says, "since it must be theatre-by-theatre. But we are prepared to make special application to meet these new conditions."

Because of the dwindling foreign market, Zukor concedes that the companies will get "nowhere near the profits of the past." However, a reasonable profit seems certain to him. He believes the foreign situation will improve and that "the fears and hysteria will soon be behind us."

"In order to recapture the foreign market and compete successfully in the future, we must make good pictures," according to Zukor. "But competition is not a handicap but a challenge—a challenge I find very intriguing. I welcome it and always will welcome it because good, hard competition makes for progress."

At 77, Zukor is still working at high tension on company business. Punching the clock daily for a full eight-hour stint, the vet showman is planning to take an extensive swing through Europe with George Weltner, foreign dept. chief, in the fall. He recently returned to the h.o. from a series of regional sales meets through the U. S. and Canada in which he pitched for more enthusiastic selling of Par pix.

## Lombardo

Continued from page 39

dark, also Euclid Garden, as are a number of other cafes and dance places. The parks are doing mildly; ditto the beaches.

Where they go is a mystery. No hotel can attract them. Fenway Hall, the smartest place in town, tried it vainly.

But what element in Cleveland that does step out seems to motor some 17 miles outside of the city to the Blossom Heath Inn, past the Westlake territory.

The band attraction is Guy Lombardo's Royal Canadians, so named because of their Canuck derivation, and shaping up as a musical find that should inspire a "rave" in these dog days of dreary dancapators and so-so entertainment. Under Lombardo's direction, this combination of 10 which includes two other Lombardo brothers (Carmen, sax, and Lebert, trumpet) socks out dance music of a type that would make the jaded New Yorkers, for instance, sit up with startling alacrity. Only every so often does a dance unit come along that possesses a gifted knack of presenting smooth synopson of inspirational proportions. A tonic for sluggish feet, the double quintet delivers a brand of dancapation that places them head and shoulders above a general run of standard units.

If the Lombardo technique can be registered on the wax, their dance records will perk things up materially. "It's like Blues," for instance, has been canned time and again, and yet a phonograph recording of their version will prove pleasantly surprising in indigo dance-music.

Whether it was Emerson or Noah Webster, as has been debated, the parable of the world beating a pathway to the doorstep of the man who makes the best mousetrap in the world, or does anything better than his neighbor, is aptly illustrated in the Lombardo engagement. With the heart of the city places doing nothing, excepting the Chinese restaurants which cannot be considered, here's a band that averages \$1,100 in minimum trade on weekdays and \$1,500 on weekends, computed on the requirement of a minimum \$1 check per person. No convert obtains, the drinks and light food comprising the menu. From dinner until an hour past midnight, the crowd turns over, averaging over 1,000 attendance daily.

Drawing power of this caliber has interested the Brunswick phonograph people for recording purposes, and almost every local magazine has fallen although Lombardo is New York inclined. Abel.

## MARRIAGES

Viola Burns to Robert J. Hill, Chicago, recently. Bride was a former radio-television producer with Young & Rubicam agency, N. Y.

Mary Simpson to Raoul Walsh at Tucson, July 6. He's the film director.

Aaron Rosenberg to Vicki Lang, Las Vegas, July 2. He's a producer at Universal-International.

Cora Sue Collins to James McKay, Hollywood, July 7. Bride is former moppet film player; he's former owner of Cal-Neva Lodge, Las Vegas.

Fay Paula Moore to Philip Kadison, White Plains, N. Y., July 9. Bride is an actress; he's composer of musical comedies.

Phyllis Buelah Jaslow to George N. Renner, Berkeley, Cal., June 26. Bride is the daughter of Bert Jaslow, head of Universal Artists Bureau, N. Y.

## BIRTHS

Mr. and Mrs. Sammy Cahn, daughter, Hollywood, July 7. Father is a songwriter.

Mr. and Mrs. Burt Lancaster, daughter, Santa Monica, July 5. Father is a screen actor.

Mr. and Mrs. Martin Block, son, New York, July 9. Father is WNEW disk jockey.

Mr. and Mrs. Bob Ferris, daughter, Seattle, July 6. Father is newscaster at KJR, Seattle.

Mr. and Mrs. Frank Baur, daughter, Hollywood, July 6. Father is assistant director on Colin Miller's "Kiss For Corliss" radio show.

Mr. and Mrs. Alec Chesser, son, San Antonio, July 6. Father is program director of KITE there; mother was formerly on staff of KABC.

Mr. and Mrs. L. Jerry Spengler, daughter, San Antonio, July 6. Father is promotion manager for KABC there.

Mr. and Mrs. William Kent, son, Santa Monica, July 9. Mother is Irene Tedrow, who plays Corliss Archer's mother on the air show series.

## Berlin's Song

Continued from page 1

ballad so far has realized nearly \$150,000 for the Foundation and, in itself, is a record for earnings of a single song. It may assume even greater proportions if and when it's utilized for a film. Among other things, Berlin deliberately pays himself an abnormal high royalty of 8c per copy, which of course goes to the Scouts, in order to swell the fund. Even the ASCAP performances income is segued into a special accounting for benefit of the Foundation.

Incidentally, the Emma Lazarus poem is the first non-Berlin lyric to which the songsmith set a melody since the pioneer days of Nigger Mike's on the Bowery when some very early-day pops were written in collaboration with Al Plantadosi and Ted Snyder. But since "Alexander's Ragtime Band" he has been a words-and-music man, the only one of stature in ASCAP annals besides Cole Porter.

An idea of what Berlin means that "Give Me Your Tired, Your Poor" can be an "important" song is the 10,000-copy order which the Berlin Music Corp. sold Fred Waring of his own arrangement of the ballad. Waring has many outlets in schools and educational quarters, and the income from such an order goes pronto to the Foundation.

Berlin goes to Hollywood, to resume talks on a Paramount film deal, in a week or two after "Miss Liberty" debuts on Broadway this Friday (15).

## SAG-Equity

Continued from page 1

ing a current rate of taxes on each year's take. Government then figures average for four years, taxing on the four-year basis, either refunding the overcharge or collecting the tax due.

Talent unions are not tied in with the plan being advanced by the Motion Picture Industry Council which calls for high-bracketers to buy a \$10,000 bond each year tax-free; later on paying the tax on sale of the bond when things are leaner. This plan has been heard by the House Committee, and is now incorporated in House Bill No. HR3224.

While actors are only pushing their plan, they emphasize it would aid any profession which has a yearly income variance.

"Hailed as **SOCK SHOW BUSINESS** by all..."

ROY TOPPER, Chicago Herald Am.



# JANET BLAIR

with the  
**BLACKBURN TWINS**

— Choreography by RICHARD BARSTOW —

"JANET BLAIR IS ONE OF THE FEW HOLLYWOOD SPARKLERS WHOSE PERSONAL APPEARANCE IS ENTERTAINING AND NOT THE STANDARD 'GLAD-TO-BE-HERE' BLAH-BLAH. She sings, dances and is a looker, too . . ."  
WALTER WINCHELL, Sunday Mirror

"Janet Blair and the Blackburn Twins at the Carousel have the SMARTEST CAFE ACT this town has seen in a blue moon. It has STYLE, IMAGINATION, and CLASS GALORE, and there isn't a moment during the nearly 45 minutes they're on that the place doesn't bubble over. Miss Blair will be a TREMENDOUS SURPRISE to those who know her only by movie reputation."  
HAROLD COHEN, Pittsburgh Press

"Miss Blair has LOOKS, VITALITY and a well developed COMEDY sense. The Blair-Blackburn team sparked the Roxy's best audience reaction. Their youthful exuberance and uninhibited hoofing scored a TREMENDOUS HIT."  
... BILLBOARD

"Janet Blair at the Chicago Theatre is proving she's A SHOW STOPPER. Aided by the Blackburn Twins, Miss Blair gives out with a performance that has agents in a tizzy trying to sign her for quick theatre and cafe engagements."  
... IRV KUPCINET, Chicago Sun-Times

"Janet Blair at the Paramount proves she is A SPARKLING PERFORMER."  
LOUIS SOBOL, N. Y. Journal-American

"Janet Blair and the Blackburn Twins are America's HOTTEST CAFE ACT."  
... EARL WILSON, N. Y. Post Home News

"Janet Blair and the Blackburn Twins SMASHING RECORDS at Pittsburgh's Carousel."  
... ED SULLIVAN, N. Y. Daily News

"Janet Blair WOWED THEM in personal appearances at the Paramount and Roxy Theatres."  
... LOUELLA PARSONS, N. Y. Journal-American

"Janet Blair's dancing and singing at the Chicago Theatre this week is being HAILED AS SOCK SHOW BUSINESS BY ALL."  
... ROY TOPPER, Chicago Herald-American

"This petite song-dance darling pleases with IMAGINATIVE MATERIAL. She sings with CLASS and does a satire with AMUSING dance and vocal CHARM."  
... FRANK QUINN, N. Y. Daily Mirror

"Janet Blair makes the difference in the current Paramount stage show between standard and STANDOUT ENTERTAINMENT. Miss Blair opens solo with SOCK vocal interpretations and HITS A TOP FACE in a couple of NOVELTY numbers neatly executed in conjunction with the Blackburns' FLASHY dance routines. After delivering several numbers THEY HAD TO BEG OFF."  
... VARIETY

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# VARIETY

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## U.S. LEGITS AS EUROPEAN ENVOY

### Macy's Cuffing 'So. Pacific' Tix With TV Set Buy

Television set retailing hit the peak of something or other this week when Macy's, N. Y.'s largest department store, offered two tickets to the current Broadway musical click, "South Pacific," with the purchase of each Westinghouse set. Sales managers for the various manufacturers, meanwhile, noted a "slight change for the better" in set sales during the last week and predicted the drastic price-cutting practices of the last few months would ease off as the top firms become stabilized in the market.

Most of the major manufacturers are expected to trim prices on their own in introduction of their new fall lines in an effort to stave off the retailing slashes. First move in that direction was taken by DuMont, which announced a new console featuring the company's rev-

(Continued on page 55)

### Radio's \$3,000,000 Payroll for a Sample Week; 37,572 Jobs

Washington, July 19. In a study covering employment in the broadcasting industry for a sample week in 1948, the FCC reported a payroll of slightly over \$3,000,000 during the week ending Oct. 17 by seven national and regional networks and 1,613 AM stations.

Actually, there were 1,789 outlets in operation but not all reported. The Commission data showed that 39,572 persons were employed by the AM industry during the sample week and that the average salary was \$71.22.

The seven networks and 11 key stations employed 6,292 persons who received a total of \$615,000 during the week. Average salary of employees, other than officers, was \$92.44.

A breakdown of reports from seven nets and 804 AM stations with 15 or more employees each showed that of 31,636 persons employed fulltime, more than a third were in the program departments. Of approximately 11,000 program employees, more than a third were staff announcers. Musicians were the next largest group, followed by writers and news personnel.

### Garrett-Parks' New Act

Hollywood, July 19. Betty Garrett and Larry Parks plane to St. Louis today (19) for two weeks of personals at Loew's theatres there and in Cleveland.

Pair made surprise appearance for two shows Sunday (17) night at Ken Murray's "Blackouts of 1949," at El Capitan, Hollywood, to try out their act.

### Roy Rogers' \$1,000,000

Hollywood, July 19. Swinging into the general Hollywood pattern of today in which stars are making more pix than usual, Roy Rogers will do six annually under a new two-year contract with Republic, which will fetch him at least \$1,000,000. First under the new pact starts Aug. 1. Rogers began with Republic in 1939 at \$100 a week.

Cowpoke's wife, Dale Evans, will co-star with him in all 12 of the oaters.

### Diskers Going All 3 Speeds?

RCA Victor's John West has an idea that the "battle of the speeds" will be solved by some sort of a "fluid drive" phonograph record player. That is, it will be one that can be simply adjusted to play 33 1/3 (Columbia), 45 rpm (RCA) and the orthodox 78 rpm. "Or, for that matter," says the advertising-promotion director of RCA, "any speed in between."

West, however, says that all RCA is concerned with is "to merchandise our new 45ers, because we firmly believe in them."

There have been meetings among the major diskers on this problem. Another one was scheduled for last night (Tues.) in New York, with a view to doing something to equip machines to accommodate all speeds, and possibly a program whereby all companies would wax on all three speeds so as to encourage, rather than continue a resistive sales market. Capitol is the first to add LP to its 45 and 78 rpm.

### SEE STATE DEPT. ANGELING TOURS

The legit theatre may become U. S. goodwill ambassador to Europe this winter. The State Department, which is taking over administration of the American zone of Germany, hopes to send various professional U. S. shows on tour there and in other countries of Western Europe.

On the strength of the success of the recent tour of the Virginia State Theatre production of "Hamlet," at Elsinore and in Germany, State Department officials believe a succession of U. S. productions, playing before occupation troops and civilians, would be a powerful booster for American prestige and goodwill. The idea would be to have 25 or more troupes doing all sorts of plays, including classics and current and recent hits, of both American and foreign authorship.

Robert Breen, who staged and played the title part in the recent "Hamlet," expects to return to Germany in three or four weeks to confer with various Government people on the proposed setup. Those he will see include AMG officials, Army and Air Force heads and representatives of the German civilian government. His trip has the blessing of the State Department.

If the plan is worked out, the American National Theatre & Academy, of which Breen is executive-secretary, will produce the shows, with the Government underwriting production and operating expense. It's figured that there are

(Continued on page 51)

### Beer & Pretzels TV Pix

Television taverns, a la the old Coney Island beer halls with free lunch and free films on a large screen, are envisioned by showmen. This would be history repeating itself, except in modern style instead of the old silents.

With that in mind, television films as a lure with beer and pretzels, for the entire family, are viewed by some as possibly cutting in on the neighborhood picture houses.

### Bulova May B.R. Oscar Quiz Show

Hollywood, July 19.

Bulova will have the first option to sponsor the Motion Picture Academy of Arts and Sciences quiz show over ABC if the officers of the group agree to permit the watchmaker to put out a new timepiece called the "Academy watch."

Meanwhile, ABC has secured permission from Paramount, 20th, Universal-International and Metro to use material from their films for the quizzer.

One show has been cut with Emmet Lavery as master of ceremonies, and with Joseph Cotten, Anne Baxter, Deborah Kerr, Nunnally Johnson, Jimmy Durante and Betty Hutton as guests. Regulars will get around \$500 a show, with four regulars slated for each week and two guests.

ABC, which set up the air package, will get first crack at a television setup if and when the studios abandon their no-video rule for actors.

### Jolson as Opener Planned by Todd For N.Y. 2-a-Day

While waiting for Bobby Clark to reopen in "As the Girls Go" (when and if), Mike Todd has a two-day idea brewing for his Winter Garden. He has the Broadway house on a four-walls basis, and feels that if he can snag Al Jolson to induct a two-day vaudeville policy at the house made famous by the mammy singer, he (Todd) may break down some of the other big names.

The producer has dream ideas about any number of top names, and claims commitments from several. Sentiment as well as cash figures with most of them, since personalities like Fred Allen, Milton Berle, Jack Benny, Danny Kaye, the Marx Bros., Bob Hope, Burns & Allen, Edgar Bergen, Ed

(Continued on page 16)

### N.Y.'s 52d St. Swings Again as Cops Strip Street of Strippers

New York's 52d street is changing back from epidermis alley to swing lane—by request of the Police Dept. All miteries in the area have been warned by plainclothesmen to get rid of their strippers within 60 days. There's no other policy left but to revert to the jazz musicians who originally made this thoroughfare world-famous. Or else they'll have their licenses revoked.

Conversion has already started. The Famous Door has installed Ray Stapleton, and the Three Deuces opened last week with pianist Errol Garner. Others are shopping around for name combos and singers.

The bonifaces are loath to revert to the former policy at this time. It's felt the stripteuses haven't yet run their course. Many spots are still finding grosses fairly profitable with the peelers.

Another factor figured to make the jazz policy difficult at this time is the terrific competition from the nearby Bop City, which is getting top names and bands in the bop firmament and offering them at prices considerably lower than the 52d street cubicles. However, there's no other choice for the 52d streeters.

Some feel that there's a steady clientele for 52d street no matter what policy prevails in the cafes, and that many can be weaned back on the jazz combo standard. Again, the nut in most of these spots is low enough to make it profitable even when there's a handful of customers. With the \$3-\$3.50 minimum generally prevalent, and the way the waiters hustle the drinks there's a fast turnover. Consequently, a handful of customers at a time can put the bistro in the black.

### Ed Wynn First Name to Go Kine; Thinks Other Comics 'Fear' TV

Ed Wynn, first top-name star to gamble on a kinescoped television show from the Coast, believes that Al Jolson, Eddie Cantor, Fred Allen and other performers are afraid of TV. That, according to Wynn, is the reason they are bypassing video for the time being and not because of their dissatisfaction with the kine process. In addition, Wynn thinks, statements made recently by Jolson and Cantor about tele's being underdeveloped "sounds like picture propaganda, since both of them have a picture coming out soon." [He's right on "Jolson Sings Again," but Cantor has no immediate film commitment.—Ed.]

"They're all my personal friends," Wynn said, "but I disagree with them entirely and, in disagreeing, I am merely taking advantage of my rights. And please don't think it's effrontery on my part to talk that way. I have fear too—fear whether the public will accept me on television. But I don't fear TV itself."

Wynn said everyone had ques-

tioned why he had consented to be the first to gamble his entire career on kinescoping, but declared he also has no fear of kine. "I've seen 12 exhibitions of it at CBS and the quality of those shows was terrific," he said. "I have seen improvements over just a three-week period. I think by October you won't be able to tell the difference between kinescoping and a live performance."

#### Same As Working on Stage

TV, Wynn believes, is same as the stage, and working in it will be the same as working on the stage. That too is why other comedians are afraid now, he said. He noted that those he named have been off the stage for years, doing either picture work or radio. "As a visual comedian," he said, "I've been playing consistently in front of the public. The only way they've been doing it is either at benefits or, like Benny with his appearance at the Roxy here. But that was only his radio act transposed to the stage." [Cantor only recently played vaudeville and fairs and has other dates lined up when he

returns from Europe next month.—Ed.]

Wynn said he is a great TV enthusiast because the medium will give him a chance to take his comedy right into people's living rooms. He will have no set format for his program, other than to play his "Perfect Fool" character, pointing out that he doesn't want to limit himself each week he is on the air. He'll use costumes, props and other acts "when I have them but it won't be a vaudeville show—I think that is the line of least resistance." (Speidel Watch Band Co. this week signed to bankroll the Wynn show, which tees off Oct. 6 via CBS-TV.)

Program, while it will originate in the studios of KTTV, CBS' Hollywood outlet, will probably be aired live only in San Diego. Union regulations require at least one live outlet, otherwise they will get straight film rates. But because of the usual two-week time lag between the live show and the kine airings, the program will go out via kine on all other stations. Wynn wants to have two shows on film in reserve at all times.

# Jerusalem Revival Is Like a Dream; New Cafes, Niteries Enliven City

By FRANZ GOLDSTEIN

Jerusalem, July 19. Remembering inevitably the summer of 1948, white-hot and warlike, the revival of Jerusalem is like a dream. Complaint used to be that Jerusalem was a "dead" city. But it is alive now, colorful and sparkling from the electrifying vitality of the new immigrants.

A sign of the new times is the opening of cafes, restaurants and niteries by the new settlers, some of them under such picturesque names as Cafe de France or even Cafe des Amis. In the hilly suburbs of Eijn Karem, a Morocco in miniature, you are cordially invited by the young owner: "Mon-sieur, entre, cafe Francais, s'il vous plait!"

From Eijn Karem, where even the cosy Regent cinema has reopened, exhibiting pix-revivals for soldiers only, to Rehavia, in the western part of Jerusalem, cafes have opened or unshuttered. Then there are the charming garden-cafes in Beth Hakerem, the garden city, like Raviy, where a band of Rumanian musicians is playing.

There are new cafe-musicians from all countries. The fashionable Tiferet (formerly Europe, at Zion's Square, the heart of Jerusalem), has a first-rate violinist from Holland, Eddy Wallis, well-known on the Dutch radio. The Emplre has Borower, a pianist from Shanghai. Cafe Sichel, popular meeting-place, a landmark of Ben Yehuda street, reopened recently. At the Trocadero-Bar, the excellent Viennese pianist, Paul Schlesinger, plays nightly. During the afternoon he plays at the Cafe Vienna. There is a new bar and restaurant, Talpiot, moved over from the suburb of the same name, to Ben Yehuda street.

"Going to Maxim's" means listening to a young crooner-pianist, Sandro, from Rumania. The "dernier cri" is the reopening of Hesse's fashionable restaurant and bar. At Pink's (a bar) pianist Aufhaeser plays. Some managements are composed of ex-soldiers, as the one at Armon, formerly the Queens bar. This has good dancing, a jazz band with a first-rate pianist, Glucksmann (from the Police Band), a hot drummer, and a stimulating crooner, Shary Alkalai, from Bulgaria, singing mostly in Spanish.

## Scottish Brogue Too Greek, So 'Macbeth' Has to Be Redubbed

Hollywood, July 19. Orson Welles' "Macbeth" is being redubbed almost completely by Republic after customer squawks in Boston and other cities that the Scottish brogue employed by actors is just too thick to be intelligible. Players have been asked to report back to the studio for new way of speaking their lines.

At this writing it looks as though Republic may go ahead without Welles, who starred, directed and produced for the Charles K. Feldman production. Welles is in Europe and, so far, hasn't answered desperate cables sent to him by the studio. If he doesn't return for the new sound trackage, studio likely will dub with voice of another player.

## COAST LAMBS 'WASH' AT CARRILLO RANCH

Hollywood, July 19. First "wash" staged by Lambs on the Coast took place Sunday (17) at Leo Carrillo's ranch, at Carlsbad, Cal., 106 miles from Hollywood. Carrillo was the Collier, with Robert Armstrong, as chairman, giving official welcome.

Carrillo paid tribute to Lambs who have passed on, including Eddie Foy, Sam Forrest, Willie Collier, Frank Crumit, Tom Meighan, David Belasco, John Drew and Augustus Thomas. William Farnum, oldest living Lamb here, took a brief bow before 200 in attendance.

Celebration took form of all-day picnic, with swimming, horseshoe pitching, darts, croquet, foot races and elbow-bending. Pat O'Brien's Shamrocks and Armstrong's Clovers staged a softball game, but nobody could figure who won. Frank McHugh umpired, but nobody was aware of that either. "Low Jinks," gridiron-type revue, with Roy Roberts enceeding, wound up the day. Those attending included Burton Holmes, Percy Helton, Henry O'Neill, Mitchell Lewis, Hal K. Dawson, Tom Tully, Lew Lauria, Luis Alberni, Fred Clark and Wallace Ford.

## Joe Schenck Reported Seeking Arbitration On Valentino Rights

Hollywood, July 19. Joseph M. Schenck reportedly will ask for arbitration in matter of the Rudolph Valentino life story hassle, now a three-cornered one, with Eddie Small, Jan Grippo and 20th interested in the yarn. Film company wants it as Tyrone Power starrer. Grippo announced Monday (18) he'd start pic Aug. 15.

Claimants feel that since Small hasn't made the picture in the 12 years he's had the story, they are entitled to the property. Small says he'll resist all encroachment.

## PAR'S CIRCUS OPUS RECALLS EARLY YARN

Hollywood, July 19. Interesting progression towards what appears to be a concrete effort to make "The Greatest Show On Earth" has been developed at Paramount.

Through deal closed with John Ringling North, Cecil B. DeMille will produce and direct the picture. Paramount pays North \$250,000 and 10% of the gross.

Just about 10 years ago Paramount bought a property called "The Greatest Show On Earth," story of the circus involving P. T. Barnum, Tom Thumb, Jenny Lind and other tent show greats. William Le Baron was head of the studio at that time. Paramount put writers to work on the story, spent some \$50,000, in addition to original cost, on screenplay, sketches and other production research.

Project was abandoned when top execs felt that costs were getting out of hand, and Paramount's rights lapsed after several years.



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## Furtwangler's Spiel On Nazis and Music; Mme. Flagstad's Date

Zurich, July 8. Wilhelm Furtwangler will open the Salzburg festival on July 27, conducting "The Magic Flute" of Mozart. Beethoven's opera, "Fidelio," with Kirsten Flagstad in the lead, will be given on July 30.

Now resting in Clarens, Switzerland, the German conductor is still smarting from American protests received last year when he was announced to conduct the Chicago Symphony for eight weeks. Deluged today with offers from all over the world, he would rather conduct in the U. S. than anywhere.

Not generally known is the fact that he was first offered the entire Chicago season. The offer came too late for him to obtain release from prior commitments. Conductor has prepared a long statement explaining his actions and attitudes from 1932 on.

Statement claims that he aided numerous Jewish colleagues, protested against political use of music with his name being used as propaganda, the award of honorary Nazi titles. He refused all official posts after 1934, stayed in Germany because "I felt in a certain way responsible for the standard and integrity of musical life in Germany... since I stayed I had to reckon with the fact that large parts of the world, especially America, would reject me, yet I believed that for an inhuman regime a hero or martyr is of no consequence.... I have sincere awe for those who lost their lives fighting the regime, but for my part the object in fighting was to keep alive men and culture. I felt that a single performance of a great work of music was a stronger and more essential contradiction of the spirit of Buchenwald and Auschwitz than words could be."

He conducts four performances of "Fidelio" in Salzburg and four of "The Magic Flute" plus one orchestra concert. Other conductors are Bruno Walter, Herbert Karajan, Hans Knappertsbusch and George Szell. The Festival reports that it is sold out until August. Final event is Aug. 30.

**S. F. Opera Bars Flagstad**  
San Francisco Opera Assn. board voted to bar Kirsten Flagstad from appearances this fall, after she had been scheduled for four performances. Move followed protests by war vets, American Legion, etc.

## Kin Loses Carroll Claim

Los Angeles, July 19. A decision upholding the will of the late Earl Carroll and denying his niece, Mrs. Patricia Carroll, any claim to the residue of the estate, was handed down in superior court last Thursday (14).

Will leaves most of Carroll's \$1,400,000 estate for cancer research.

## SPIRIT OF COLUMBUS

Barcelona, July 19. Cristobal Colon, Duke of Veragua, officer in the Spanish Navy, and only living descendant of Columbus, has written a screenplay together with Colonel Jose L. Montalvo.

It's as yet untitled.

## ADLER DENTS LONDON'S LONGHAIR ORCH RANKS

London, June 19. For the first time in the history of British classical music an harmonic player has been signed to appear with the London Philharmonic orch.

Honor goes to Larry Adler, who is to participate in a one-night concert Friday (22) at the Dome, Brighton. The program will include a concerto written for Adler by Jean Berger, "Caribbean Concerto," and the "Rumanian Rhapsody," which he played in "Birds and Bees."

## Vauders Cross-Picket Picketing Collarites At The RKO Palace, N. Y.

The Palace theatre, N. Y., had an avalanche of picketing Friday (15). There were pickets, and pickets who picketed the pickets.

Parade started with members of the Screen Office & Professional Employees Guild who urged patrons to stay away from the vauder because RKO, operating the Palace, refuses to bargain with SOPEG. Shortly afterward Senator Murphy, who played the Palace several weeks ago, lined up Mantan Moreland & Nipsy Russell, the Negro performers currently playing the house, and Roger Ray of the Latin Quarter, N. Y., cast, who immediately started a counter-picket line, with signs declaring, "The vaudeville actor is not fighting unionism. We're fighting unjust picketing."

Murphy since then has been attempting to get the American Guild of Variety Artists to sanction a picket line of performers. However, AGVA is steering clear of this fight officially and hasn't given its blessing to the picketing of SOPEG members.

A similar clash was averted on the opening night of the Palace when SOPEG members started to picket. At that time, Murphy, Ted Lewis and other acts persuaded the SOPEGers to leave because success of this house meant a lot to the rank-and-file vauder.

## CAREN MARSH TO PLAY N.Y. CAP DESPITE CRASH

Caren Marsh, actress-singer, who was a passenger on the airliner that crashed last week near Los Angeles, expects to be able to fulfill her contract for a stage date, opening Aug. 11, at the Capitol, N. Y. She appears with ventriloquist Paul Winchell, with whom she's worked on a television series.

Flying to the Coast to visit her parents, Miss Marsh received minor foot injuries in the crash that cost 35 lives. She had expected to return soon for the Capitol date and for a new video series, "Penthouse Party," being produced by Ray Hinkley. She appeared on Broadway last season in the musical, "Heaven on Earth" and was an understudy in "Minnie and Mr. Williams." She was previously in pictures.

## 51½ Million Seats in 85,000 World Cinemas—Skouras

Rome, July 19. Twentieth-Fox prez Spyros P. Skouras, noting that there are only 85,000 theatres throughout the world, declared here last week that film producers everywhere can look forward to a steadily-expanding market, providing no restrictive trade barriers are set up.

Speaking at a convention of 20th's Italian sales personnel, Skouras estimated that only 27% of the people in the world have ever seen a film. Total number of theatres, he said, have a combined seating capacity of only about \$1,500,000. Skouras took the occasion to note that whereas the American industry "welcomes" foreign competition, too many countries are setting up quotas against American films or restricting the free flow of funds.

Skouras, in Cairo this week, returns to Rome again for huddles with production veepee Darryl F. Zanuck. He's tentatively scheduled to return to the home office about the beginning of August.

## U.S. Army Tops H'wood on No. Of Pix Produced

The Signal Corps Photographic Center at Long Island City, N. Y., reports it's now topping the production of any Hollywood studio with more than 4,000,000 feet of film a month—1½ million feet of 35m negatives and 2½ million feet of prints.

In a typical week the center had 233 productions in work—60 in the scripting stage, 55 in production and the remainder in scenario or finished print form awaiting clearance. Production in '48 was 600 reels.

Army training films are now being dubbed in Spanish and Portuguese as part of the Western Hemisphere defense program and some training pix are also being runarated in German and Japanese. The center recently turned out a short on CARE in a variety of languages for overseas release.

Films are shot at the request of the various arms and services. Once a subject has been approved, a writer, a project officer (with functions similar to a producer's) and a technical advisor are assigned, plus an average production crew of eight—12 technicians. Screenplays avoid many Hollywood techniques. Stars are not used, for example, because recognizing them would detract from the students' attention. Comedy is omitted because trainees frequently see the films several times and the gags would wear thin as well as getting lost in the dubbing process.

Recent titles released include "Summer Mountain Movement and Bivouacs," "Field Artillery Sight Tests," and "Troop Movements By Air." For the Medical Department the center pioneered in the production of an animated film in color showing the biological and chemical reactions within the cell. For the Armed Forces Information & Education Division it turned out films on "Problems of the Peace in Asia" and "Problems of the Peace in Europe." For the surgeon general it is shooting a pic on rodent control.

Officers of the center feel that not only are they turning out footage in great quantity but that their product is of high quality. They point to the fact that twice in the past three years their pictures have won the Oscar for the outstanding documentary short of the year. In '47 "Seeds of Destiny" took the award and this year "Toward Independence," a study on rehabilitating paraplegics, was honored.

## 15 Years Ago

Major film companies spent \$800,000 on national ad drive.

Luke Barnett "celebrating" his 30th anniversary as show business' prime ribber without ever getting a sock on the jaw.

Ed Sullivan, the Broadway columnist, was playing a quick repeat at New York's Loew's State. His business two months earlier warranted the re-bookings.

"Of Human Bondage," starring Bette Davis and Leslie Howard, looked as if it would need plenty of selling, but the b.o. prospects were there. "The Thin Man," with Myrna Loy and William Powell, also looked like a good bet.

Negotiations were going on for Bing Crosby to have a profit-sharing deal at Paramount.

## 25 YEARS AGO

Broadway shows were closing right and left. The Democratic National Convention held to be the cause.

Charles B. Dillingham thought London lacked good plays. "Revue producers don't know the war is over, the way they use wartime scenery and jokes," the American showman commented.

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# COLOR TV FIRST VIA THEATRES

## Moving Forward

Never has the picture industry's move for a better public relations program fallen on more sensitive ears, and for the first time all forces are moving forward to achieve the objective. Off-the-record suggestions have been made, ideas swapped and there is every indication for a crystallization of these ideas.

A Public Service Organization of the Motion Picture Industry is something which the "Johnston office" has in mind. The Motion Picture Assn. of America, is a natural body to project such a PSO.

From one segment of the exhibitors, the Theatre Owners of America, there is the idea of an American Film Festival. This makes lots of sense. From the Lowlands to Locarno, Cannes and Venice, with the Norse countries and others in between getting the idea, the Europeans have latched on to a Motion Picture Festival the last few years for artistic, aesthetic, academic and—it must be suspected—commercial purposes. No question that anything allied with film glamor must attract tourism, entrance fees and hard currency. The end result, so far as the American product is concerned, has usually been on the negative side. Too often some obscure Czech-made short or a British entry steals the show, and Hollywood shows up like a Gower Gulch quickie.

The American motion picture audiences need something dramatic to crystallize their attention on the native film industry. As one hard-bitten exhibitor puts it, "There's nothing wrong with the boxoffice that 12 good pictures in a row can't cure." Gael Sullivan's TOA program is get two good ones per company, bunch them, and by sheer weight of power and prestige prove that Hollywood is still turning out some potent pic product.

The war, of course, allied the pix biz like nothing else ever did. Perhaps more than any other single industry, show biz did an all-out, stand-out job. A peacetime mobilization is necessary. So sporadic and diffuse are all film industry efforts that it's a secret, more or less, to many laymen that Bond Drives, Red Cross, Brotherhood, March of Dimes, the Gen. Wainwright short (Jobs for Veterans) and the like are industry-motivated efforts.

But each is only achieved because it's a pet project of this or that branch or executive in the industry. Unlike the War Activities Committee of the Motion Picture Industry, which was generously budgeted, there is no central pool to achieve this much desired public relations program. It seems so contradictory to the inherent good showmanship of an industry which thrives on selling, for it not to sell itself better to its customers. It's a pity that possible disaster can be the only impetus to a cohesive program of improved public relations.

Abel.

## UA Still Seeks Coin as Pickford, Chaplin Nix B.R.

United Artists prez Grad Sears reportedly told the company's board members at a homeoffice meeting yesterday (Tues.) that co-owners Mary Pickford and Charles Chaplin had refused to put up the money he had hoped could be used to finance UA's indie producers. As a result, Sears advised the directorate "some other method of financing must be found."

Exactly what that method will be could not be determined. UA execs, as well as all outside members of the board, clamped a virtual "iron curtain" on what transpired at the meet, refusing at one point even to admit that a meeting had been held. Their reluctance to talk, coupled with the Pickford-Chaplin turndown on Sears' proposal, is believed in the trade to indicate the company's directors had several other financing plans submitted for their discussion.

It was reported on the other hand that Sears, who just returned from a week's huddle with Chaplin and Miss Pickford on the Coast, was considerably peeved at the decision of the co-owners against kicking through with necessary coin from their personal coffers. According to these reports, Sears is determined to leave the raising of financing henceforth to the owners, whose job he considers it to be. He, it is said, will concentrate from now on selling whatever pictures UA turns out.

Sears, while on the Coast, had pressed Chaplin and Miss Pickford for a sum reported to be \$1,500,000. He had hoped to use this money for secondary financing, with banks putting up first money on the basis of the owners' coin. Reason for their getting cold on the financing idea is said to be that UA has had a profitable three-week period, with film rentals bringing the company about \$297,500.

## Silverman's Aug. 8 Start

Chicago, July 19.

Eddie Silverman, Essaness theatre circuit head, starts his own production, "Blood Money," story of the track-wire service, Aug. 8 at General Service Studio, Hollywood.

Second money is being supplied by the Continental Illinois Trust Bank, Chicago, with budget set at \$550,000.

## L. B. Mayer Back West After Contract And General M-G Powwows

Louis B. Mayer, Metro's studio chief, his wife and Howard Strickling, studio publicity manager, en-train for Hollywood tonight (Wed.) or tomorrow morning after series of huddles and visits in the east. In the course of his stay, Mayer cleared up details on his proposed new ticket with the company. His old pact, which was renewed in 1946, expires Aug. 31.

The Mayers and Strickling took time off last weekend to trek to Boston, where they visited Judy Garland, currently undergoing hospital treatment there. Trio also hopped to Miami during their eastern stay for a short personal visit with Mrs. Mayer's family.

In the course of the studio chief's stay in Gotham, he confabbed with Nicholas M. Schenck, company prez, on a proposed speedup in the production schedule during the coming season. Metro is boosting its releasing slate to three pic monthly, with the ultimate aim of reaching a one-per-week pace.

## Nebenzal Winner

Hollywood, July 19.

Seymour Nebenzal's rights to "Mayerling" have been upheld by California district court of appeals. He made the picture in France in 1935. Quader-Kino, Swiss company, had sued Nebenzal for an accounting, on the ground that it had the right to exhibit the picture.

Lower court earlier had sustained Nebenzal, and the Swiss outfit has appealed.

## EYE 'QUALITY GOOD AS FILMS'

Theatre television, although still in an experimental stage, might splurge with full color, and a picture quality equal to standard theatrical films long before home sets can adopt tinting. That is the opinion of several TV technicians, based on reports that one film company already has color theatre TV developed to a near-commercial point. That the subject is of top importance to the entire industry, meanwhile, was pointed out last week by Theatre Owners of America exec director Gael Sullivan, who pitched for all companies to back the request for theatre TV channels.

Sullivan made his point at a meeting of the theatre tele committee of the Society of Motion Picture Engineers. At the same meeting, Dr. Alfred N. Goldsmith, indie TV consultant, urged the in-

## 20th Set to Go

Twentieth-Fox reaffirmed its decision Monday (18) to move ahead with its plans for full-scale theatre television on the Coast this winter. In a home-office meeting with company attorneys, 20th's TV execs discussed the survey made by research chief Earl I. Sponable in Hollywood on the best method of linking a string of theatres and also mullied answers to the six questions put to 20th by the FCC on theatre TV.

Company plans to originate its shows from the stage of Grauman's Chinese theatre, Hollywood, and then beam them on either coaxial cable or microwave relay channels to 21 other Fox-West Coast houses. Theatre TV program would be run in conjunction with a first-run feature film in all houses.

Industry to be aware of the possibilities of color video for theatres in conjunction with high definition systems that "might never be within reach of commercial television broadcasters."

Following up on Goldsmith's statement, other TV consultants noted this week that commercial broadcasters are fairly well confined within the limits of the 525-line picture standard set for them by the Federal Communications Commission. Thus any improvements in home picture quality must be made within those standards. Since no official standards have

(Continued on page 18)

## 'Theatre Tele a Vicious Cycle'; Fabian Feels It's RCA's Move Now

### Stromberg to Col.

Hollywood, July 19.

Hunt Stromberg has bowed out of independent production and has made a deal with Columbia to produce. His last United Artists release was "Too Late for Tears."

Number of films he'll do at Col. hasn't been determined.

## Rank's About-Face In Now Pointing For U. S. Market

London, July 19.

Effect of the tremendous U. S. grosses being piled up by "Hamlet," "Red Shoes" and "Quartet" are causing a radical revamping of J. Arthur Rank's production program for the coming year. With this trio of pix demonstrating that American revenues can be the answer to the red-link operations of British production, the top British filmmaker is lining up a slate which he believes will be particularly suitable for the American market.

Out of the 20-22 films which Rank will make in the next 12 months, the British producer now proposes to turn out 8-10 aimed specifically for Yank consumption. This plan represents a new twist in Rank's thinking since he has always contended that a British producer is on the wrong track when he produces specially for the international market.

Pact made with Noel Coward for at least two films in the next year is regarded as one step towards molding his product for the U. S. Coward has always been regarded as holding the key to successful

(Continued on page 55)

## WB Loses 50G Quitting Plans for 'Patriots'

Hollywood, July 19.

Sidney Kingsley's "The Patriots" has been relinquished by Warners after several attempts to whip it storywise. Studio is understood to be taking a \$50,000 loss.

WB paid Kingsley \$50,000 for the rights in 1947. Play opened on Broadway in 1943.

## National Boxoffice Survey

### Two Joneses ('Sorrowful' and 'Beach') Pace Field As Yen for Comedies Sparks Pix B.O.

Break in the weather in several key cities, along with the dating of suitably stout summer product, is giving the national boxoffice picture a brighter hue this session. The two Joneses, "Sorrowful Jones" (Par) and "Girl From Jones Beach" (WB), are neck-in-neck for top laurels, with the former making the best showing and "Jones Beach" racking up the greatest amount of coin, better than \$220,000.

Third place goes to "House of Strangers" (20th) which is making a better showing this stanza than in previous weeks. "Africa Screams" (UA), which did little before, apparently is chasing in on the public's yen for comedy. It is a strong fourth spot winner.

"Mighty Joe Young" (RKO), on basis of its smash openings during the week, is climbing up into fifth position its first week out. Sixth place is being taken by "Stratton Story" (M-G), boxoffice champ for weeks. "Fountainhead" (WB) is winding up seventh.

Whole string of runner-up pictures, all contributing to the improved biz tone, include "Big Steel" (RKO), "Champion" (UA), "Gunga Din" (RKO) (reissue), "Neptune's Daughter" (M-G), "Any Number

Can Play" (M-G), "Red Shoes" (EL) and "Edward, My Son" (M-G). Besides "Gunga Din," usually paired with "Lost Patrol" (RKO), another oldie, best reissues this round are "Dumbo," "Saludos Amigos" (RKO), "Wizard of Oz" (M-G) and "Lonesome Pline" (Par). All are doing real business.

Outstanding newcomers appear to be "Great Gatsby" (Par) and "Silver Lining" (WB). Latter, still big in fourth week at N. Y. Music Hall, is smooth in St. Louis. "Reign of Terror" (EL), another new entry, is okay in L. A. "You're My Everything" (20th) is doing nicely on its initial date in Pittsburgh, with best showing in town. "Lost Boundaries" (FC), continuing in great shape in N. Y., started strongly in Boston.

"Lady Gambles" (U), good in Cincinnati, is okay in Portland. "Home of Brave" (UA) teed off great in Seattle. "The Window" (RKO) shapes bright in Detroit and fairish in Seattle.

"Sand" (20th) is not showing in many keys currently but looks mild in L. A. "One False Step" (U) shapes nice in Pitt, trim in Philly and oke in San Francisco.

(Complete Boxoffice Reports on Pages 10-11.)

Difficulties of trying to shove through an ambitious program of theatre television are detailed by SI Fabian, whose Fox, Brooklyn, recently showed the Joe Walcott-Ezzard Charles championship bout on the big screen. Fabian, who is anxious to install permanent equipment in the Brooklyn flagship, claims "the whole thing is like chasing your own tail around."

"To meet the cost of equipment installation," the circuit op says, "you have to have some guarantee of large-screen programming that will draw. On the other hand, the manufacturers won't go ahead with a mass output of TV equipment unless they first receive a large bulk of orders. The net result is the exhibitor is afraid to order equipment without assurances of program supply and the manufacturer is afraid to make sets without those orders."

Fabian is convinced the big manufacturers should break the deadlock by seeing to it, through their TV networks, that a supply of programs is guaranteed. The exhibitors, themselves, he explained, have been stymied in their at-

(Continued on page 16)

## 6-Week Siesta; 20th's Backlog

Hollywood, July 19.

Twentieth-Fox will be shut down from Aug. 5-Sept. 12 for majority of studio employees to take vacations. Lot will have backlog of 20 pix when it closes for 39-day period.

Slowdown also coincides with Darryl Zanuck's absence on biz-vacah European trip.

### 20th's 7 for Roxy

Twentieth-Fox's large backlog of feature production, which resulted in a decision to slow down for six weeks at the studio, has also given the company a chance for the first

(Continued on page 16)

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DAILY VARIETY  
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# PIX PROFITS HOLD UP FOR FIRST TIME SINCE '46; SEE \$55,000,000 TOTAL NET

Film industry profits will hold their own during the present year for the first time since 1946, when the seven majors (all but United Artists) piled up a record net for all times. With half the year now over, current profits reports being aired by the majors and returns on grosses filed with the Securities & Exchange Commission have practically clinched the end of retreat. The '49 net is estimated at \$55,000,000, or the same amount scored by the companies in '48.

The brightening picture was topped by one more shade this week, when Metro turned in a report showing profits of \$5,160,773 for its first 40 weeks of fiscal '49, ended June 9. M-G continues to advance over last year, when its comparative net for the same period came to \$4,729,063. Gross revenues for the third quarter also showed a slight gain since Metro took in \$43,427,000 during the semester against \$43,356,000 in 1948's equivalent period.

With the half-way marker crossed, it now looks like all majors except Paramount and Warner Bros. will show from slight to important gains over their net last year. However, since Par, because of its tremendous profits in the postwar period have weighted the total net of the big seven, decline in its take is expected to hold overall profits to last year's figure.

**Metro and 20th Up**  
Leading the upbeat side are Metro and 20th-Fox. In its first quarter 20th came up with a net of \$3,017,736, which bettered the 1948 teooff of \$2,926,842. Company, moreover, showed a substantial improvement in grosses by hitting \$43,490,969 against \$40,316,174 in the previous year.

Remarkable rally is being featured by Universal after that company (Continued on page 20)

## U's Next Fiscal Year Will Benefit From Big Writeoffs on '48 Films

Under the peculiar effects of amortization tables, Universal is looking for banner profits during its next fiscal year which starts Oct. 1. By then it will have completed writing off big losses from a string of expensive weakies released last year. At the same time, U will show the profits from returns on some of its strong grossers of the current semester. Bulk of the negative costs on these films are currently being absorbed.

In staging a remarkable rally, U has demonstrated that grosses can be maintained while production expenses are drastically cut. Cost of present releases is about one-third that of previous postwar years while the revenues are holding their own. Several high-cost losers must be absorbed, such as the \$2,000,000 "You Gotta Stay Happy," but the great bulk of U's releases are now consistently showing a profit.

Film company amortization tables are such that a major suffers for several years absorbing the losses of a bad season. By the same token, profits are projected into the future, adding impetus from a good season to the next.

## St. John to Huddle in N.Y. On Campaign for 'True'

London, July 19.  
Earl St. John sails on the Mauretania Aug. 4 and is due in New York five days later with a print of the Two Cities technicolor musical, "Trotter True," which will be known as "The Gay Lady" in the U. S.

Picture will be distributed in the U. S. by Eagle Lion and St. John will discuss the sales campaign with Jock Lawrence and other Rank and Eagle Lion execs. He will be in New York for about one week.

The film stars Jean Kent and James Donald and was directed by Brian Desmond Hurst, from a novel by Caryl Brahms and S. J. Simon.

**Dore Schary Bedded by Flu**  
Hollywood, July 19.  
Dore Schary is bedded at home with flu.

## Junior Meggers Elect

### Worsley New Prexy

Hollywood, July 19.

Wallace Worsley has been elected president of the Junior Screen Directors Guild.

Other officers: Jesse Hibbs, vice-president; Jack Murphy, secretary; Bill Beaudine, Jr., treasurer.

## Play 'Em for Big Run 1st on B'way

Idea of booking a big pic in one Broadway house for an extended run prior to any other playdates is spreading among the companies. Cecil B. De Mille, producer of Paramount's "Samson and Delilah," has asked the company to book the epic for a solid year in a Broadway house. He thinks the pic should run on the mainstem for a long stretch before slotted to other houses.

Columbia is considering a similar plan for its "Jolson Sings Again." It is figured that a really extended Broadway run would build terrific word-of-mouth in the hinterlands.

## PAR REOPENING L. I. STUDIO FOR NEWSREEL

Paramount is breaking open the lock on the Astoria (Long Island) studios which the company shuttered some six months ago as a cost-saving device. Reopening of the big building has been ordered by the company because it has found the newsreel labs inadequate to handle entire eastern print processing and other servicing of film.

Reportedly, company instead will seek to sell the Paramount Newsreel Bldg. at 544 W. 43rd street, N. Y. Building has been offered for sale from time-to-time but no takers at the price were found. Newsreel unit, it is understood, would be moved to the Astoria locale once its present h.q. passes hands.

It is figured that by combining eastern print processing and newsreel lab work at Astoria, company will effect a substantial saving. Long Island studios were closed on orders of Y. Frank Freeman, production exec, who came east to axe overhead.

## Gary Cooper's Italo Novel for Clift's Pic

Hollywood, July 19.

Gary Cooper sold the film rights to "The Girl on the Via Flaminia," a novel by Alfred Hayes, to Leland Hayward and Anatole Litvak, who will use the property as a Montgomery Clift starrer.

Cooper, who paid \$40,000 for the tome, received \$50,000 from the purchasers plus an undisclosed profit percentage. One of the deal's stipulations provides that the picture must be made in Italy. Irwin Shaw is screenplaying for Hayward-Litvak.

### Cooper's Western Story

Gary Cooper has planked out a reported \$75,000 to buy the film rights to A. B. Guthrie's "The Way West," a novel of the frontier in the 1840's. Film actor has acquired the property as an indie film venture. He is permitted a series of his own pic under his deal with Warner Bros.

Novel which covers the adventures of a wagon train on the Oregon trail is a sequel to "The Big Sky," one of last year's best sellers. Book being published by Wm. Sloane Associates is set for fall release. Cooper bought the rights before the property could be offered to any of the major companies.

## LOTHAR WOLFF'S LEAVE

### TO DO ECA FILM CHORE

Lothar Wolff, associate producer of Film Classics' "Lost Boundaries," left for Paris last week to handle film production activities for the Economic Cooperation Administration. He'll be attached to the Office of the Special Representative.

Veepee and associate producer of Louis de Rochemont Associates since 1947, Wolff was granted a leave of absence by de Rochemont in order to take the ECA stint. Aside from his work on "Boundaries," he also participated in de Rochemont's educational film series, "The Earth and Its Peoples."

## Despite Co. Splitup Par Continuing To Slice Its Common

Regardless of the impending split by Paramount into two separate companies, Par is shoving along its policy of reducing the parent outfit's outstanding common stock. In the past 30 days, Par has picked up another 10,428 shares on the open market at an expenditure of \$210,000. Management's objective is to whittle outstanding holdings as much as possible before the Jan. 1 split deadline.

In the past two years, Par has laid out approximately \$200,000 to reduce common stock issue some 948,615 shares now in the treasury. That represents approximately one-seventh of the entire outstanding holdings.

During the same period, two other majors have been retiring preferred stocks via the buy-up route. Twentieth-Fox has acquired 2,600 shares of cumulative preferred and 100 shares of prior preferred. Company planked out \$101,000 during the 30-day stretch. It now holds 34,500 shares bought on the market.

In the same period, Universal has sopped up another 130 shares of its cumulative preferred issue. U has 2,250 shares stashed away for ultimate retirement.

## EXPECT BETTER BREAK ON FROZEN JAP COIN

Negotiations being pushed by the Motion Picture Export Assn. for a better break for Yank pix in Japan is being thrown into high this week by the arrival here of Charles Mayer, MPEA's manager in Japan. Mayer planes into New York today (Wed.) for a series of homeoffice confabs with Irving Maas, v.p. and general manager of the MPEA. He was summoned here by Maas who is currently furthering talks in Washington with high Army officials.

D.C. reps of the pix outfits and officials of the Motion Picture Assn. of America are asking the Army to ease restrictions on the investment of frozen yen in Japan. They also are demanding that part of future revenues be remitted in dollars to company h.o.s.

Mayer's arrival is believed to indicate that a compromise deal is close. Reportedly, Yank distibs will be allowed to use some of the iced coin for investments in the country. As matters now stand, companies receive the equivalent of print costs from the Army but no further rights.

## N. Y. to L. A.

Edward Arnold  
William Doll  
William Eythe  
Evelyn K. Kolemian  
Irving Lazar  
Abe Olman  
Harry Spears  
Leon Sritsky  
Michael Todd  
Richard Williams  
Joseph Zimanich

## So. Africa Waives Tax On 'The Secret Garden'

Hollywood, July 19.

"The Secret Garden" will be admitted into South Africa without payment of duty, according to word received here by Metro execs.

Film is being classed as educational. Such waiving of taxes by the South African government is rare.

## NEFC Wants D of J OK Before Teeoff

Charter of the National Exhibitors Film Co. will be given a preliminary o.o. by the Dept. of Justice before the plan to afford indie producers a \$10,000,000 bankroll is filed in Delaware or New York. With Robert L. Wright, former Govt. trust-buster, carefully drafting the corporation papers and by-laws, it is not expected that the D.o.J. will raise any serious hurdle. In a first official step, NEFC has filed papers in Albany to insure first-call on the name of the org.

Working with Wright on the charter is Schwartz & Frohlich, as well as a number of exhib attorneys. Legalties will submit the charter to NEFC's exec committee at a meeting tentatively set for Aug. 2 at the Waldorf-Astoria, N. Y. If the greenlight is given at that huddle, papers will be filed immediately thereafter.

No approval from the Government will be sought. By giving the D.o.J. a look-see, possibility of that department bringing a criminal anti-trust action later is negated. In legal language, the prelim survey proves a lack of criminal intent. However, the move does not bar a civil anti-trust action should the D.o.J. become convinced that monopolistic practices are being pushed.

Neither the Schine nor Griffith circuits, both of which are pledged to back NEFC, require special Government permission, although court decrees govern their operations. Their participation will undoubtedly lead to a more careful inspection of the NEFC by officials.

Formation of the company was recently announced with top circuit ops supporting it as a way of greasing the indie production wheels in Hollywood. Si Fabian, head of the Fabian circuit, is serving as president, and Sam Pinanski, New England exhib, as board chairman.

## Kane Making Two For EL, One for 20th-Fox

Hollywood, July 19.

"Indictment" will be the first production Bob Kane will make under the banner of his recently-formed Robert T. Kane Pictures Co. Film is one of two he does under a commitment to Eagle Lion. Al Werker directs, with writing credits going to Alvin Josephy and Paul Schiller.

Kane's second for EL will be "The Swindler," story about the Secret Service scripted by W. T. Brannon. Kane's third film, not yet decided upon, will be made for 20th-Fox release.

## L. A. to N. Y.

Keefe Brasselle  
Valentine Davies  
Oliver H. P. Garrett  
Pat Knight  
Harriet Nelson  
George Nichols  
Michael O'Shea  
Ernest Pascal  
Harold Peary  
H. Allen Smith  
Harry Stern  
Cornel Wilde  
John C. Wilson  
Meredith Willson

## Europe to N. Y.

Walter Abel  
S. N. Behrman  
Robert Breen  
Wilva Davis  
Ruth Ford  
Nedda Harrigan  
Jed Harris  
Joshua Logan  
Aline MacMahon  
George Minter  
Seymour Peyser  
Will Sparks  
Elizabeth Winston

## McCloy Eases Yank Fears On German Quota

Washington, July 19.

Fears that the American film industry would run into a new quota headache in western Germany have been dissipated by reassurance from John J. McCloy, high commissioner of the U. S. zone of occupation. McCloy wired Eric Johnston, prez of the Motion Picture Assn. of America, that the U. S. Military Government was opposed to any such quota system. He said it could never be approved by the Joint Export-Import Agency, since the American directors of the agency would vote against it.

Last week Johnston aimed a protest against the plan in messages to McCloy and Secretary of State Dean Acheson. He asserted, in part:

"A film quota would be a negation of America's national policies and traditions, and would not help the revival of the German motion picture industry. If we now sanction film quotas for western Germany, we would be abandoning these principles, and instead we would be endorsing a policy of restriction and suppression, which is plunging world recovery. Good pictures are made where there is competition and not where there is artificial protection."

Request for the quota originated with German film producers, who claimed that they need such a quota to obtain a larger share of their domestic market.

## Talent Guilds' Tax Pitch 'Little Hope' Now, Mebbe in Future

Hollywood, July 19.

Lee Bowman and Richard Carlson, who represented the Screen Actors Guild at the House Ways and Means Committee hearings on a tax plan to allocate levies of individuals whose incomes vary annually, returned to Hollywood with little hope that the plan would be enacted this year. Bowman declared that the plan is regarded as preferential legislation for the high income groups, but expected results in this direction as part of a long-range program.

Bowman, Carlson along with Thomas Tarleau, former tax-official under President Roosevelt who has been working on the plan for SAG, American Federation of Radio Actors and Actors Equity Association, proposed that taxes be based on a four-year period. Tax on average earnings would be paid annually, and at the end of that period Government would refund the difference or the individual would pay on the excess. Plan is similar to that in effect for corporations.

AFA was represented by James Melton. Carlson and Bowman will report on the House Committee hearings to the SAG Board Monday (25).

## SHEAFFER'S U BLOCK BUY

Washington, July 19.

Daniel M. Sheaffer, Universal director, has bought a 1,000-share block of U's common stock. Sheaffer's purchase has upped his holdings to 2,007 shares.

## N. Y. to Europe

Harold Boxall  
Greta Garbo  
Filippo del Giudice  
Irene Hilda  
Constance Hope  
Dorle Jarmel  
Norah Kaye  
Moe Kerman  
Joseph H. Seidelman  
Robert E. Sherwood  
Dario Soria  
Johannes Steel  
Isaac Stern  
Walter Williams  
Lothar Wolff

## CAR SICK

Henry Morgan



# JOIN H'WOOD AND SEE THE WORLD

## U and Metro Name Heads of Their Own Indie Distribution in Germany

Rush among majors was on this week to swing into German operations independent of the Motion Picture Export Assn., which has channelled Yank pix biz in that country since the war's end. With the eight companies priming for a Jan. 1 deadline, several of the companies have already named German managers while the balance, will move within a few weeks. Al Szekler has been tapped for the top German spot by Universal and F.W.N. Beckett by Metro.

Network of three-to-four branch offices is planned by all the majors. Main headquarters will be located for each in Frankfurt-on-Main since that city houses the Army's German command. To keep the required investment of dollars at a minimum, the companies are hiring all-German staffs aside from the top-kick spot. German personnel, of course, will be paid in frozen marks.

Meanwhile, the companies are continuing talks with officials of the Economic Cooperation Administration in up-to-now fruitless negotiations for a bigger allowance on pix distributed in the occupied country. ECA currently grants dollars only to the extent of paying print costs. Foreign dept. execs are insisting that the sum be upped, with the argument that the present ECA stance has resulted in dollar losses for the companies.

Avallanche of plans for prompt entry into Germany Jan. 1 indicates that the companies have definitely dropped their threat to

(Continued on page 16)

## Joe Seidelman's Quickie To London on U's Pileup Of Frozen British Coin

Joseph H. Seidelman, Universal's foreign dept. chief, planes for Britain this weekend on a quickie trip which may lead U into production activities in the United Kingdom. Seidelman will huddle with J. Arthur Rank, top British filmmaker, who has close distribution ties with U, on the problem of the company's heavy accumulation of frozen pounds. U's biggie will study all the angles in utilizing the blocked currency, one of which solutions could be a launching into the production field.

Seidelman's trip is also a follow-through on the visit made last week to the U. S. by John Davis, Rank's chief aide. Davis, after hitting Canada, flew to N. Y. for talks with Nate Blumberg, U's prez, on the performance of British pix in America.

One of the facets of the Rank-Universal distribution agreement is the possibility of offsetting earnings of British films in the U. S. against that of U's product in England. With several other companies making deals of the same genre, it is thought likely that Seidelman will pop the question as a way of holding frozen pounds to a minimum.

Reportedly, question of joint production activities by Rank and U will also be discussed. British producer has made several on those lines with RKO but none with Universal.

Meanwhile, Seidelman's No. 1 aide, Al Daff, returns to New York next week from a one-month flying visit to Australia with his wife. Daff's trek Down Under was mainly a vacation since he and his wife come from Melbourne. However, understood he looked into the Aussie currency situation while there. Daff first met Seidelman in Europe in June before clipping to Aussie.

## Applestone to Singapore

Hollywood, July 19.

Leon Applestone, Metro's newly named Singapore manager, has been named from the Coast to take up his new h.q. Applestone was 16th manager in the Philippines for the past three years.

He is taking the post in British Malaya vacated by Tom Farrell.

## Writers Win Piracy Suit From Lewton, RKO

Los Angeles, July 19.

California Supreme Court has awarded \$25,000 damages to Samuel R. Golding and Norbert Faulkner in their suit against RKO and producer Val Lewton in connection with "Ghost Ship," which writers claimed was lifted from their play, "The Man and His Shadow."

In making its findings, the court also set a pattern for defining protectable literary property, listing as protectable: the entire plot, central dramatic situation, unique dialog, novel sequences, and a certain combination of otherwise hackneyed elements. Writers had earlier won a jury verdict in a lower court. They had charged that the studio used the "dramatic core" of their play as basis for the film.

## Arnall-Johnston In D. C. Meet On Mutual Problems

Washington, July 19.

Prexy Ellis Arnall and general counsel Robert J. Rubin of the Society of Independent Motion Picture Producers met for several hours today (Tues.) with prexy Eric Johnston and Joyce O'Hara of the Motion Picture Assn. of America to discuss mutual problems of the major and indie filmmakers. Both domestic and foreign questions were covered. Meeting was the second powwow of SIMPP and MPPAA in the past few weeks.

Tomorrow (Wed.) Arnall testifies before a House Judiciary subcommittee on anti-trust matters. Arnall's statement will include his charges that the Anglo-American Film Council is a violation of the Webb-Pomeroy Act. The former governor of Georgia will be in D.C. for a week or so, during which he expects to call on President Truman, visit the State Department and chat with politicians. Rubin will remain here for several days.

## EL AND SOPEG SIGN A ONE-YEAR CONTRACT

Inking of a one-year contract between Eagle Lion and the Screen Office & Professional Employees Guild covering office and professional workers employed at the company's New York exchange was jointly announced Monday (18). Agreement establishes a job classification system, minimum salaries, and recognition of the union as sole bargaining agent.

Meanwhile, SOPEG and the Screen Publicists Guild are continuing their battle to secure renewal and improvements in contracts with eight other film companies as well as National Screen Service. Pacts with these firms all expired last September. SPG last week withdrew all former proposals for an industry contract in order to present new demands.

## Meadow's Indie Prod.

Noel Meadow, foreign film distributor, plans to get his initial indie production rolling in New York by end September. Film would be turned out independent of Vog Film, distrib in which he's also interested.

Vog firm recently set an American distribution deal with Eagle Lion for its French import, "Deedee," and same outfit is negotiating with another major whereby "Manon" would be handled throughout the U. S.

## 40 FILMS TO BE LENSED ABROAD

Hollywood film producers, in face of continued restrictions on remittance of foreign earnings, will spread their filmmaking activities across the globe during the next year to an extent never before equalled. At least 40 films are scheduled for lensing outside the U. S., with the Big 5 alone contributing 29 of these.

Emphasis on production abroad is based, of course, on the fact that practically all American companies or indie producers now have considerable amounts of money frozen in foreign countries. Putting this coin into film work is one of the few methods of recouping open to the Yanks, since it provides work for native crews. In addition, the U. S. producers have taken this opportunity to shoot their films against authentic backgrounds. Fact that many film execs are now abroad or plan trips within the next few weeks indicates they might go in for foreign production even more heavily than now anticipated.

Production overseas is being carried out in the face of consistent gripes from the Hollywood labor unions and talent guilds. They claim the foreign-made films cut drastically into their take-home pay, since it means the majors will be making less films in this country. Twentieth production veepee Darryl F. Zanuck, in answer to this, claimed every picture scheduled by his company abroad was over and above the normal Hollywood output.

Motion Picture Assn. of America prez Eric Johnston attempted (Continued on page 20)

## See Freeman More In on Par Distrib

Hollywood, July 19.

Further indications are apparent that Y. Frank Freeman, Paramount studio exec, will play a big role in distribution matters when Par divides into two on Jan. 1. Freeman, it is reliably reported, heads east next week to participate in sales meets set for the h.o. by Alfred W. Schwalberg, Par's distribution veepee. Understood that Freeman has been actively advising the sales staff on matters of policy.

Attending the N. Y. confab will be all division managers of the company. Gordon Lightstone, head of the Canadian sector, will also show up. Policy for booking balance of Par's releases for the year will be fixed.

Up for discussion also will be the question of how to deal with Par's theatre partners, once the ties have been broken.

## FC Claims Inability To OK Film Salesmen Terms

Despite heavy pressure from the Colosseum of Motion Picture Salesmen of America, Film Classics is not in a position at present to grant the union's contract demands in view of the company's economic condition. FC's attitude was revealed this week by its assistant general sales manager, Jules K. Chapman.

The union, it's understood, is asking FC to ink an agreement whose wage and working conditions are exactly the same as the pact signed by the majors. Company has held two meetings with the Colosseum in the past and expects to resume talks in September when it anticipates its financial position will be improved.

Colosseum was named exclusive bargaining agent for FC salesmen following a National Labor Relations Board election in which the union was selected in a 44-1 vote. According to union attorney David Bezner, the organization has negotiated agreements for salesmen with all majors with the exception of FC.

## Gael Sullivan's (TOA) Film Festival Plan to Hypo B.O. With 20 Big Pix; Exhibs Like It, Distribs May Balk

### Flacks, IA Go to NLRB On Jurisdiction Beef

Hollywood, July 19.

Briefs bearing on the jurisdictional battle between the Screen Publicists Guild and the IATSE will be submitted July 27 and sent to Washington for the National Labor Relations Board to determine whether there will be an industry-wide election or one limited to the majors. SPG wants the industry-wide vote to determine bargaining representation.

Hearings before local NLRB wound up last week with number of independent producers called to testify as to whether their business is inter-state or intra-state.

## Hughes' RKO Post Insures Production Line

Ned E. Depinet, RKO's prez, returned this week from a series of Coast meetings enthused over the assumption of direct production supervision by Howard Hughes, company's controlling stockholder, and the resultant brightening in the outfit's prospects. Depinet believes that RKO's uncertainties so far as the studio end is concerned have now ended.

On that score, company topper now declares that RKO has a full year's production program lined up under Hughes' leadership. Not only does this program consist of a substantial number of pix from bigtime indies such as Samuel Goldwyn and Walt Disney, Depinet says, but also an ample number of pix slated to be turned out on the RKO lot during the coming 12 months.

Voluntary assumption of responsibility by Hughes and the resulting designation as studio chief by RKO's board has hoisted morale of studio execs to a peak, according to Depinet. (Depinet was apparently referring to upsetting effect of a raft of rumors that a new production chief would be brought in from the outside to take over supervision of the lot.)

Since Hughes' first love has always been filmmaking, regardless of his \$200,000,000 interest in Hughes Tool Co., Depinet believes the tycoon's enthusiasm will lead to a steady turnout of strong b.o. entries. Moreover, most serious threat facing the company in the (Continued on page 20)

## MULVEY BACK AFTER QUICKIE TO BRITAIN

James A. Mulvey, prez of Samuel Goldwyn productions, planned back to New York early this week after a short visit to England. Mulvey's hurried trip to Britain was aimed at studying the frozen currency situation with an eye towards making some disposition of Goldwyn's extensive accumulation of keed coin.

Goldwyn topper also checked on bookings and b.o. take of his unit's pix.

### DRESNER'S GREENLAND PIC

Filming of the Boston Greenland expedition, which left Friday (15) on a seismological and geographical survey of Greenland, will be under the supervision of Bernie Dresner. Dresner, a former Army combat cameraman, has had previous experience in the Arctic.

He also had a hand in the New York filming of Universal's "Naked City" and Eagle Lion's "Close Up."

Sweeping plan for a national film festival proposed by Gael Sullivan, executive director of Theatre Owners of America, this week has virtually won half the battle in exhibitor acceptance but will have tough sledding to cop the nod from distrib. That's the immediate reaction of industry execs in the wake of Sullivan's project mailed to 600 key exhibs and execs this week. TOAer has gotten the okay from a number of top circuit ops, but has yet to approach major company execs.

Stressing that he is acting as an individual rather than a rep for TOA, Sullivan has asked the industry to join in an October festival as a way of "exploitation on an heroic scale." To carry out his dramatic six-point program, Sullivan is asking for a coordinating committee consisting of Eric Johnston, head of the Motion Picture Assn. of America; Ellis Arnall, prez Society of Independent Motion Picture Producers; Max Youngstein, Paramount ad-pub chief who heads Associated Motion Picture Advertisers; Abe Montague, Columbia distribution veepee; William F. Rodgers and Andrew W. Smith, Jr., ditto for Metro and 20th-Fox; Ted Gamble, TOA board chairman; Abram F. Myers, board chairman of National Allied; and Rotus Harvey, prez of Pacific Coast Conference of Independent Theatre Owners.

Each of the Big Five, Sullivan (Continued on page 20)

## 'Metro Wanted Reagan So We Created Post For Him,' Says Sales V.P.

Charles M. Reagan, former Paramount distribution chief who has been named to Metro's sales cabinet, has joined M-G "without any specific duties," according to William F. Rodgers, Metro distribution veepee. Answering trade speculation on what particular spot Reagan will fill, Rodgers said: "The job was made for him because we wanted him so much. I can think of no greater compliment to pay to the man."

Former Paramount will be "a general associate on our executive staff as Rodgers describes it. Indications are he will serve as a trouble-shooter with a roving assignment."

"When I heard that Charles Reagan's services were available, it didn't take me long to speak to him," Rodgers said. "For a little while, he played a little hard-to-get. I'm only sorry he didn't come to us many years ago."

A vet of 29 years with Paramount, Reagan moved into Metro's h.o. Monday (18). After resigning from Par some four months ago, he was reported active in seeking to take over a number of Paramount theatres. Understood the deal covering the Hunter Perry chain fell through over the difficulties in securing outside financing.

## Joe Moskowitz Abroad To Meet Zanuck, Skouras

Joseph H. Moskowitz, 20th-Fox veepee and eastern studio rep, sails for Europe July 28 aboard the Queen Mary for an extended business trip. He described the junket as a periodic survey and said he has not decided yet how long he will be away.

Moskowitz will stop off first in England and then go to France and Italy. He plans to huddle with 20th production veepee Darryl F. Zanuck, who flew to Europe several weeks ago, and may also see 20th prez Spyros P. Skouras. Latter has been abroad since the beginning of June and is now expected back at the homeoffice about the first week in August.

# Top O' the Morning

(SONGS)

Paramount release of Robert L. Welch production. Stars Bing Crosby, Ann Blythe, Barry Fitzgerald. Features Hume Cronyn, Eileen Crowe, John McIntire. Directed by David Miller. Screenplay by M. Cline, Edward D. Galt, and John L. Landon. Songs by John Burke, James Van Heusen, and Edgar Allan. Editor, Arthur Schmidt. Tradehouse N.Y. July 14, 49. Running time, 98 MINS.

|                    |                        |
|--------------------|------------------------|
| Joe Mulcaugh       | John Crosby            |
| Conn McNaughton    | Ann Blythe             |
| Officer McNaughton | Barry Fitzgerald       |
| Blanche Devine     | John McIntire          |
| Hiddy O'Devlin     | Eileen Crowe           |
| Inspector Fallon   | John Burke             |
| Cormac Gillespie   | Tudor Owen             |
| Seamus O'Neill     | Morgan Farley          |
| Edwin Livesley     | John Edridge           |
| F. L. Larkin       | John Costello          |
| Lowdell            | Dick Ryan              |
| Village Gossip     | Bernard Cautley        |
| Clark O'Ryan       | Connelly, John O'Brien |
| Boys               | Gus Taitton            |
| Caretaker          | Mary Field             |
| Maid               |                        |

Bing Crosby, after two lush Technicolor musicals, has been handed a light, frothy, and moderately budgeted picture by Paramount to cavort in, which should put him once more at the top of that studio's breadwinning list. With one of the most original story ideas to hit the screen in some time, producer Robert L. Welch has parlayed Crosby's unique talents, a fine cast and winsome music into a charmingly comedic excursion that will pay off as a sock entry in all situations.

Playing his usual blithe role, Crosby is cast as an investigator for a Wall Street insurance house, sent to Ireland to ferret out the criminal who made off with the Blarney Stone for some obviously nefarious purpose. On that breezy but novel idea, scripters Edmund Beloin and Richard Breen have woven a tale that's full of blarney itself but one that skips along at a lively pace. Film, exuding a warm cheerfulness full of Irish humor, never takes itself too seriously and therein lies most of its charm.

Under David Miller's light-handed direction, Crosby and the rest of the cast fall right into the spirit of the story. Groaner, despite his having to play to a gal (Ann Blythe) who is so obviously younger, is socko. His easy way with a quip, combined with his fine crooning of some old Irish tunes and a couple of new ones, is solid showmanship. Miss Blythe is vacuously pretty and appealing as the colleen who makes his investigating duties worthwhile. Top honors go also to Barry Fitzgerald as the local constable who, playing in his own backyard with a role that's tailored for him, shows better than he has since "Going My Way."

Story has a slight touch of fantasy but that never gets in the way of the plot or the fun-making. Theft of the stone is the biggest thing that's ever happened in the small Irish village and Fitzgerald, as the local constable, thinks he has his big chance to make good. With tourists clamoring for its discovery, though, the district officers send him back to his own office until Harry arrives and takes over. Latter becomes enmeshed immediately in the villagers' superstitions and old wives' tales but works out a rise with them that finally nabs the criminal and restores the stone to its rightful place in the castle wall.

Script is loaded with some rich Gaelic philosophy which may not be authentic but sounds good coming from the cast. Besides Fitzgerald, most of it comes from Hume Cronyn as the constable's slightly adulating assistant. He too shows fine thespian ability and the other supporting players chime in. Eileen Crowe, as the widowed old lady who keeps the villagers' superstitions at a high pitch with her predictions, is excellent, and John McIntire is sufficiently businesslike as the district officer. Nice bit of thespian is also turned in by moppet Jimmy Hunt who helps Crosby capture the thief.

Johnny Burke and James Van Heusen have clefted two bright new tunes for the film, both of which, with Crosby to introduce them, should get plenty of play. "You're in Love with Someone," a ballad, has the edge, but the other, "Top O' the Morning," has the lift that Crosby fans go for. Croner also gets a chance to dispense a round of traditional Irish airs, ranging from "Irish Eyes" to the lesser-known but more sprightly variety. Dances, staged by Eddie Prinz, are confined to some folk-tapping but they too add to the picture's jaunty atmosphere.

Since practically all the action takes place in and around the village, there was no need for expensive sets. Welch has wisely chosen backgrounds to fit the picture. Lionel Landon's camera supervision is good, as is Arthur Schmidt's editing job.

Stal.

Grazz Film (Vienna) working on three new pix: "Premium On Death," directed by Curt Jurgens; "A Shot Through the Window," directed by Siegfried Breuer, and a musical, "Around the Woerther Lake," by Fritz Antel.

# Task Force

(COLOR)

Warner Bros. release of Jerry Wald production. Stars Gary Cooper, features Jane Wyatt, Wayne Morris, Walter Brennan. Written and directed by Delmer Daves. Camera, Robert Burke and John M. Cline. Editor, Alan Crossland, Jr.; special effects, Roy Davidson, Edwin DuPar; score, Frank Newman. Tradehouse N.Y. July 14, 49. Running time, 116 MINS.

|                    |                         |
|--------------------|-------------------------|
| Walter Brennan     | Gary Cooper             |
| Wayne Morris       | Jane Wyatt              |
| Delmer Daves       | Robert Burke            |
| John M. Cline      | Alan Crossland, Jr.     |
| Roy Davidson       | Edwin DuPar             |
| Frank Newman       | Tradehouse N.Y.         |
| July 14, 49        | Running time, 116 MINS. |
| Joe Mulcaugh       | John Crosby             |
| Conn McNaughton    | Ann Blythe              |
| Officer McNaughton | Barry Fitzgerald        |
| Blanche Devine     | John McIntire           |
| Hiddy O'Devlin     | Eileen Crowe            |
| Inspector Fallon   | John Burke              |
| Cormac Gillespie   | Tudor Owen              |
| Seamus O'Neill     | Morgan Farley           |
| Edwin Livesley     | John Edridge            |
| F. L. Larkin       | John Costello           |
| Lowdell            | Dick Ryan               |
| Village Gossip     | Bernard Cautley         |
| Clark O'Ryan       | Connelly, John O'Brien  |
| Boys               | Gus Taitton             |
| Caretaker          | Mary Field              |
| Maid               |                         |

Warner is seeking to rekindle a wartime interest in a war-themed story via "Task Force," and it's going to be touch-and-go. Starring Gary Cooper, "Task Force" glorifies the birth and development of the American aircraft carrier, up to the part it played in the last war. It is a yarn that seems dated for these times.

Producer Jerry Wald has assembled a workman-like cast and a production that hasn't spared the costs. The script and direction are by Delmer Daves, which give the pic respect and dignity.

This is a story about a handful of naval air heroes who, in the early '20s, seek to assert naval air power but are stymied for years by Washington politics and navy protocol. Eventually, through the aircraft carrier, they're able to whip the rubber-stamp admirals by proving themselves in the Pacific during World War II. It is another in the series of pictures glorifying martyrdom for American military democracy, but, unfortunately, with a lesser interest.

"Task Force" is cliched in its story line, and the picture's old-hat quality only emphasizes that factor. While basically the yarn of the carrier's development, with stress on the value of naval air power, it is also punctuated with romance, personal sacrifice and the good old navy hooray. The basic symbol of the handful of navy heroes who fought for the carrier is represented by Gary Cooper. As a junior air officer, he is shown landing his navy blimp on the perilous 65-foot deck of a converted collier called the Langley—the first carrier. Then follows his desk-flying, after he had been too outspoken for the carrier, followed, several years later, with his transfer to the Saratoga. When he continues to press for navy air supremacy, he incurs further disfavor and fails to land a promotion to commander. And that's the way it goes—until Pearl Harbor. The carrier's prominence in the Pacific tells the final story.

Cooper is forthright as the naval hero, and Jane Wyatt is properly sacrificing as his wife. Wayne Morris is getting to be a little too mature for these junior-officer things, while Walter Brennan has had a lot of practice at being irascible, this time as a lieutenant commander. Jack Holt is impressive in a bit as the admiral.

"Task Force" has been photographed skillfully, in Technicolor, and the aircraft carrier's battles with the Kamikazis are especially eye-filling. The Kamikazis? Yes, it does seem like such a long time ago.

Kahn.

# Love Happy

(SONGS)

United Artists release of Lester Cowan (Mary Pickford) production. Stars Mary Pickford, Ilona Massey, Vera Ellen, Marion Hutton. Features Raymond Burr, Melville Cooper, Leonid Kinskey, Eric Blore, Bruce Gordon. Directed by David Miller. Screenplay, Frank Tashlin and Mae Benoit, based on story by Harpo Marx. Songs, Ann Ronell; camera, William C. Mellor; dances, Billy Daniel; editing, Basil W. Angel and Al Joseph; special effects, Howard Tridand. Tradehouse N.Y. July 15, 49. Running time, 91 MINS.

|                              |                 |
|------------------------------|-----------------|
| Sam Grunin                   | Groucho Marx    |
| Himself                      | Harpo Marx      |
| Faustino the Great           | Chico Marx      |
| Ilona Massey                 | Ilona Massey    |
| Maggie                       | Vera Ellen      |
| Bunny                        | Marion Hutton   |
| Extra-curricular drag of the | Melville Cooper |
| Mr. Lyons                    | Leonid Kinskey  |
| Grunin's Asst.               | Eric Blore      |

It is unfortunate that one of the infrequent appearances of the Marx Bros. could not have been accompanied by a more worthy comedy than Lester Cowan's production, "Love Happy." But it is a film that has wide possibilities for exploitation. This, along with the still-potential drag of the Marxes, will be the pic's main boxoffice lure.

To state that the Marxes are still a very funny trio is cliché. Groucho and Harpo still smash home with their ridiculous, belly-laugh humor in this story that, with a casual telling, might indicate here is one right up the alley for the Marxes. But the components have been put

# Miniature Reviews

"Top O' the Morning"

(Songs) (Par). Bing Crosby, Ann Blythe, Barry Fitzgerald in sock filmization for top b. o. "Task Force" (Color) (WB). Gary Cooper helps launch the first aircraft carrier; will need strong selling because of theme's datedness.

"Love Happy" (UA - Cowan) (Songs). Marx Bros. in rollicking, exploitable comedy. But sure needs the Marxes.

"Red Light" (UA). Attempt at combining meller and the religious which misses.

"Johnny Stool Pigeon" (U). Action pic based upon narcotics smuggling; average grosser.

"The Great Dan Patch" (Songs) (UA). Homespun drama based on career of the great pacer. Okay for nabs. "Trail of the Mounties" (SG). Below-average dueler running less than 45 minutes. "Ringside" (SG). Okay actioner for supporting brackets.

together with nothing more for an excuse than the mere presence of the fun-provoking freem. Ordinarily this might seem enough—as it has in the past—but "Love Happy" flounders badly, abetted by some poor supporting performances and a trite script.

The story, such as it is, deals with a chase for a priceless necklace. Involved are a private eye (Groucho Marx), a blonde Continental who would stop at nothing to get the gems (Ilona Massey), a mule klepto (Harpo Marx), and a variety of others, including a shoe-stringing musicomedie troupe who Harpo feeds from his daily excursions to a nearby grocer. Interwoven are a couple of songs written by producer Cowan's wife, Ann Ronell, and each—"Love Happy" and "Willow Weep for Me"—serves adequately for atmospheric purposes.

The major portion of the film is centered around Harpo Marx and there are a number of his pantomimic scenes that are typically in the Harpo idiom. And some of it too obviously contrived but plenty laugh-provoking.

Miss Massey—who sings nary a note—is the foil for the brothers. Others who are little more than walk-ons are Vera Ellen (who, however, gives some indication of her dancing ability), Paul Valentine (unimpressive as the producer), Marion Hutton (who sings the pic's tunes), Melville Cooper, Leon Belasco and Eric Blore.

There is a Times Square chase involving Harpo and Groucho, in which Harpo is pursued along rooftops, through blinking electric-light advertising signs, that gets its share of laughs. It's in situations like this that the Marx Bros. can get away with almost anything. But it's about time they got a little more help from the scripts.

Kahn.

# Red Light

United Artists release of Roy Del Ruth production, directed by Del Ruth. Stars George Raft, Virginia Mayo; features Gene Lockhart, Barton MacLane, Raymond Burr. Screenplay, George Callahan; camera, Fred Glendon; editor, Richard Heims; music, Dimitri Tiomkin. Previewed July 13, 49. Running time, 83 MINS.

|                 |                  |
|-----------------|------------------|
| John Tormo      | George Raft      |
| Carla Novak     | Virginia Mayo    |
| Nick Cherney    | Raymond Burr     |
| Warner Hazard   | Gene Lockhart    |
| Jackie Cooper   | Barton MacLane   |
| Ryan            | Bill Phillips    |
| Jean Torno      | Arthur Franz     |
| Rocky           | Henry Morgan     |
| Public          | Billie Miller    |
| Trina           | Movita Casteneda |
| Father Redmond  | Arthur Shields   |
| Ben Appleton    | Edwin Max        |
| Waitress        | Claire Carleton  |
| Stoner          | Robert Espinosa  |
| Mizuel          | Solead Jimenez   |
| Public's Mother | Ed Gargan        |
| Truck Driver    |                  |

Attempted parody of the melodramatic and the religious in Roy Del Ruth's "Red Light" misfires because of maudlin treatment and an unconvincing plot structure. This George Raft starrer hides the germ of a fresh idea which the film itself converts into hard-to-believe and too-often slack stuff. Extra-curricular drag of the pic's title aided by Raft's name will find tough going to overcome poor word-of-mouth.

There is little jelling of the film's tandem pull. Meller aspects are suspenseful and attention-holding but no wise strong enough to overcome a tedious and trite treatment of the religious theme. Platitudes are mouthed; bibles read; and attempts made to reform a hard guy. They only add ho-hum and embarrassment to the story. Background music, with its banal sermonizing of "Ave Maria" when it intends to help.

In Raft's frenzied hunt for a missing hotel bible lies the pic's strongest pull. Testament purveyor holds the key to the identity of the murderer of Raft's brother, a priest whose last words

to Raft were, "Look in the Bible." Playing the part of a hard-bitten truck owner, Raft refuses to go to the police, insisting on making revenge his personal project. His chase of the murderer packs dramatic excitement.

Unfortunately, religious theme insistently obtrudes itself into the proceedings. Raft is urged by his priest; the police, and his girl (Virginia Mayo) to forgive and let the law take on the job. In the end, he comes across the bible only to find that his brother had underlined the "Thou Shalt Not Kill" passage. Coincidentally, the murderer is revealed, meeting a miraculous death via accidental electrocution.

Raft is his strong, grim self as the man of revenge on the lone-wolf prow. He plays this role well enough but is wooden and remote when the script calls on him to read a passage from the Testament and display remorse and conversion. That lack in thespian robes the pic of its last chance to redeem itself.

Miss Mayo amply meets the script's light demands. As Raft's aide and a later victim of the murderer, Gene Lockhart's performance is the best of the lot. Lockhart gets across the terror and frustration of a victim wildly dodging his nemesis. Raymond Burr's dark and menacing killer is another excellent performance, soundly done. All other roles are well handled.

Del Ruth's direction suffers from the same mottling of the two themes as the pic itself. His meller megging is taut and fast but muffs on the religious. Production values show no stinting to meet the yarn's requirements.

Wit.

# Johnny Stool Pigeon

Universal release of Aaron Rosenberg production. Stars Howard Duff, Shelley Winters, Dan Duryea, Ted McKelley, William Castle. Screenplay, Robert L. Richards, from story by Henry Jordan; camera, Klaus Geraman; editor, Ted McKelley; music, Milton Schwarzwald. Tradehouse N.Y. July 11, 49. Running time, 76 MINS.

|              |                 |
|--------------|-----------------|
| Terry        | Howard Duff     |
| Johnny Evans | Shelley Winters |
| John Hyatt   | Dan Duryea      |
| Sam Harrison | Anthony Curtis  |
| Frankie      | John McIntire   |
| McKendless   | Leif Erikson    |
| Charlie      | Red Kelly       |
| Benson       | Hugh Rely       |
|              | Wally Maher     |

Built around a Federal agent's efforts to smash a narcotics ring, "Johnny Stool Pigeon" is a brisk meller that will satisfy the action situations. Picture is somewhat similar to other films dealing with Government law enforcement branches, but the resemblance is largely offset by a novel story treatment.

Hot on the trail of a dope smuggling syndicate, agent Howard Duff secures convict Dan Duryea's release from jail in return for the latter's aid in leading him to the higher-ups' lair. Scent leads to Vancouver then to an Arizona dude ranch. Duo receives help from an unexpected quarter when Shelley Winters, moll of smuggler Barry Kelley, falls for Duff.

Gangster Anthony Curtis gets wise to Duff's identity, but in a pre-climax scene Duryea saves the agent's life by drilling the crook in the nick of time. Tipped off by Miss Winters, Federal authorities swoop in to round up the ring in a spirited finale.

Duff is credible as the undercover Govt. man. Part likely was a snap for him inasmuch as he previously handled a similar stint in Universal's current release, "Illegal Entry." Miss Winters portrays the moll with an air of realism, while Duryea is effective as the con who turned informer. Curtis, Kelley and John McIntire top a good supporting cast.

Aaron Rosenberg has mounted the entry with ample production values in keeping with the nature of the yarn. William C. Duff's direction gives the footage a speedy pace. Camerawork of Maury Gertsman is praiseworthy. Other technical credits measure up. Giltb.

# The Great Dan Patch

(SONGS)

Hollywood, July 15. United Artists release of W. R. Frank production, produced by John R. Frank. Screenplay, by John R. Frank. Footage, by John R. Frank. Dennis O'Keefe, Gail Russell, Ruth War-Hull, John Hoot. Features Hume Cronyn, Eileen Crowe. Directed by Joe Newman. Camera, Gilbert Warrington; editor, Fred W. Foster; songs, Footage, Alex. Lavin. Running time, 92 MINS.

|                     |                  |
|---------------------|------------------|
| Ben Lathrop         | Dennis O'Keefe   |
| Ruth Treadwell      | Gail Russell     |
| Charlotte Greenwood | Ruth War-Hull    |
| John Hoot           | Hume Cronyn      |
| Ben Lathrop         | Eileen Crowe     |
| Voodoo              | Arthur Hunnicutt |
| Rud Ransome         | Harry Lawler     |

"The Great Dan Patch" is a picture that will please lovers of harness racing and proud horseflesh. Based on the career of Dan Patch, to most still the greatest pacer that ever lived, the feature will fare best in the rural belts where county fairs and harness racing are the

major sports. For the more cosmopolitan areas, it is okay as a supporting feature, although overlong at 92 minutes in that classification.

Writer-producer John Taintor Foote has combined some folksy story material into a framework for the racing career of Patch, a beautiful stepper who came out of Indiana at the turn of the century to thrill race fans throughout the country. The horse that portrays Patch in the picture is a beauty and does an able performance in depicting the pacer that was so fast he ran out of opponents and had to finish his career racing against his own records and time.

On the human side of the tale is a load of sentiment and obvious tearjerking that, despite the bucolic flavor, plays very well and develops a good emotional touch. Dennis O'Keefe heads up the human principals, portraying a successful chemist who still loves horses and the farm where he was raised, despite his socially-minded wife, Ruth Warrick. Homespun plot moves along an obvious course under Joe Newman's direction with some gentle humor, tear-spilling and a few highly dramatic moments, such as a barn fire, as it builds a romantic triangle between O'Keefe, Miss Warrick and Gail Russell, the daughter of Dan Patch's trainer.

Star trio delivers competently and, in a smaller spot, so does Charlotte Greenwood. Most soundly played role is that of John Hoyt, the trainer, Henry Hull. O'Keefe's father and the discoverer of Patch; Arthur Hunnicutt, burlesquing a hired hand role; and Clarence Muse, a shifless colored singing philosopher, are among the okay contributions to the play.

Muse handles the score's two tunes, "Mixed Team" and "Can't Git You Then, Can't Git You Now." Both of which are used to further the plot. Producer credits are multiple, including W. R. Frank as executive producer, Foote as producer, Edward Dein as associate, and Lewis J. Rachmil in charge of. They all function ably and Gilbert Warrington's lensing is excellent.

Brog.

# Trail of the Mounties

Screen Guild release of Carl K. Littleman production. Features Russel Hayden, Jennifer Holt, Terry Frost, Maurice. Screenplay, Elizabeth Bretherton. Camera, Leslie Schwabacher; bridge from story by Leslie Schwabacher; camera, Benjamin Kline. At New York theatre, N.Y. week of July 12, 49. Running time, 41 MINS.

|         |                |
|---------|----------------|
| Johnny  | Russel Hayden  |
| Kathie  | Jennifer Holt  |
| Gundrop | Terry Frost    |
| Hawkins | Mary Collins   |
| Maurice | Charles Bedell |

In "Trail of the Mounties" exhibitors will find little of value outside of padding out a double bill. A "streamlined" film based upon the mission of a Canadian mountie, the picture runs less than 45 minutes and generates scant interest in that allotted time.

As scripted by Elizabeth Bretherton from Leslie Schwabacher's story, the plot unravels the problems of a red-coated constable, on the hunt for the killer of a fellow officer. Outlaws turn out to be several far thieves led by the mountie's renegade twin brother. Faced with arrest at the fadeout, the latter gets a change of heart and ups collar his confederates.

Yarn is listlessly played by the small cast. Hayden is fair in a dual role. Jennifer Holt makes with the romantic interest and Terry Frost tries hard as a bewhiskered comic. Other players are so-so under Howard Bretherton's slow direction. Benjamin Kline's lensing is fair and the production values are negligible. This low-budgeter appears suitable only for a juvenile audience.

Giltb.

# Ringside

Hollywood, July 15. Screen Guild release of Ron Ormond (picture) production. Features Dan Barry, Tom Brown, Sheila Ryan. Directed by Frank McDonald. Original screenplay, Dan Barry. Screenplay, adaptation and dialog, Ron Ormond. Camera, Ernest Miller; editor, Hugh Winn. Previewed July 14, 49. Running time, 63 MINS.

|                   |                 |
|-------------------|-----------------|
| Mike              | Dan Barry       |
| Janet             | Tom Brown       |
| Joe               | Sheila Ryan     |
| Duke              | Marion Hutton   |
| Swinger           | Joe Adams       |
| Gambster          | Tony Canzoneri  |
| Oscar             | Joseph Crehan   |
| Radio Announcer   | Lyle Talbot     |
| Professor, Berger | William Edmunds |
| Mama Berger       | Sam Angell      |
| Tiger Johnson     | John Caan       |
| Manager           | Harry Brown     |
| Referee           | Franklyn Plant  |
| Flght Announcer   | Dan Tuby        |
| Timid Man         | Chester Clute   |
| Fighter           | John Hoot       |
|                   | Ned Roberts     |

"Ringside" is a prizefight melodrama that will serve very well as the supporting feature on action bills. Although quickly and cheaply made, its production values stand up, the pace is fast and the story consistent enough to sustain interest.

Action is emphasized by generous use of ring footage, some of (Continued on page 20)



# MORE PIX VIA LESS SHOOTING

## Par's 'Detective Story' Deal Keys Return to Coast's B'way Legit Buys

After viewing even the strongest Broadway legiters with a jaundiced eye for some months because of "prohibitive" demands on picture rights, major companies are splurging with new interest in the smash shows. Dam was broken this week when Paramount's Henry Ginsberg, company's production head, closed with Sidney Kingsley for film rights to "Detective Story." Reportedly, price tag is \$300,000 plus 17% on the pic's net.

One of the big driving factors in Hollywood's renewed interest in expensive Broadway properties is the growing conviction that big pictures spell the real answer to b.o. blues. Sentiment to that effect has been recently voiced by top industry spokesmen.

Idea growing more popular among industryites is to keep the general level of production costs at the new postwar low established last year, but loosen the purse-strings on one or two showcase or lead pix. It is thought that only the big, spectacular films can pave the way towards bringing to the flickeries new patrons and a general increased audience.

"Kate" and "Streetcar" Another factor in the revived interest is the terrific Los Angeles reception accorded both "Kiss Me, Kate," the Cole Porter musical, and Tennessee Williams' "A Streetcar Named Desire." Public enthusiasm for the two shows in Hollywood's own backyard is sparking renewed bidding for the film rights. It is now thought likely that both vehicles will be bought shortly.

Interest in "Kate" was originally (Continued on page 21)

## Majors Now Reissuing Shorts as Move to Keep Prod. Overhead Down

Major film distributors, having discovered a gold mine via reissue of old pictures, are now looking for similar gold dust in the shorts field. Lineup of one and two-reelers for the 1949-50 season discloses 48 scheduled for reissue among approximately 326 set for distribution by the majors. Overall total, because of the oldies, will run about the same as last year, even though several series of shorts have been dropped.

Majors, while emphasizing that the miniatures they have selected to revive still have plenty of life left in them, claim recourse to reissues is the only way they can keep their total output of shorts up to exhibitors' needs. Production costs on shorts, they point out, have mounted along with those of feature films. But, while exhibs have kicked in with higher film rentals for features, they have consistently refused to do so for shorts. Without reissues, consequently, they would be forced to trim the number of shorts releases.

RKO, which tops the release roster with 89, a hefty boost over last year, has 14 reissues scheduled. These include six Walt Disney Technicolor cartoons, four two-reelers starring Bobby Clark and four two-reelers starring the late Edgar Kennedy. RKO oldies will be topped, though, by Warners, which has 20 in the works. These include 13 "Blue Ribbon Cartoons," four two-reel features and three in the Technicolor Special series.

Paramount plans to reissue three cartoons, along with three other one-reelers. These partially compensate for the three series of shorts produced by Jerry Fairbanks dropped by Par this year, including "Speaking of Animals," "Popular Science" and "Unusual Occupations." Metro has four cartoon reissues scheduled, which it will release under the title of "Gold Medal Reprints." Four cartoons are also slated for reissue by 20th-Fox.

In addition to RKO's 89, Warners will have a total of 87, Par have about 52, 20th will have 37 and Metro will have 46.

## FILMS' 25% CUT IN PROD. SKEDS

By MIKE CONNOLLY

Hollywood, July 19. It's beginning to look like old times. There are 43 pictures shooting this week, compared with 34 at the same time a year ago. Latter figure was a 10-year low for Hollywood—14 less than the previous year's 48 and a somewhat terrifying 26 fewer than the 60 rolling in 1946.

Encouraging upward swing in production graph has been accompanied by careful planning by every studio in Hollywood, resulting in a remarkable over-all drop in shooting schedules of 25% this year under 1946, when studios were still riding the crest of wartime splurging. During the "reconversion period" lots have changed their methods from the loose ones of wartime, when mostly all product could be counted on for respectable runs, to one in which everything is ready before the cameras grind. More pictures, tighter schedules, but without sacrifice of quality—that's the watchword.

### Employment Up

Need for more pictures has meant increased employment, tightening up of all scripts and no more shooting off the cuff. More work extends from top producers, directors and stars down the line, although upped salaries aren't necessarily part of the new order of things.

As a sample of this, 22 Metro stars who last year were topined in 28 pictures this year will have 65 film stints under their belts. The 133% increase underscores that overhead on each picture is held down by virtue of the fact that studio hasn't had to chalk up several months of pay received by players waiting for assignments against the properties before production starts.

Van Johnson is one of the prime examples of thespians bouncing from one picture to the next under the new format at Metro. Last year he made two—"Command Decision" and "The Bride Goes Wild." His 1949 schedule consists of five—"In the Good Old Summertime,"

(Continued on page 16)

## MPSC VS. RKO OVER 'STROMBOLI' FILM TAG

In a battle with RKO over priority to the title "Stromboli," Motion Picture Sales Corp. has filed protest with Eric Johnston, prez of the Motion Picture Assn. of America, and has asked him to serve personally as arbitrator "in view of the importance of the case." MPSC is taking "a very definite stand in the matter," according to Charles Casanave, MPSC exec veepee, and contemplating using the title. He is prepared, however, to accept an arbitration ruling.

Dispute derives from the fact (Continued on page 16)

## Small's 'Black Magic' Pitch

Taking time off from his negotiations for entry as production chief in Eagle Lion, producer Edward Small has set a \$400,000 exploitation budget for his "Black Magic" which United Artists is releasing. Bulk of the coin is timed to shove the "Magic" campaign along in a 33-day period preceding pic's day-and-date preem in 400 cities, Aug. 19.

Small is taking on a special staff of 22 fieldmen, directed by four regional heads, to stir up bally in 50 major keys. Among the raft of stunts, UA has set a 30-city tour of the closest living descendant of Alexander Dumas; 100-city tour of 20 hypnotists, each billed as "Cagliostro," and two traveling caravans, featuring a man and woman "buried alive."

Big magazine campaign is being handled by the Monroe Greenhalgh agency. TV trailers will be inserted on most of the 72 television stations plus regular radio network plugs.

## H'wood Swings to Exploitation Pix In Bid for New Patrons; Half of New Films Seen as Real Bally Product

Hollywood, July 19.

### 'Joe Young' Bally Pays Off

Circus bally on "Mighty Joe Young" is paying off in principal keys where RKO picture was launched in seven-state area during the past week. Film, which is another King-Kong meller, is heading for smash weeks in Boston, Buffalo, Providence, Syracuse, Lowell and Rochester.

The New England upper N. Y. state area preem for "Young" was preceded by intensive ad and exploitation effort that included newspaper ads, posters, radio and television.

## N.Y. Lab Workers Talk 100% Strike

Special meeting of the executive board of Local No. 702 of the Motion Picture Laboratory Technicians is scheduled to convene in New York this afternoon (Wed.) to map strategy for a strike which some 1,543 union members sanctioned unanimously at a mass convocation held Saturday (17) at the Manhattan Center, N. Y. Walkout, which is described as "imminent" by the local's head, John J. Francavilla, would affect about 1,800 lab workers for 18 film firms.

Strike threat came in the wake of a collapse of negotiations for a new contract between the union and the employers. Previous two-year agreement expired June 19 and talks for a new ticket had been in progress for more than two months before the deadlock was reached. If authorized the stoppage would halt the processing of film for features, newsreels and television.

The employers, according to Francavilla, have "flatly refused" to grant the union's demands which include a 32-hour week instead of the existing 40 hours, creation of a welfare fund, more holidays with pay and other adjustments. Although all avenues leading to a settlement appear to be exhausted, Federal conciliator J. R. Mandelbaum is still conferring with both sides in an effort to effect an amicable adjustment.

## More Confabs on What Constitutes Brit. Coin

Further definition of what constitutes British film revenues will be taken up at the meeting of the Motion Picture Export Assn. executive committee tomorrow (Thurs.) morning at the Johnston office. MPEA toppers are anxious to determine what constitutes "B" pool revenue because of the special deals made by Eagle Lion, David O. Selznick and Samuel Goldwyn whereby there was considerable swapping of revenue. This "B" pool is the money realized from British pictures distributed in the U. S. which is added to the \$17,000,000 annually taken out of Great Britain.

Following this confab, the MPAA exhibitor community relations committee will receive a report on the exploratory confabs already held with exhib groups. Committee also will discuss the possibility of holding an industry-wide session.

### 'Bovary' Into State

"Madame Bovary" originally slated for the Music Hall, N. Y., goes into Loew's State, N. Y., next. Metro worked out the deal whereby it could place "Bovary" in the State and give the Hall "Forsyte Saga."

The Hall is putting in Metro's "In Good Old Summertime" next but opening date is not set. It will follow with "Saga" and "Under Capricorn," from Warner Bros.

Hollywood producers are concentrating upon exploitation pictures to a degree seldom reached in the past. Practically half of all upcoming production will be devoted to films of this order, in bid for new audiences and to maintain business already at hand. Backlog also cleaves heftily to this type of film.

With studios realizing more and more the value of features which can be exploited for values not otherwise possible, majority of lots now are trying to line up as many exploitable subjects as possible. Producers always have recognized the worth of such product, but with a sagging boxoffice new means must be employed to lure patrons into theatres.

Fourteen such exploitation films currently are before cameras. Coming up within next couple of months are easily 25 to 30. Just completed are a dozen.

### WB First With Jet

Warners is first with a jet plane story, tagged "Chain Lightning," now shooting. Pair of women prison films are being made by same studio and Universal-International, "The Cage" and "The Story of Molly X," respectively. Mickey Rooney, with Sam Stiefel, is doing "The Big Wheel," story of auto racing tied in with Indianapolis racetrack.

Republic's present "Pardon My Toehold" is piece about wrestling, with Gorgeous George starred. Same lot also is doing "Sands of Iwo Jima," a Marine Corps story. (Continued on page 20)

## National, Louisville, Anti-Trust Dismissal Affirmed by Appeals Ct.

Lower court's dismissal of a \$2,100,000 triple damage, anti-trust action filed by 5th & Walnut, Inc. and Albert J. Hoffman, operator and owner respectively of the National theatre, Louisville, against the majors was unanimously affirmed yesterday (Tues.) by the U. S. Circuit Court of Appeals. Defendants are Loew's, Marcus Loew Booking Agency, RKO, Paramount, 20th-Fox, Warners, Columbia, United Artists and United Artists Theatres Circuit.

In a 14-page opinion written by Justice Charles E. Clark with Justices Augustus N. Hand and Harry B. Chase concurring, the circuit court disallowed two grounds upon which the plaintiffs pinned hopes for a successful appeal. These points contended that trial Judge Vincent L. Leibell erred by refusing certain disputed requests to charge and in addition the plaintiffs' attorneys argued that certain adjudication in the U. S. vs. Paramount case, which is allegedly admissible under the Clayton Act, was excluded by the lower court.

Circuit court upheld the ruling of Justice Leibell on the plaintiffs' second ground and agreed that the "evidence was not admissible" since the Government's anti-trust case against majors had not yet reached a final judgment. Three jurists also held that the district judge was justified in rejecting the plaintiffs' disputed request to charge. Summing up, Justice Clark in his opinion, said, "We conclude that the trial was fair and the result will not a necessary one was nevertheless quite within the evidence."

Meanwhile, Monroe Stein, 5th & Walnut's legalite, declared yesterday (Tues.) that he will study the decision before taking the case to the Supreme Court. Stein feels that the Circuit Court's ruling applies only to this particular case and sets no precedent for future anti-trust actions within the industry.

## "HOUSE" HOLDS

AT ROXY, NEW YORK!  
AND IN PHILADELPHIA  
"HOUSE OF STRANGERS  
CLOCKS UP HIGH GROSS"

—VARIETY!

BOOMING IN BOSTON!

## "SAND" STORMS

INTO 2nd BIG WEEK IN  
DENVER, SALT LAKE CITY,  
SAN FRANCISCO, PORT-  
LAND, MINNEAPOLIS AS  
THE GREAT 17 STATE  
PREMIERE PAYS OFF!



# There's No Business

And "FORBIDDEN STREET" hits in Boston . . . There's gold in "Street"—Dig for it! "CANADIAN PACIFIC" keeps roaring on while "The BEAUTIFUL BLONDE" becomes the box-office sweetheart of theatres large and small!



# "SPRING" STAYS

**"IT HAPPENS EVERY  
SPRING" KEEPS PROV-  
ING IT'S A BOX-OFFICE  
CHAMPION ALL OVER!**

5th wonderful week, Portland, Oregon—  
4 weeks, L.A., Seattle—3 weeks, N.Y.—  
2 weeks, Chicago, New Haven, Atlanta

# "EVERYTHING" HAS EVERYTHING

**"YOU'RE MY EVERYTHING"  
WOWS PITTSBURGH IN  
ITS FIRST TEST DATE!**

The Nation-Wide Publicity from the  
Big Hollywood Premiere is giving this  
one a solid send-off!

**Like 20 Business!**  
CENTURY-FOX

**COMING!**  
**"Come TO THE STABLE"**  
World Premiere Rivoli, N.Y. July 28th  
Book It for Labor Day Now!



# Weather, H.O.'s Slow L.A. Biz; 'Beach' Lively \$42,000, 'Dumbo' - 'Amigos' 20G, 'Terror' OK 30G, 'Jane' Modest 24G

Los Angeles, July 19.

Holdovers and hot weather are keeping first-run picture business mild here currently. Best of new bills is "Girl From Jones Beach," which is shaping for pleasing summer take of \$42,000 in three theatres. "Calamity Jane," in four houses, looks moderate \$24,000, while "Reign of Terror" is comparatively better at around \$30,000 in five situations.

Reissue combo of "Dumbo" - "Saludos Amigos" shapes okay \$20,000 in two spots. Oddly enough, two longrun arty theatre bills are on the upbeat this session. "Red Shoes" is sighting \$5,500 or better in 29th stanza, while eighth frame of "Quartet" is running ahead of last week at possible \$6,500. Other holdovers are dropping.

**Estimates for This Week**  
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834; 902; 1,106; 512; 25-\$1) - "Africa Screams" (UA) (2d wk). About \$20,000. Last week, good \$33,200.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-\$1) - "Sand" (20th) and "One Last Fling" (WB) (2d wk). Mild \$22,000. Last week, \$36,900.

Downtown, Hollywood, Wilshire (WB) (1,757; 2,756; 2,344; 60-\$1) - "Girl From Jones Beach" (WB). Pleased \$42,000. Last week, "Fountainhead" (WB) (3d wk), \$29,000.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-\$1) - "Wizard of Oz" (M-G) (reissue) (2d wk). Off to \$18,000. Last week, solid \$38,700.

Orpheum (D'town) (2,210; 60-\$1) - "Reign of Terror" (EL) and "Sleeping Car Trieste" (EL). Okay \$31,500 here, with \$30,000 for 5-day daters. Last week, Lonesome Pine (Par) and "Geronimo" (Par) (reissues) (8 days) good \$14,600 here, with \$27,500 in 5 spots.

Pantages, Hillcrest (Pan-RKO) (2,812; 2,890; 50-\$1) - "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Okay \$20,000. Last week, "Big Steal" (RKO) and "Air Hostess" (Col) (2d wk), \$23,400.

Los Angeles, Hollywood Paramount (F&M) (3,398; 1,451; 60-\$1) - "Sorrowful Jones" (Par) and "Shark God" (FC) (L.A. only) (4th wk). Near \$18,000. Last week, big \$23,300.

United Artists, Ritz (UA-FWC) (2,100; 1,370; 60-\$1) - "Calamity Jane, Sam Bass" (U) and "Mississippi Rhythm" (Mono). Oke \$16,000 here, with moderate \$24,000 for 5-day daters. "Stratton Story" (Par) (House 92d St.) (20th) and "Gal Sal" (20th) (reissues), sad \$7,400 here, with only \$11,900 for 4 situations.

Esquire (Rosener) (685; 85-\$1 20) - "Canterbury Tale" (EL) and "Woman in Hall" (EL). Okay \$3,000. Last week, "Queen of the Loover" (Indie) and "Blind Desire" (Indie) (3d wk), \$1,400.

Fine Arts (FWC) (679; \$1 20; \$2.40) - "Red Shoes" (EL) (29th wk). About \$5,500. Last week, good \$5,600.

Four Star (UA-FWC) 900; 74-\$1) - "Edward, My Son" (M-G) (3d wk). Nice \$6,000. Last week, \$7,600.

Laurel (Rosener) (690; 85-) - "Quartet" (EL) (8th wk). Climbing to \$6,400. Last week, great \$6,200.

## 'Jane' Best New Entry In Omaha, Tasty \$11,000

Omaha, July 19. "Calamity Jane and Sam Bass" is doing surprisingly well at Orpheum. "Neptune's Daughter" in second week at Paramount is holding well. First time in years that a picture has been held over for a picture. "Stratton Story" in third week looks very big at State.

**Estimates for This Week**  
Orpheum (Tristates) (3,000; 16-65) - "Calamity Jane, Sam Bass" (U) and "Homicide" (WB). Good \$11,000. Last week, "Sorrowful Jones" (Par) and "Alaska Patrol" (FC), whom \$17,000.

Paramount (Tristates) (2,800; 16-65) - "Neptune's Daughter" (M-G) (2d wk) fine \$10,500. Last week, smash \$14,000.

State (Goldberg) (865; 16-65) - "Stratton Story" (M-G) (3d wk) and "Nanook of North" (Indie) (reissue) (2d wk). Fine \$4,500. Last week, big \$5,800. May hold another.

Brandeis (RKO) (865; 16-65) - "Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues). Lively \$6,500. Last week, Fountainhead" (WB) and "Law Barbary Coast" (Col), \$8,200.

## Broadway Grosses

**Estimated Total Gross**  
This Week ..... \$527,000  
(Based on 18 theatres)  
Last Year ..... \$835,000  
(Based on 16 theatres)

## 'Spring' Sturdy \$12,000 in L'ville

Louisville, July 19.

A break in the heat will help biz at downtown houses this week. Results should be on the bright side all around. "It Happens Every Spring" at the Rialto is shaping for good returns while "Girl From Jones Beach," Mary Anderson entry, is the bright spot. The National with "Girls A-Poppin'" revue onstage with pix, shapes nice.

**Estimates for This Week**  
Mary Anderson (Peoples) (1,400; 45-65) - "Girl From Jones Beach" (WB). Perky \$8,500. Last week, "Fountainhead" (WB) (2d wk), slow \$3,000.

National (Standard) (2,400; 50-85) - "Follow the Band" (Indie) and "Mobtown" (FC) (reissues) with "Girls A-Poppin'" vaude revue onstage. Nice \$8,000. Last week, "Guest in House" (UA) and "Lady of Burlesque" (UA) (reissues), \$3,000.

Rialto (Fourth Avenue) (3,000; 45-65) - "Happens Every Spring" (20th) and "The Fan" (20th). Biz looking up and good \$12,000 looks. Last week, "Adventure Baltimore" (RKO) and "Judge Steps Out" (RKO), \$10,000.

State (Loew's) (3,000; 45-65) - "We Were Strangers" (Col) and "Dark Past" (Col). Medium \$10,000. Last week, "Neptune's Daughter" (M-G), nice \$17,000 on 10 days.

Grand (FA) (1,000; 45-65) - "Cover Up" (UA) and "Jigsaw" (UA). Moderate \$5,000. Last week, "Manhandled" (Par) and "Special Agent" (Par), \$4,000.

## Day Boosts 'Ballroom' Smash \$32,000, Philly; 'Dim' - 'Patrol' Tall 13G

Philadelphia, July 19. Summer biz continues as usual, with weekend rush out of city exacting a heavy toll at firstruns. Also there are too many holdovers. Hottest item is Dennis Day on Earle stage with "Make Believe Ballroom" landing sock total. "Gunga Din" - "Lost Patrol" on reissue look fine at Aldine. Only new pic, "Secret Garden," at Arcadia, is doing solid business.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99) - "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Tall \$13,000. Last week, "Brother Jonathan" (EL), \$8,500.

Arcadia (SLS) (600; 50-99) - "Secret Garden" (M-G). Sock \$7,000 or near. Last week, "The Fan" (20th), \$4,700.

Boyd (WB) (2,360; 50-99) - "One False Step" (U) (2d wk). Hep \$10,000 in 5 days after nice \$17,000 opener.

Earle (WB) (2,700; 50-99) - "Make Believe Ballroom" (Col) with Dennis Day onstage the big noise here. Smash \$32,000 or over. Last week, "Calamity Jane" (U) (2d wk), nice \$12,000.

Fox (20th) (2,250; 50-99) - "House of Strangers" (20th) (2d wk). Nice \$22,000 after great \$30,000 tee-off.

Goldman (Goldman) (1,200; 50-99) - "Neptune's Daughter" (M-G) (5th wk). Down to \$9,000. Last week, fast \$12,500.

Karlton (Goldman) (1,000; 50-99) - "Edward, My Son" (M-G) (5th wk). Holding on at \$5,000. Last week, \$5,500.

Maibbaum (WB) (4,360; 50-99) - "Fountainhead" (WB) (3d wk). Fair \$14,000. Last week, \$19,000.

Stanley (WB) (2,950; 50-99) - "Sorrowful Jones" (Par) (3d wk). Still clicking at \$17,500. Last week, big \$22,000.

Stanley (WB) (1,475; 50-99) - "Johnny Allegro" (Col) (2d wk). Faxed to \$8,000 after trim \$15,000 opener.

Trans-Lux (TL) (500; \$2.40-\$1 20) - "Red Shoes" (30th wk). Profitable \$5,500. Last week, \$8,000.

## 'AFRICA' SCREAMS IN HOT INDPLS., \$13,000

Indianapolis, July 19.

Film biz shows signs of staging a moderate rally here currently, picking up a couple of winning grosses at firstruns this stanza. "Africa Screams," at Loew's, is top grosser, followed by "Beautiful Blonde from Bashful Bend" at Circle.

**Estimates for This Week**  
Circle (Gamble-Dolle) (2,800; 44-65) - "Blonde Bashful Bend" (20th) and "Forbidden Streets" (20th). Passable \$12,500 in 9 days. Last week, "Fountainhead" (WB) and "Racing Luck" (Col), oke \$11,000.

Indiana (G-D) (3,300; 44-65) - "City Across River" (U) and "Leave It To Henry" (Mono). Slow \$9,000. Last week, "Tulsa" (EL) and "Sleeping Car to Trieste" (EL), \$11,000.

Loew's (Loew's) (2,450; 44-65) - "Africa Screams" (UA) and "Secret Garden" (M-G). Dandy \$13,000. Last week, "Neptune's Daughter" (M-G) (2d wk), oke \$8,000.

Lyrie (G-D) (1,600; 44-65) - "Not Wanted" (FC) and "Amazon Quest" (FC). Fair \$5,000. Dr. Neff's "Madhouse of Mystery" got \$1,800 in two midnight performances Friday and Saturday. Last week, "Ghost of Frankenstein" (U) and "Son of Dracula" (U) (reissues), oke \$6,000.

## 'Beach' Smooth \$12,000, K.C. Ace

Kansas City, July 19.

Biz looks milder here this week as product is only moderate. "Fighting O'Flynn" at Uptown-Tower-Fairway is just topping average at \$14,000. "We Were Strangers" at Midland looks mild. "Girl from Jones Beach" shapes smooth at Paramount. Weather has been cool most of the week.

**Estimates for This Week**  
Kimo (Dickerson) (550; \$120-\$240) - "Red Shoes" (EL) (13th wk) sock \$2,500. Last week, \$2,600.

Midland (Loew's) (3,500; 45-65) - "We Were Strangers" (Col) and "Rudy Saves Life" (Col). Mild \$14,000. Last week, "Neptune's Daughter" (M-G) (2d wk), fine \$14,000.

Paramount (Par) (1,900; 45-65) - "Girl from Jones Beach" (WB). Smooth \$12,000. Last week, "Sorrowful Jones" (Par) (3d wk), big \$8,500.

Roxy (Durwood) (900; 45-65) - "Johnny Allegro" (Col) and "The Lost Tribe" (Col). Nice \$4,500. Last week, "Manhandled" (Par) and "Special Agent" (Par), \$3,700.

Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) - "Fighting O'Flynn" (U). Medium \$14,000. Last week, "Happens Every Spring" (20th), big \$19,000 in 8 days.

## Rain Sloughs Pitt B.O.

But 'Everything' Fancy 15G; 'Step' Nice 12G

Pittsburgh, July 19.

Rain over weekend here is being blamed for dull business currently. Shea's Fulton, closed down for several weeks for extensive remodeling, reopened this week with "You're My Everything" and is bringing solid trade. Elsewhere trade is very mild, with "G. From Jones Beach" very disappointing at the Stanley. "Big Steal" on move-over at Warner is fairly good.

**Estimates for This Week**  
Harris (Harris) (2,200; 45-80) - "One False Step" (U). Nice \$12,000. Last week, "Johnny Allegro" (Col), \$10,000.

Penn (Loew's) (3,300; 45-80) - "Africa Screams" (UA) and "Secret Garden" (M-G). Mild \$12,000. Last week, "Neptune's Daughter" (M-G) (2d wk), solid \$13,000.

Stanley (WB) (3,800; 45-80) - "Girl Jones Beach" (WB). Cris liked this but patrons didn't. Very modest \$16,000 looks. Last week, "Big Steal" (RKO), \$15,500.

Warner (WB) (2,000; 45-80) - "Big Steal" (RKO) (m.o.). Holding up well at \$6,000. Last week, "Fountainhead" (WB) (m.o.) (2d wk), healthy \$8,000.

You're My Everything" (20th). Despite rain opening day, looks nice \$15,000 or over. Last week, house shuttered as facelift was being completed.

## Det. Perks Up; 'Window' Clean \$18,000, 'Beach' Bright 16G, 'Edward' Hot 17G

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,414,600  
(Based on 24 cities, 167 theatres, chiefly first runs, including N. Y.).  
Total Gross Same Week  
Last Year ..... \$2,791,400  
(Based on 20 and 190 theatres).

## 'Wizard'-Vaude Solid 27G, D.C.

Washington, July 19.

Local houses look for good business this week, based on surprisingly big openings despite bad weather. "Wizard of Oz" with stagelash, shapes fine at Capitol. First full week of "Forbidden Street" at Trans-Lux far exceeded expectations and show may force postponement of "Home of Brave," slated for late in month.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-85) - "Wizard of Oz" (M-G) (reissue) plus vaude. Solid \$27,000. Last week, "Massacre River" (Mono) and Dennis Day troupe, big \$34,000 and especially strong, considering two-day illness of Day.

Keith's (RKO) (1,939; 44-80) - "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Rousing \$11,000. Last week, "Big Steal" (RKO), (2d wk) good \$8,500.

Metropolitan (WB) (1,163; 44-74) - "Fountainhead" (WB) (2d run). Good \$6,000. Last week, "Long Voyage Home" (Indie) (reissue), excellent \$6,700 despite rainy nights.

Palace (Loew's) (2,370; 44-74) - "House of Strangers" (20th). So-so \$13,000. Last week, "Neptune's Daughter" (M-G) (2d wk), slumped to fair \$14,000.

Playhouse (Loper) (432; 50-85) - "The Fan" (20th). Satisfactory \$5,500. Last week, "Quartet" (EL) (10th wk), good \$4,000.

Warner (WB) (2,164; 44-74) - "Sorrowful Jones" (Par) (2d wk). Excellent \$15,000 after terrific \$19,900 last week.

Trans-Lux (TL) (654; 44-80) - "Forbidden Street" (20th) (2d wk). Surprisingly high \$8,500 after terrific first week \$9,700.

## Hope Mpls. Standout, Great \$20,000; 'River' Light 9G, 'Beach' 10G

Minneapolis, July 19.

On the heels of the near-record gross of \$42,000 chalked up at Radio City last week by the Frankie Carle-Mills Bros. with "Beautiful Blonde," Bob Hope's "Sorrowful Jones," is making another successful bid for top straight film honors there, keeping the 4,000-seat house in the big money. While "Sorrowful" is the pace-maker and far out in front, two other major newcomers, "City Across the River" and "Girl from Jones Beach," also are getting some play despite the recurrence of extreme heat on the week-end. The Aquatennial, annual local summer mardis gras, gets going July 20.

**Estimates for This Week**  
Century (Par) (1,600; 50-70) - "Forbidden City" (20th). Moderate \$4,500. Last week, "Sand" (20th) (2d wk), \$3,500.

Radio City (Par) (4,000; 50-70) - "Sorrowful Jones" (Par). Same smash here as elsewhere. Bob Hope, coming here for Aquatennial next Saturday, now No. 1 boxoffice in Minneapolis. Huge \$20,000 or over. Last week, "Beautiful Blonde" (20th) and Frankie Carle-Mills Bros. on stage (50-85), stupendous \$42,000 for second biggest week at house.

RKO-Orpheum (RKO) (2,800; 50-70) - "Girl Jones Beach" (WB). Fair \$10,000 or close. Last week, "Lust for Gold" (Col), \$9,000.

RKO-Par (RKO) (1,600; 50-70) - "Cobra Woman" (FC) and "White Savage" (FC) (reissues). Modest \$6,000. Last week, "Big Steal" (RKO) (2d wk), oke \$7,000.

State (Par) (2,3; 50-70) - "City Across River" (U). Picture praised and liked but only tepid \$9,000 looks. Last week, "Fountainhead" (WB), brisk \$14,500.

Cooler weather plus an influx of topics and stage show has snapped biz out of the heat-caused doldrums. Dick Contino unit at the Fox may lift "Crooked Way" to big session. "Edward, My Son" is doing swell at the Adams, while "Girl Jones Beach" at United Artists and "Window" at Palms, both are bright. "Fountainhead" is holding up well in second week at Michigan.

**Estimates for This Week**  
Fox (Fox-Mich) (5,000; 70-95) - "Crooked Way" (UA) and Dick Contino stage unit. Big \$40,000. Last week, "Not Wanted" (FC) oke \$28,000.

Michigan (United Detroit) (4,000; 70-95) - "Fountainhead" (WB) and "One Last Fling" (WB) (2d wk). Good \$21,000. Last week, \$26,000.

Palms (UD) (2,900; 70-95) - "Window" (RKO) and "Roughshod" (RKO). Bright \$18,000. Last week, "Big Steel" (RKO) and "Jiggs, Maggie in Court" (Mono) (2d wk), big \$13,000.

United Artists (UD) (2,000; 70-95) - "Girl Jones Beach" (WB) and "Streets of San Francisco" (Repl). Swell \$16,000. Last week, "My Gal Sal" (20th) and "House 92d Street" (20th) (reissues), \$11,000.

Madison (UD) (1,800; 70-95) - "Not Wanted" (FC) (m.o.) and "Man About House" (20th). Great \$15,000. Last week, "Sorrowful Jones" (Par) and "C-Man" (FC) (m.o.), big \$15,000 for third week downtown.

Adams (Balaban) (1,700; 70-95) - "Edward, My Son" (M-G) and "Sun Up" (M-G). Hot \$17,000. Last week, "Lady Gambles" (U) and "Arctic Manhunt" (U), \$7,000.

Downtown (Balaban) (2,900; 70-95) - "Neptune's Daughter" (M-G) and "Lovable Cheat" (FC) (2d wk). Good \$14,000. Last week, \$15,000.

## Balto Cooler, B.O. Hot; 'Number' Fast \$17,000

Baltimore, July 19.

Good weather break on weekend helped spark downtown figures here this week with best results being garnered by "Any Number Can Play" at Loew's Century, and "Girl From Jones Beach" at the Stanley. Some good activity was reported also for continuation of "Palace type" of vaude at combo Hippodrome in support of "Green Promise."

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-60) - "Any Number Play" (M-G). Leading current parade with big \$17,000. Last week, "Neptune's Daughter" (M-G) (2d wk), held well at \$12,200.

Hippodrome (Rappaport) (2,240; 20-70) - "Green Promise" (RKO) plus vaude. Leaning on stage layout for nice \$14,000. Last year, "Special Agent" (Par) with Andrews Sisters, fine \$18,400.

Keith's (Schanberger) (2,460; 20-60) - "Sorrowful Jones" (Par) (4th wk). Starts fourth round today (Tues) after nice third round at \$5,800.

Mayfair (Hicks) (980; 20-65) - "Champion" (UA) (3d wk). Maintaining okay pace at \$5,500 after good second \$6,800 last session.

New (Mechanic) (1,800; 20-60) - "House of Strangers" (20th) (2d wk). Holding well at \$7,000 after good getaway at \$10,800.

Stanley (WB) (3,280; 25-75) - "Girl Jones Beach" (WB). Fairly nice \$11,000. Last week, "Fountainhead" (WB) (2d wk), \$9,300.

Town (Rappaport) (1,500; 35-65) - "Doolins of Oklahoma" (Col). Good \$9,500. Last week, "Stagecoach" (RKO) and "Long Voyage Home" (RKO) (reissues), \$7,700.

## 'Brave' Brisk \$11,000 In Seattle; 'Beach' Big 10G

Seattle, July 19.

New pix are stepping up biz somewhat this session, cool weather helping. "Home of Brave" and "Girl Jones Beach" look tops, both being big. "Stratton Story" is great on holdover.

**Estimates for This Week**  
Coliseum (G-E) (1,877; 50-84) - "Manhandled" (Par) and "Special Agent" (Par). Modest \$7,000. Last week, "Green Promise" (RKO) and "Judge Steps Out" (RKO), \$6,300.

Fifth Avenue (H-E) (2,349; 50-84) - "Too Late for Tears" (UA) and "Ringside" (SG). Slow \$6,800. Last week, "Neptune's Daughter" (M-G) and "Man About House" (20th) (3d wk), trim \$6,300.

Liberty (Theatres, Inc.) (1,650; 50-84) - "Stratton Story" (M-G) (2d wk). Great \$10,500 after huge \$15,000 last week, way over hope.

Music Box (H-E) (850; 50-84) - "Sorrowful Jones" (Par) and "Jig" (Continued on page 18)



# Big Chi News Is Return of Vaude, With 'Judge,' Wow \$35,000; 'Champ' Giant 32G, 'Wild Weed' Tame 12G

Chicago, July 19. — Big news in Loop currently is the return of vaudeville to the Palace this week with eight acts from N. Y. Palace. Under barrage of publicity and promotion, box-office is headed for sensational \$35,000. This combo with "Judge Steps Out" looks terrific, best in months at this house. Overshadowed in the press, but equally strong is "Champion" at the Woods headed for sock \$32,000.

"Wild Weed" world preem plus personal appearance of Lila Leeds is only moderate \$12,000. Other new pix are action fare with the best probably the setup of "Alias Nick Beal" and "Crooked Way" at Roosevelt neat \$15,000. Reissues of "Lonesome Pine" and "Geronimo" at United Artists might hit okay \$13,000.

Second week of "Girl From Jones Beach" at Chicago aided by local disk jockeys and Evelyn Knight and Vic Damone heading staghew is shooting for lush \$52,000. Second frame of "Any Number Can Play" at State-Lake is per \$15,000. "Happens Every Spring" at Oriental should wind third week with firm \$36,000, aided by p. by Frankie Laine.

**Estimates for This Week**  
Chicago (B&K) (3,900; 50-98)—"Girl From Jones Beach" (WB) (2d wk) with Evelyn Knight and Vic Damone headlining staghew (2d wk). Heading for rousing \$52,000. Last week, \$69,000.

Garrick (B&K) (900; 50-98)—"Big Jack" (M-G) and "Red Stallion Rockies" (EL). Okay \$7,000. Last week, "Red Menace" (Rep) (2d wk), oke \$4,000.

Grand (RKO) (1,500; 50-98)—"House of Strangers" (20th) (2d wk). Excellent \$12,000. Last week, \$17,000.

Oriental (Essaness) (3,400; 50-98)—"Happens Every Spring" (20th) with Frankie Laine topping stage bill (3d wk). Fine \$36,000. Last week, \$49,000.

Palace (RKO) (2,500; 50-98)—"Judge Steps Out" (RKO) plus eight acts of vaude. Revival of vaudeville here spells gigantic \$35,000. Last week, "Big Steal" (RKO) (Indie) (1,700; 50-98)—"Wild Weed" (Indie) with Lila Leeds p. Moderate \$12,000 looks for world preem. Last week, "Street Corner" (Indie) (2d wk), fine \$11,800.

Roosevelt (B&K) (1,500; 50-98)—"Nick Beal" (Par) and "Crooked Way" (UA). Trim \$15,000. Last week, "Jigsaw" (UA) and "Special Agent" (Par) (2d week), \$8,000.

Selwyn (Shubert) (1,000; \$1.20—(Continued on page 18)

**Estimates for This Week**  
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Oriental (Essaness) (3,400; 50-98)—"Happens Every Spring" (20th) with Frankie Laine topping stage bill (3d wk). Fine \$36,000. Last week, \$49,000.

Palace (RKO) (2,500; 50-98)—"Judge Steps Out" (RKO) plus eight acts of vaude. Revival of vaudeville here spells gigantic \$35,000. Last week, "Big Steal" (RKO) (Indie) (1,700; 50-98)—"Wild Weed" (Indie) with Lila Leeds p. Moderate \$12,000 looks for world preem. Last week, "Street Corner" (Indie) (2d wk), fine \$11,800.

Roosevelt (B&K) (1,500; 50-98)—"Nick Beal" (Par) and "Crooked Way" (UA). Trim \$15,000. Last week, "Jigsaw" (UA) and "Special Agent" (Par) (2d week), \$8,000.

Selwyn (Shubert) (1,000; \$1.20—(Continued on page 18)

## Reissues Toronto Click; 'Din'-Patrol' Wow 16G, 'Dumbo'-'Amigos' \$7,500

Toronto, July 19. — Summer phenomenon here sees reissue combo of "Lost Patrol" and "Gunga Din" taking top coin at four theatres. "Dumbo" and "Saludos Amigos," also oldies are also big at University. Elsewhere biz is light, with "Sorrowful Jones" still holding steady in third Imperial week.

**Estimates for This Week**  
Downtown, Glendale, Scarborough, State (20th) (1,059, 955, 698, 694; 36-60)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues). Record-breaking \$16,000 for four-hour combo. Last week, "Make Believe Ballroom" (Col) and "Strike It Rich" (Mono), okay \$11,000.

Imperial (FP) (3,373; 40-70)—"Sorrowful Jones" (Par) (3d wk). Satisfactory \$8,500 after last week's fine \$13,000.

Loew's (Loew) (2,096; 40-70)—"Champion" (UA). Shapes fine \$12,000. Last week, "Barkleys of Broadway" (M-G) (3d wk), okay \$8,500.

Odeon (Rank) (2,390; 35-120)—"Act of Murder" (U). Light \$10,000. Last week, "Weaker Sex" (EL). Light \$9,000.

Shea's (FP) (2,388; 40-70)—"Girl from Jones Beach" (WB). Okay \$8,000. Last week, "Sand" (20th), light \$6,000.

University (FP) (1,556; 40-60)—"Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Best \$7,500. Last week, "The Fan" (20th), light \$5,000.

Uptown (Loew) (2,743; 40-70)—"Africa Screams" (UA). Okay \$10,000. Last week, "Illegal Entry" (U) and "Act of Violence" (M-G), \$10,000.

## 'Fountainhead' Oke 20G, Denver; Hope \$9,000, 3d

Denver, July 19. — This is a generally poor week here but "Fountainhead" is fairly good in three spots. "Stratton Orpheum" is okay for second week at Orpheum but elsewhere trade is way off.

**Estimates for This Week**  
Broadway (Wolfberg) (1,500; 35-74)—"Tulsa" (EL) (3d wk). Thin \$4,500. Last week, \$5,500.

Denham (Cockrell) (1,750; 35-70)—"Sorrowful Jones" (Par) (3d wk). Off to \$9,000 this week for Bob Hope comedy. Last week, good \$13,000.

Denver (Fox) (2,325; 35-74)—"Fountainhead" (WB) and "Daughter of West" (FC). Day-date with Esquire, Webber. Good \$15,000. Last week, "House of Strangers" (20th) and "Mutineers" (Col), \$14,000.

Esquire (Fox) (742; 35-74)—"Fountainhead" (WB) and "Daughter of West" (FC), also Denver, Webber. Fair \$2,500 or less. Last week, "House of Strangers" (20th) and "Mutineers" (Col), \$2,000.

Orpheum (RKO) (2,600; 35-74)—"Stratton Story" (M-G) and "Sons of Adventure" (Rep) (2d wk). Okay \$10,000. Last week, smash \$20,000.

Paramount (Fox) (2,200; 35-74)—"Hills of Home" (M-G) and "Alaska Patrol" (PC). Dim \$7,500. Last week, "Younger Bros." (WB) and "Manhattan Angel" (Col), \$7,000.

Vogue (Wolfberg) (600; 60-74)—"Quartet" (EL) (3d wk). Off to \$1,700. Last week, fair \$2,200.

Webber (Fox) (750; 35-74)—"Fountainhead" (WB) and "Daughter of West" (FC), also Denver, Esquire. Fair \$2,500. Last week, "Younger Bros." (WB) and "Manhattan Angel" (Col), \$2,000.

## 'Africa' Torrid \$19,000 in St. Loo

St. Louis, July 19. — End of torrid spell here has resulted in a brisk uptick in trade at firstruns. "Africa Screams" is on the way to a lusty \$19,000 at Loew's. "Sorrowful Jones," a hold-over at the Ambassador, still is a hefty draw. "Silver Lining" is shaping for smooth session at the St. Louis.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 50-75)—"Sorrowful Jones" (Par) and "Temptation Harbor" (Mono) (2d wk). Still drawing at \$15,000 after socko \$23,000 initial stanza.

Loew's (Loew) (3,172; 50-75)—"Africa Screams" (UA) and "Jig Saw" (UA). Lusty \$19,000. Last week, "Neptune's Daughter" (M-G) (2d wk), great \$19,500.

Missouri (F&M) (3,500; 50-75)—"Mother is Freshman" (20th) and "Forbidden Street" (20th) (3d wk). Fancy \$10,000 following \$11,000 second session.

St. Louis (F&M) (4,000; 50-75)—"Silver Lining" (WB) and "Adventure in Baltimore" (RKO). Solid \$14,000. Last week, "Fountainhead" (WB) and "Man About House" (20th) (2d wk), \$9,000.

**Wilson Council Meeting**  
London, July 19. — Harold Wilson has convened a meeting of his National Joint Film Production Council for next Wednesday (27). Agenda is not finally decided but it's believed that the main business will be to consider the report of the Working Party on film production costs.

## 'Joe Young' Mighty \$37,000 on Hub Preem; 'Strangers' Hep 19G, 'Lost' 16G

Boston, July 19. — Preem of "Mighty Joe Young" following terrific campaign by radio, video, sound truck and billboard resulted in the widest opening ever seen at the Memorial. Tremendous activity necessitated opening of three boxoffices to handle crowd with ticket sales stopped shortly after doors opened. Rest of town shops dismal in comparison although newcomer, "House of Strangers," at the Met, is nice.

**Estimates for This Week**  
Astor (Jaycox) (1,200; 40-85)—"Lost Boundaries" (FC). Hep \$16,000. Last week, subsequent-run.

Boston (RKO) (3,200; 40-85)—"Illegal Entry" (U) and "Loaded Pistols" (Col). Fair \$14,000. Last week, "Sand" (20th) and "Man About House" (20th), \$12,000.

Fenway (NET) (1,373; 40-85)—"Forbidden Street" (20th) and "Ringside" (SG). Nice \$6,500 in second week. Last week, \$9,000.

# Humidity Wilts B'way Albert 'Gatsby' Great \$90,000 With Help of J. Dorsey; 'Steal' Big 18G, 2d; 'Lining' 142G, 4th

Broadway first-run business is very spotty this week but overall decline for Street is coming mainly from number of holdovers rather than the weather. Two favorable factors, Lions International convention and rain last Sunday (17), are about balanced by the return of sweltering weather Monday and Tuesday. How important cool, rainy weather is currently was tipped by the improved trade last Sunday. Most theatres reported bigger business than the previous day (Saturday), which is unusual.

Only two new bills besides the usual weekly change at the Palace were launched during the week. Outstanding is "Great Gatsby" with Jimmy Dorsey and Peggy Lee, others, onstage at Paramount. First week wound up with very big \$90,000. "Calamity Jane" shapes barely okay \$17,000 at Criterion, and probably won't linger long.

Palace, with new vaude layout and "Massacre River," is holding near its recent profitable pace at \$23,000 or a bit better.

Musical Hall, with "Silver Lining" and Independence Day Pageant, still is going great guns with \$142,000 in prospect for fourth stanza, which spells a fifth week. "Lost Boundaries" is holding very well with \$22,000 in third Astor week.

"Big Steal" also is showing plenty of stamina to get \$18,000 on second round at Mayfair. Same is true of "Great Sinner" with \$23,000 for third frame at State.

**Estimates for This Week**  
Astor (City Inv.) (1,300; 60-\$1.50)—"Lost Boundaries" (FC) (3d wk). Holding in great shape at \$22,000 or over after nice \$23,000 last week.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (39th wk). Still showing nice profit at about \$7,500 after \$8,500 last round. Continues.

Capitol (Loew's) (4,820; 80-\$1.50)—"Any Number Play" (M-G) plus Hal McIntyre orch, Bert Wheeler, Hal LeRoy, others, onstage (3d wk). Down to \$49,000 after barely okay \$65,000 for initial holdover week. Says for fourth.

Criterion (Moss) (1,700; 50-\$1.75)—"Calamity Jane" (U). Looks just okay at \$17,000 but holding most of second week. "Mighty Joe Young" (RKO) likely will open July 27. In ahead, "Lust for Gold" (Col) (2d wk), \$11,000.

Globe (Brandt) (1,500; 50-\$1.20)—"Movie Crazy" (MPC) (reissue). (3d-film wk). Down to \$9,000 after nice \$14,000 second session. "Not Wanted" (FC) opens Saturday (23).

Gotham (Brandt) (900; 44-90)—"Geronimo" (Par) (reissue). (4th final wk). Off to \$8,000 after okay \$10,000 for third frame. "Dumbo"—"Saludos Amigos" reissue combo from RKO opens Saturday (23).

Mayfair (Brandt) (1,736; 50-\$1.20)—"Big Steal" (RKO) (2d wk). Staying up strong on first hold-over session with \$18,000 after sturdy \$23,000 opener. Holds.

Palace (RKO) (1,700; 55-\$1.20)—"Massacre River" (Mono) with new vaude lineup. Holding close to recent profitable sessions with about \$23,000. Last week, "Follow Me Quietly" (RKO) and vaude, \$25,000, over hopes.

Paramount (Par) (3,664; 55-\$1.50)—"Great Gatsby" (P). Plus Jimmy Dorsey orch, Peggy Lee topping stage bill (2d wk). First

week hit big \$90,000, combo of strong staghew and film spelling this figure despite heat. In ahead, "Sorrowful Jones" (Par) with Lila Prima orch, others, onstage (\$15 wk), reached solid \$60,000 in final seven days.

Park Avenue (U) (583; \$1.20-\$2.40)—"Hamlet" (U) (43d wk). Holding nicely at \$7,000 after \$7,500 for previous week. House selling out Saturday nights again and with additional reservations shows signs of perking up despite heat.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)—"Silver Lining" (WB) with staghew topped by Independence Day Pageant (4th wk). Holding extremely well at \$142,000 after third week hit \$147,000, great and better than first frame. Goes a fifth stanza. "Good Old Summertime" (M-G) due next.

Rialto (Mage) (594; 44-98)—"Iron Crown" (Indie) (6th wk). Holding very well at \$7,500, and goes a seventh. Last week, solid \$9,000.

Rivoli (UAT-Par) (2,092; 60-\$1.25)—"Take False Step" (U) (4th wk). Just struggling along at \$5,000 or near after \$6,000 for third week. Stays through July 25 or 26, with "Comet to Stable" (20th) after that to have formal invitational preem night of July 27 with regular run starting July 28.

Roxy (20th) (5,886; 60-\$1.80)—"House of Strangers" (20th) plus Janet Blair and Blackburn Twins, Herb Shriner, iceshow topping stage bill (3d-final wk). Final session tapering to \$60,000 after \$75,000 in second round, very nice profit. "You're My Everything" (20th) with Bob Crosby, Sid Stone, Johnny Mark, iceshow opens Friday (22).

State (Loew's) (3,450; 50-\$1.50)—"Great Sinner" (M-G) (4th wk). Third week ended last night (Tues.) held up near second week with nice \$23,000 after \$25,000 for second, below hopes.

Strand (WB) (2,756; 70-\$1.25)—"Fountainhead" (WB) (2d wk). Sans usual staghew here, this is down to around \$21,000 in current frame after okay \$26,000 opener, which was below hopes. Stays a third.

Sutton (Rugoff & Becker) (571; 70-\$1.20)—"Quartet" (EL) (31st wk). Still highly profitable at \$8,500 in 16th session ended Monday (18). Last week was \$9,200. Continues on.

Victoria (City Inv.) (1,080; 95-\$1.80)—"Home of Brave" (UA) (10th wk). Off to around \$8,500, still profit, after fine \$9,500 for ninth week. "The Window" (RKO) opens July 28.

## 'Number' a Natural In Cincy, 13G; 'Strangers' Modest 11G, 'Lady' 10G

Cincinnati, July 19. — Above-par averages for four new bills, paced by "Any Number Can Play," are holding downtown biz in general to seasonal level in wake of last week's unsurge hyped by sensational vaude revival. Among new entrants, "House of Strangers" is next best at Albee but "Lady Gambles" is making comparatively best showing at smaller Keith's. Heat-wave break is helping.

**Estimates for This Week**  
Albee (RKO) (3,100; 55-75)—"House of Strangers" (20th) and "Lone Wolf and Lady" (Col). Moderate \$11,000. Last week, "Judge Steps Out" (RKO) plus highly expected revival of vaude with 8 acts including Pat Rooney and Watson Sisters, tremendous \$31,000 at 55c-85c scale. House is adding stage shows every fourth week.

Capitol (RKO) (2,000; 55-75)—"Any Number Can Play" (M-G). Sturdy \$13,000. Last week, "Neptune's Daughter" (M-G) (3d wk), \$6,000.

Grand (RKO) (1,400; 55-75)—"Stratton Story" (M-G) (3d wk). Nice \$6,000 after big \$9,500 second stanza.

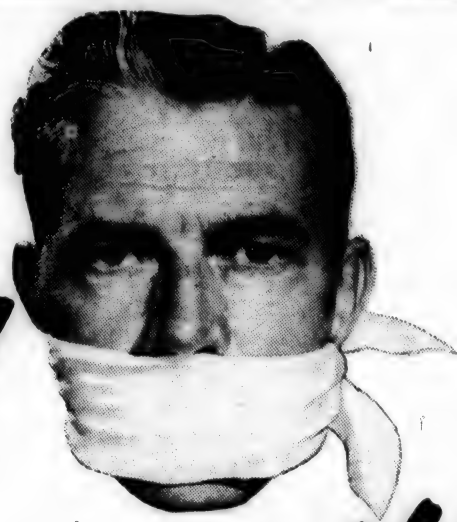
Keith's (City Inv.) (1,542; 55-75)—"Lady Gambles" (U). Good \$10,000. Last week, "Tulsa" (EL) (2d wk), \$6,000.

Loew's (RKO) (2,600; 55-75)—"Girl From Jones Beach" (WB) and "Secret of St. Ives" (Col). Modest \$10,000. Last week, "Fountainhead" (WB) and "Law of Barbary Coast" (Col), \$11,500.

Shubert (RKO) (2,100; 55-75)—"Sorrowful Jones" (Par) and "Crime Doctor's Diary" (Col). Holding on moveover for fourth downtown sesh. Good \$5,000. Last week, almost same.

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Headline from DAILY VARIETY, June 29

**METRO INTO  
HIGH GEAR**

From FILM DAILY July 11th Issue

## M-G-M Studios Hum With Peak Activity

West Coast Bureau of THE FILM DAILY

Hollywood — With 15 films being edited, five shooting and nine in preparation, the M-G-M studios and production personnel are acquitting themselves of one of the most ambitious schedules in years. The intensive program stems from the decision for a stepped up output made recently at conferences between Nicholas M. Schenck, Louis B. Mayer, Dore Schary and William F. Rodgers. Current activity is viewed as the turning of a new corner in the company's history on the eve of its 26th birthday. Company intends to maintain the three-a-month releasing stand taken recently.

Currently before the cameras are:

"On The Town," Gene Kelly, Frank Sinatra, Betty Garrett, Ann Miller, Jules Munshin, Vera-Ellen. Producer: Arthur Freed. Directors: Gene Kelly and Stanley Donen. Technicolor.

"Ambush," Robert Taylor, John Hodiak, Arlene Dahl. Producer: Armand Deutsch. Director: Sam Wood.

"Adam's Rib," Spencer Tracy, Katharine Hepburn, Judy Holliday, Tom Ewell, David Wayne, Jean Hagen. Producer: Lawrence Weingarten. Director: George Cukor.

"Nancy Goes To Rio," Ann Sothorn, Jane Powell, Louis Calhern, Carmen Miranda, Barry Sullivan, Scotty Beckett. Producer: Joe Pasternak. Director: Robert Z. Leonard. Technicolor.

"East Side, West Side," Barbara Stanwyck, James Mason, Ava Gardner, Van Heflin, Cyd Charisse, Mary Astor. Producer: Voldemar Vetluquin. Director: Mervyn LeRoy.

Completed or nearing completion of editing: "That Midnight Kiss," "The Forsyte Saga," "Challenge To Lassie," (all three Technicolor). Also: "Tension," "Madame Bovary," "Border Incident," "The Doctor And The Girl," "Maylaya," "Sidestreet," "Conspirator," "Battleground," "Red Danube," "Intruder In The Dust."

Preparing for production in the near future:

"Key To The City," Clark Gable, Loretta Young, James Gleason, Marilyn Maxwell, Pamela Britton, Lewis Stone, Clinton Sundberg, Raymond Walburn, Frank Morgan. Producer: Z. Wayne Griffin. Director: George Sidney.

"Please Believe Me," Deborah Kerr, Van Johnson, Peter Lawford, Robert Walker. Producer: Val Lewton. Director: Norman Taurog.

"The Yellow Cab Man," Red Skelton, Jimmy Durante. Producer: Richard Goldstone. Director: Jack Donahue.

"Father Of The Bride," Elizabeth Taylor. Producer: Pandro S. Berman. Director: Vincente Minnelli.

"Outriders," Joel McCrea. Producer: Richard Goldstone. Director: Roy Rowland. Technicolor.

"The Knife," Gene Kelly, J. Carol Naish. Producer: William H. Wright. Director: Richard Thorpe.

"Devil's Doorway," Robert Taylor, Louis Calhern, James Mitchell, Producer: Nicholas Nayfack. Director: Anthony Mann.



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# Aussie May Up to 75% Freeze on U.S. Pic Earnings to Aid Britain in Crisis

Sydney, July 12.

Whether the Aussie government will raise the current 50% rental freeze on U. S. pic earnings to 75%, or even higher, will result from talks now going on in London between Sir Stafford Cripps and reps of British Empire countries. Defense Minister J. J. Dedman is pinching for Prime Minister Ben J. Chifley, held home by a local industrial upheaval.

The government has bluntly warned commercial interests that dollar expenditure must be drastically curtailed from now on to assist Britain in her present economic crisis. Pic industry also sees in this warning a hint that the 50% freeze now operating with U. S. pix will be jumped to keep those badly-needed dollars in governmental coffers.

## Exit of Dual Bills?

Belief is in certain pic quarters that the government may nix the importation of minor pix, leaving the way open only for the top groupers, but at a higher rental freeze. This would mean the complete exit of dual bills. Government has already ordered a cutdown on gasoline, autos, tires, tobacco and other so-called "luxury" goods from the dollar area.

With total imports from U. S. at \$24,604,000 and total exports only \$9,860,000, Australia showed a drastic balance for last May. Biggest headache, however, lies in the fact that the U. S. dropped its purchase of wool from here to a "pretty low level, actual figure being \$79,860,000 for an 11 months' span as compared with a figure almost twice this amount in 1947 and part of '48.

As the economic structure of the Antipodes is built on the sale of wool abroad, more so within the U. S., any fall off weakens the structure to such an extent that the government must call for a nix in imports from the U. S. Hence the present move to curb the outward flow of dollars. U. S. distributors operating here will no doubt be given the redlight on transmitting dollars from the zone if the British government and reps of other Empire countries agree to curb this outflow.

## Brit. Producers' United Front on Quota Broken By ABPC's Philip Warter

London, July 19.

Silent acceptance by the three major circuits of the provisions of the Films Act, which demand compliance with the quota without relief, has been broken by Sir Philip Warter, Associated British Picture Corp. head.

In a statement circulated to stockholders, which will be considered at the annual meeting Aug. 4, Warter makes an appeal to the Board of Trade to introduce amending legislation which will enable the major groups to seek relief in situations where they have two or more theatres, and it is commercially impossible to play identical programs.

On the production side, Warter frankly admits that present conditions are hazardous, and is only justified in the national interest and by the requirements of the quota act. It's admitted that a number of films produced or financed by ABPC have failed to recover their production costs, even before distribution charges have been made.

In a comment on the distribution tieup with Warner Bros., Warter says ABPC believes that joint arrangements with guaranteed U. S. distribution is the best method of meeting the problems of production and distribution of British pic and it is its intention to develop similar arrangements with other foreign companies in the future.

Trading profit, which for the year ended March 31, was approximately \$8,150,000 gross, was \$50,000 up on the previous year. Production assets are valued at \$2,800,000, a drop of \$650,000 on the previous year.

Josefstad, Vienna, repertoire for 1949-1950 includes Noel Coward's "Present Laughter," William Somerset Maugham's "My Heart's in the Highlands" and maybe Arthur Miller's "Death of a Salesman."

## S. Africa Comm'l Radio Still Looks Long Way Off

Johannesburg, July 12.

There is no news yet of the South Africa Broadcasting Corp. "C" (or Commercial) Service, except that the man who had been appointed to run it, R. E. Johnson, resigned on account of ill health and was replaced by Cameron McCleure, Johannesburg program director. He has already left for Canada where he'll spend a month learning about commercial radio.

It still looks as though it will be six months to a year before even one station gets going and probably a year or two before there are stations operating in all the big centres, such as Johannesburg, Durban, Port Elizabeth and Cape Town.

In spite of restrictions on imports from both sterling and dollar countries business on Loureou Marques station holds up well, although generally speaking it is not very good elsewhere.

## Coal Strike Dents Aussie Pic Biz

Sydney, July 12.

Nationwide coal strike is putting a real crimp in film boxoffice here as well as in Melbourne, Brisbane, Adelaide, Perth and Newcastle. The walkout has crippled the power setup worse than at any time during the war.

Following two weeks of restrictions resulting from the strike, the film industry still is facing even tighter regulations. All transportation was halted recently in Melbourne over weekends with the boxoffice sagging more than 40%. Three houses there had virtually all the trade in town. Theatres have been told to close on Mondays in Melbourne, but exhibitors are fighting this ban. In Brisbane, the Monday dimout brought a concession permitting the showing of films classed as not suited for general exhibition.

Perth is suffering possibly worse than any other state capital since there is no electricity for private or industrial use. Only lights showing are those on vital street corners or at theatres which have their own standby electric plants. While the Metro and Mayfair are running as usual, the Plaza, Piccadilly and Strand have cancelled their 5 p.m. shows.

Situation in Adelaide has improved because of coal coming from an open-cut mine. Installation of auxiliary plants at theatres is expected to help big too there. After more than three weeks on emergency power, nearly every theatre has run into difficulties, but use of standby plants continues. Here the hurried installation of emergency equipment at several houses the initial week of the blackout was made without a hitch. Exhibitors are lauding Les Spencer, Western Electric (Westrex Corp.) service engineer, for his assistance in getting equipment ready.

## WB Names Trucios To Latino Pacific Div.

Armando Trucios, Warner's Argentine general manager, has been named resident supervisor for the Latino Pacific division, replacing James V. O'Garra. From headquarters in Mexico City, Trucios will take charge of the Mexico, Panama, Colombia, Ecuador, Peru and Central America territories. He assumes the new post Aug. 8, with O'Garra returning to the homeoffice for reassignment.

Other South American staff changes, according to WB International chief Wolfe Cohen, include the resignation of Michael Sokol as manager for Mexico as well as the appointment of Caesar Aboaf as Argentine general manager, succeeding Trucios.

## Mex Pic Banks in Strong Financing to Film Trade

Mexico City, July 12.

Mexican pic trade got goodly coin hyping during the first half of this year from its own bank, the Banco Nacional Cinematografico, and the specialized film bank, the Banco de la Industria Filmica, their June 30 balance sheets show.

The trade's bank made loans, discounts and credits totaling \$3,091,568.76, and the Filmica direct loans and discounts of \$78,968.49.

## Now Italy May Be Getting Those U.S. Pix Barrier Ideas

Rome, July 19.

In an effort to balk impending anti-American legislation which would impose a ceiling on film rentals among other restrictions, the Motion Picture Assn. of America is sending a representative here to confer with government officials. Emissary is Eugene Van Dee, assistant to the MPAA's continental manager Gerald Mayer.

Reportedly behind the Italians' new chill toward U. S. films are British and French interests, who are said not only to be ogling Italy's picture facilities and market but also are allegedly inducing the natives to think that they can develop a big local industry without Hollywood's co-production or product.

Mayer, who spent considerable time here last year, was alternately kidded and threatened when he attempted to ease the situation. MPAA continental chief was unable to sit in on the latest impasse, due to illness. He's now recuperating on the Riviera. John G. McCarthy, MPAA international division manager, is in Copenhagen. Italy has had a free film market in the past.

## DEL GIUDICE BACK TO ROLL HIS '49-'50 FILMS

Filippo Del Giudice, managing director of Pilgrim Pictures, Ltd., who returns to Britain tomorrow (Thurs.) on the Caronia, will launch the company's 1949-50 production program upon his arrival. Initial property to go before the camera will be "A Pinch of Salt," a comedy by Peter Blackmore. Plans call for "The Wolf" to be filmed in Italy as a locationer while interiors would be done in England. Also on Pilgrim's shooting schedule is an untitled comedy with an Irish background. Previously the company had turned out "The Guinea Pig," "Private Angelo" and "Chance of a Lifetime."

Del Giudice has been in the U.S. for the past three months arranging distribution deals for Pilgrim product. His "Guinea Pig" premed last spring at the Little Carnegie, N. Y. The producer, who made "Hamlet" and "Henry V" for Rank, is a prime supporter of the theory that British pictures will only do their best in the American market when carefully booked in art houses.

## Cortese in Rome Pic Stint Before Coasting in Fall

Rome, July 12.

Valentina Cortese, who is recuperating here from an operation, has been inked to appear in a film which producers Ilya Lopert and Robert Goelt have set for an August start in Italy. Following this stint the actress is scheduled to return to Hollywood in the fall to make "Modesta" for 20th-Fox, to which she is under contract. Otto Preminger will produce.

Lopert-Goelt pic is to be a locationer with Simone Simon as the star. Untitled as yet, the film is to be directed by Geza Radvanyi, who turned out last season's success, "Somewhere in Europe." Jesse Lasky, Jr., is writing the script for the upcoming venture.

Other Foreign News  
on Page 15

# Halt 'Harpo Marxian Money-Lending' For Dead British Films, Asks Exec

London, July 19.

## Mahoney, Geraghty Team Again for Aussie Show

Sydney, July 12.

Will Mahoney and Bob Geraghty have reunited. Mahoney, U. S. comic long resident here—he originally came for 12 weeks to play the Tivoli loop and stayed 11 years—and Geraghty, Mahoney's manager for years until their decision to go separate managerial ways about three years ago, will probably do a London show on a deal now being set with Sydney Grace of the Charles Tucker Enterprises.

Mahoney and Geraghty split biz interests when the former went into legit revivals in Brisbane after duo had played vaudeville at Cremorne, same city. They've always been pals, hence the get-together for London bid.

## Jap MPEA Outlet On Film Spot

Tokyo, July 12.

Recent decision by the Motion Picture Export Assn. to discontinue exporting American films to Japan until it reaches an agreement with the Army on a formula for converting its yen income here to dollars, leaves the Central Motion Picture Exchange, local MPEA outlet, in a tough position. Agency has been selling U. S. product to 864 Japanese theatres, more than a third of the nation's houses, and is now faced with the prospect of keeping as much of its clientele as possible with reissues until the deadlock on yen conversion is broken.

CMPE has about six new films still in its vaults which it plans to release one at a time over a carefully-spaced period. Pix will have roadshow preems and will be given lavish buildups to ballyhoo the titles as much as possible.

Some theatres which have been exhibiting U. S. films have already informed CMPE, however that they can't meet local competition with reissues and have asked to be counted out until new films are available. Some of these houses will resume showing Japanese product exclusively, while others which prefer to continue with foreign films have begun dickering with the British Commonwealth Film Corp. here for English imports.

## French Hotels Revise Their Rates Downward

Paris, July 19.

Alarmed by American press stories depicting Americans gouged by Paris hotels, the Paris Hotelman's Assn. announced that the 10 top hotels here and 15 more in the provinces have agreed to a price ceiling of \$8.50 for a single room and \$11.50 on a double. Rooms are with bath and include tax, but not service. That's usually 15% extra.

Reports that the Yanks were being literally "rolled" were spearheaded by a recent VARIETY yarn. Hotel men, through their prez, Jacques Perceped, claim the press has grossly exaggerated the situation. On the other hand the Commissariat Tourisme agrees that the association's new prices are substantially lower.

## Jerusalem Previews 2 War Documentary Pix

Jerusalem, July 10.

A special preview of two documentaries, produced by Joseph Krumbold and Norman Lourie, with a commentary by Melvyn Douglas, was presented at the Eden theatre here under the auspices of the Palestine Foundation Fund.

"Memorandum on a Victory" a 10-minute study of the Negba settlement, where the ruins of war form a background for the reconstruction of the settler's homestead, and "Homecoming, 1949," a 15-minute pictorial record of Israel's victory on the battlefield, were the two films shown.

Terrific broadside against the British production industry and the government support for studios through the National Film Finance Corp., is made in a feature article published in the London Daily Mail last Thursday (14) by Nicholas Davenport, outline director of the NFFC.

Accusing Harold Wilson of upsetting the export trade with his high quota protectionism and his cold war with Hollywood, Davenport asserts that the British production industry was dying before the Board of Trade prez announced the sentence of doom in his recent "export or die" message.

Arguing that no industry is entitled to survive that cannot pay its way, Davenport, who was some years ago financial adviser to Sir Alexander Korda, produces figures to show that the annual studio loss is in the neighborhood of \$20,000,000. After taxation and the exhibitor and distributor had had their cut, there was less than \$76,000,000, of which the American share was around \$48,000,000 and the British \$28,000,000.

But the films for which producers earned \$28,000,000 were costing nearly double to make and the net return from the export markets was only around \$8,000,000.

Analyzing the stock market value of film trade shares today as against January, 1947, it is shown that the total market loss in that time has been \$140,000,000.

Davenport, who resigned from the finance corporation to act as financial adviser to a cooperative production group, has now advised his colleagues to abandon their efforts. "I am not suggesting," he says, "that British production is about to flounder on the financial rocks. I am pointing out that it is already on the rocks. The only question is whether it can be re-floated."

And from there Davenport contends that it is time to call a halt to the activities of the \$20,000,000 finance corporation before the last few millions of public money vanish. The policy of the corporation is described as "Harpo Marxian money-lending" and has amounted to little more than the subsidizing of production, which was contrary to pledges given to the House of Commons by Wilson.

## Northern England Sees 10,000,000 TV Viewers By 1951 if Govt. Okays

Glasgow, July 5.

Prominent Scots industrialists and radio men are urging early extension of video to the area north of the English border.

If the go-ahead is given by the British Cabinet, Glasgow, Edinburgh and most of southern Scotland could be within television range by 1952, a radio exec said.

Television for 10,000,000 viewers in northern England would be possible by 1951, he added, if the government would permit the British Broadcasting Corp. to sink revenue from license fees into the service.

## Moguy to Produce Juve Delinquency Pic in Rome

Rome, July 12.

"Tomorrow Is Too Late," a film dealing with juvenile delinquency, will be produced here by Leonide Moguy, who directed "Prison Without Bars" and "Two Women." The Italian government is interested in the project. Vittorio De Sica will direct the film and Lois Maxwell will play the female lead. Giuseppe Amato, producer of "Four Steps in the Clouds," has been named production aide.

After interviewing 2,000 children Moguy selected 12 for roles in the film. A 14-year-old, Anna Maria Pierangeli, will be featured.

## Mex Checks Names

Mexico City, July 12.

All foreign entertainers entering Mexico to work must supply the immigration service with their real as well as their professional names, under a new regulation of the ministry of the interior.

This is to keep tabs on but in no way to molest alien entertainers, the ministry said.

It's a great feeling  
to know that Warner Bros.  
are geared to go next with

# It's a Great Feeling

COLOR BY  
TECHNICOLOR

The all-happiness picture with a whole Warner  
studioful of guest stars including

**GARY COOPER \* JOAN CRAWFORD \* ERROL FLYNN \* SYDNEY GREENSTREET**  
**PATRICIA NEAL \* ELEANOR PARKER \* RONALD REAGAN \* JANE WYMAN**

Seven New Songs  
by the  
"IT'S MAGIC" team,  
Styne and Cahn!

STARRING DENNIS MORGAN \* DORIS DAY \* JACK CARSON

DIRECTED BY  
DAVID BUTLER

Screen Play by Jack Rose and Mel Shavelson • From a Story by I. A. L. Diamond • Music by Jule Styne,  
Lyrics by Sammy Cahn • Musical Direction by Ray Heindorf

PRODUCED BY  
ALEX GOTTLIEB



## TRADE SHOW JULY 25

**ALBANY**  
Warner Screening Room  
79 N. Pearl St. • 12:30 P.M.  
**ATLANTA**  
20th Century-Fox Screening Room  
197 Walton St. N.W. • 2:30 P.M.  
**BOSTON**  
RKO Screening Room  
122 Arlington St. • 2:30 P.M.

**BUFFALO**  
Paramount Screening Room  
464 Franklin St. • 1:45 P.M.  
**CHARLOTTE**  
20th Century-Fox Screening Room  
308 S. Church St. • 10:00 A.M.  
**CHICAGO**  
Warner Screening Room  
1307 So. Wabash Ave. • 1:30 P.M.

**CINCINNATI**  
RKO Palace Th. Screening Room  
Palace Th. Bldg. E. 6th • 8:00 P.M.  
**CLEVELAND**  
Warner Screening Room  
2300 Payne Ave. • 8:30 P.M.  
**DALLAS**  
20th Century-Fox Screening Room  
1803 Wood St. • 2:00 P.M.  
**DENVER**  
20th Century-Fox Screening Room  
2102 Champa St. • 2:00 P.M.  
**DES MOINES**  
Paramount Screening Room  
1225 High St. • 12:45 P.M.

**DETROIT**  
Film Exchange Building  
2310 Cass Ave. • 2:00 P.M.  
**INDIANAPOLIS**  
20th Century-Fox Screening Room  
326 No. Illinois St. • 1:00 P.M.  
**KANSAS CITY**  
20th Century-Fox Screening Room  
1720 Wyandotte St. • 1:30 P.M.  
**LOS ANGELES**  
Warner Screening Room  
2025 S. Vermont Ave. • 2:00 P.M.  
**MEMPHIS**  
20th Century-Fox Screening Room  
151 Vance Ave. • 10:00 A.M.

**MILWAUKEE**  
Warner Theatre Screening Room  
212 W. Wisconsin Ave. • 2:00 P.M.  
**MINNEAPOLIS**  
Warner Screening Room  
1000 Currie Ave. • 2:00 P.M.  
**NEW HAVEN**  
Warner Theatre Projection Room  
70 College St. • 2:00 P.M.  
**NEW ORLEANS**  
20th Century-Fox Screening Room  
200 S. Liberty St. • 8:00 P.M.  
**NEW YORK**  
Home Office  
321 W. 44th St. • 2:30 P.M.

**OKLAHOMA**  
20th Century-Fox Screening Room  
10 North Lee St. • 1:30 P.M.  
**OMAHA**  
20th Century-Fox Screening Room  
1502 Davenport St. • 1:00 P.M.  
**PHILADELPHIA**  
Warner Screening Room  
230 No. 13th St. • 2:30 P.M.  
**PITTSBURGH**  
20th Century-Fox Screening Room  
1715 Blvd. of Allies • 1:30 P.M.  
**PORTLAND**  
Jewel Box Screening Room  
1947 N.W. Kearney St. • 2:00 P.M.

**SALT LAKE**  
20th Century-Fox Screening Room  
216 East 1st South • 3:30 P.M.  
**SAN FRANCISCO**  
Republic Pict. Screening Room  
221 Golden Gate Ave. • 1:30 P.M.  
**SEATTLE**  
Jewel Box Screening Room  
3143 Olive St. • 10:30 A.M.  
**ST. LOUIS**  
Srenco Screening Room  
3143 Olive St. • 1:00 P.M.  
**WASHINGTON**  
Warner Theatre Building  
13th & E Sts. N.W. • 10:30 A.M.  
\*TUESDAY—JULY 26



# Impasse on U.S. Pix Into Arg. Continues; Drive On for Native Film Protection

Buenos Aires, July 10.  
The situation here—insofar as it concerns U. S. Motion Picture Assn. of America's efforts to reach an agreement with the Argentine economic authorities on future imports of U. S. pix—still remains unchanged. As a result of talks with Entertainment Director Claudio Martinez Paiva, Economic Minister Roberto Ares and Finance Minister Cereijo, hopes had arisen that a solution would be found to the impasse during the past week.

Meanwhile, Jose F. Brignoli, Argentine economic expert, has left for the States, to join in discussions started by a Joint Commission of U. S.-Argentine economic experts, seeking means of increasing Argentina's dollar revenue, by increased American purchases of Argentine products, leading in turn to more exports of U. S. goods to Argentina.

Pressure for increased protection on the part of Argentine producers has culminated in a petition to the government to declare films an "essential industry" of "national interest." This move is sponsored by the Arbitration Board of the Film Industry, headed by Entertainment Director Paiva, and by the government-sponsored Film Industry Labor Union, headed by actor Julio Alcaraz.

Figures for the six months of 1949, showing what pix have been released, are symptomatic of the current nationalistic trend. Of a total of 232 pix released, 38 were of national production, against 128 Hollywood pix, of which 25 were reissues. The British were in the majority as regards European material, with 18 releases, followed by the Italians, with nine—all released in the past two months, since the ban on Italian films was removed once an agreement for distribution of Argentine material in Italy had been reached. The French had six pix released, the Mexicans and Spanish five each. A novel feature of this year's releases has been the number of German pix shown, but of the total of 17, 13 were reissues of very old material distributed by Astoria Films.

## More Unbiased News In Radio Than Newspapers, According to Jap Poll

Tokyo, July 5.  
Nearly 53% of Japan's radio listeners think they get more news, and less biased reports, through their radios than they do from newspapers, according to a survey just concluded by the Cultural Research Institute of the Broadcasting Corp. of Japan. The survey, seventh in a series inaugurated last year, sampled the opinions of 4,881 scientifically-selected listeners.

Only 3.8% of those polled said they thought newspapers were fairer and less biased in their news reports than the nation's radio, throughout Japan.

More than 43% said they regarded the two media as equal in fairness or so close that they couldn't give either the nod. Only 27% said they obtained more news from newspapers—not too surprising in view of the fact that Nipponese dailies are limited by a paper shortage to a single sheet (two pages).

Radio was way out in front (85%) in giving "hot" news. The only question in which newspapers found favor was on completeness of news. Nearly 50% voted for the papers, while 32.7% said radio news was fuller.

While the reputation of the Nipponese press for fairness and impartiality seems to have taken an awful licking from the radio, it is interesting to note that the BCG news room obtains nearly all of its foreign and national news from the Kyodo News Service, Japan's only nationwide news agency, which supplies the same reports to virtually every daily in Japan.

**Eire's Visiting Longhairs**  
Dublin, July 5.  
Longhair guest conductors—12 of them—received a total of \$10,862 in fees and \$1,154 in expenses for appearances with the Radio Eireann symphony orch during the past 18 months.

Usual policy is to bring in a continental conductor for a one-month stay with the orch.

## Danish Radio Still Lacks Drama Head; Werner Out

Copenhagen, July 5.  
There are no takers for the post of drama department head of the Danish Stasradiofonien following the recent withdrawal of Hans Werner due to ill health. Resigned chief had been severely attacked in the past by the press, which criticized his work.

Since Werner's exit the state radio has offered the job to several of Denmark's top radio writers and dramatists, including Leck Fischer and Sven Clausen. Everyone, however, has declined. Their reluctance has been ascribed to the fact that the position, despite the pension that goes with it, is not too well paid. Duties also are irksome, for the department head has to find and produce more than 50 other dramas annually.

## Seek Exchange Of Europe Legits

Zurich, July 9.  
The ITI (International Theatre Institute), an organization founded a year ago and sponsored by UNESCO, held its second Congress June 27 to July 2 in Zurich. Founder of ITI is J. B. Priestley. About 60 representatives from 23 countries participated in the Congress, which first took place in 1948 in Prague. President of the executive committee is Llewellyn Rees, manager of London's Old Vic. U. S. rep at the Congress was Rosamond Gilder, of the American National Theatre and Academy.

Results of the Congress include the preparation of an "International Theatre Week," suggested by the U. S. and definitely to be decided upon during next year's Congress; the publication of an international illustrated theatrical magazine, appearing at first twice a year and later on four to six times a year, if successful. The first two issues are planned for 1950.

Another important resolution is one to stimulate the exchange of guest troupes through different countries, in order to revive international relations among theatres all over the world. This exchange is to be handled by an international convention and to be covered financially through a certain sum guaranteed by UNESCO. Furthermore, a monthly bulletin will be issued, reporting on all new plays or musicals throughout the world.

Next year's ITI Congress will embrace a special Congress of Theatrical Architecture, to discuss the problems of today's standard and tomorrow's prospects of architecture in modern stages.

After resignation of J. B. Priestley as president, he was made honorary president, with Dr. Emil Oprecht, president of the Schauspielhaus, Zurich, elected new president of ITI. Congress participants were invited to special performances at Zurich theatres as well as receptions and parties given by the Zurich authorities in their honor.

## Pahlen Pacts Romance For Paris-Rome Film

Rome, July 12.  
Victor Pahlen arrived last night (11) in Rome and announced that he will start a new picture Sept. 15, starring Vivian Romance. Exteriors will be made in Paris, and the interiors in Rome. Pahlen recently completed the pic, "Pirates of Capri," made entirely in Italy, starring Louis Hayward, and featuring Alan Curtis, Binnie Barnes and William C. Tubbs.

Pahlen will fly to New York July 18 to complete final arrangements for a major distribution of "Pirates." It's believed Motion Picture Sales Corp. will handle pic in the U. S. Film marks the first time Miss Romance will speak English in a picture. Picture is being financed privately in America.

## Russ Nix Festivals

Cannes, July 12.  
Refusal of the Soviet Union to participate in international film festivals to be held here and in Venice this year, is motivated, it's reported, by the revised entry laws, which Russia feels are discriminatory.

U.S.S.R. feels that the organizers of the festivals are showing favoritism in permitting the U. S. to enter eight films here and 12 at Venice, while they are limited to one picture at each festival.

## New Cochran Musical, Tom Arnold Ice Show, Meller Stir London

London, July 12.  
Summer entertainment in the shape of an ice show, a doubtful musical and a meller that looks like a hit, opened here last week. Devised and staged by Gerald Palmer, Tom Arnold's presentation of "Ice Vogues," which bowed at the Stoll theatre July 15, is a lavishly mounted spectacle. Cecilia Colledge dominates the show and comedian Richard Hearn scores heavily.

A tragic love story with lilting music, concerning a Ruritanian princess and a boxer in Edwardian England, "Tough at the Top," opened at the Adelphi theatre July 15. Written by A. P. Herbert, with music by Vivian Ellis, the show has been artistically staged by Wendy Toye. Presented by Sir Charles B. Cochran in association with Lord Vivian, "Touch" is magnificently sung and danced, with Maria D'Attili and George Tozzi scoring individual triumphs. John Clements did the choral arrangements and the sets were designed by Oliver Messel. The musical, enthusiastically received by the public but with mixed critical reception, marks the first time Cochran has opened a show without trying it out in the provinces.

The first in a series of productions to be staged both here and in the U. S. under the new partnership of Peter Daubeny and Donald Flamm, "The Late Edwina Black" was put on at the Ambassadors theatre July 12. William Dinner and William Morum have written an interesting mystery, which develops a tense whodunit situation. A cast of four, comprising Stephen Murray, Catherine Lacey, Raymond Huntley and Beatrice Varley, gives vivid portrayals. Show looks like it will weather the heatwave.

Eric Linklater's latest play, "Love in Albania," which moved up to the West End after its tryout in the suburbs, is as rich in wit as it is deficient in plot values. As a study in characterization it is a treat for the sophisticated, but the caricature of an American MP sergeant by Peter Ustinov, although richly appreciated by the audience at the St. James' theatre, might be questioned in the U. S. If it can hold out during the heatwave it should be set for a steady season.

Legit actress Irene Lopez Heredia at Comedia, Barcelona, presented Pirandello's "La Verdad de Cada Cual" ("Everyone's Truth") in Spanish version by Ildelfonso Grande. Mme. Heredia's company intends staying in Barcelona all summer.

## Current-London-Shows

(Figure shows weeks of run)  
London, July 19.  
"Anna Veronica," Piccadilly (9).  
"Annie Get Gun," Col's (11).  
"Beau Stratagem," Lyric (12).  
"Brigadoon," Majesty (14).  
"Black Clifton," West (12).  
"Daphne," Wynd. (17).  
"Edwina Black," Ambas. (1).  
"Foolish Gent'l'm'n," Duch. (21).  
"Happiest Days," Apollo (69).  
"Harvey," Wales (29).  
"Heiress," Haymarket (25).  
"Her Excellency," Hipp (4).  
"Ice Cycles," Empress (4).  
"Ice Vogues," Stoll (1).  
"Lady's Burning," Globe (11).  
"Latin Q. Revue," Casino (18).  
"Love Albania," St. Jas. (1).  
"Male Animal," New (4).  
"Oklahama!" Drury Lane (116).  
"On Monday Next," Comedy (7).  
"One Wild Out," Garrick (33).  
"Sauce Tartare," Ald. (33).  
"September Tide," Ald. (2).  
"Song of Norway," Pal (6).  
"Third Visitor," York's (6).  
"Together Again," Vic. Pal. (119).  
"Tough at Top," Adelphi (1).  
"Walking Shadow," Playhouse (4).  
"Worm's View," Whitehall (117).  
"Young & Fair," St. Martins (4).

# Mex Fire-Explosion Causes 500G Loss to Col. Films; Other Holocausts

## Loewenthal Gets Europe Bid on Mex-Made Film

Mexico City, July 19.  
Rodolfo Loewenthal, European pic producer, is mulling offer from the Paris office of Pelliculas Mexicanas, Mexican world film distributor, made by its European chief, William Karol, to dub in French, English, German and Italian, his "Algo Flota en El Agua" ("Something Floats on the Water") for exhibition in Europe.

Loewenthal's latest release, "La Dama del Velo" ("The Veiled Lady"), starring Libertad Lamarque, Argentinian songstress, has just done two big weeks at the Cine Mariscal here.

## Portugal Pix Setup Muddled

Lisbon, July 12.  
Situation of the Portuguese cinema industry remains unsettled and all the promises made by Spanish capitalist Antonio Redondo, who in May succeeded in taking control of all three producing studios in Lisbon, have thus far been unfulfilled.

Only one picture has been completed—"Fire," starring Isabel de Castro and legit actor Raul de Carvalho. It is a domestic drama, about firemen, which has been running at the first-run San Luiz for two weeks. Other three Portuguese pictures, which were begun months ago, are on the shelf for the time being and all studio personnel and artists are out of work.

Producer Cesar de Sa has been nominated general manager of the Cinelandia Studios, owned by Redondo. De Sa has been studying color production of films with a subsidy from the Portuguese government and intends putting the Cinelandia to work again, perhaps with a color film.

The San George cinema, built by J. Arthur Rank in the center of Lisbon, is almost completed and will be opened in October. There are hopes also that the Monumental cinema, a new house seating 2,000, will open in November.

## MONTE CARLO SUMMER SPORTING CLUB OPENS

Nice, July 10.  
More than 300 attended the opening gala of the Summer Sporting Club at Monte Carlo July 8. The Club, situated by the shore of the Mediterranean, is one of the favorite drinking, dancing and gambling spots of Americans on the Riviera who made up half of the evening's guests.

Entertainment highlight of the evening was the appearance of French comedian Jacques Tati, who sprang into prominence with his film, "Jour de Fete," which he produced and starred. An excellent mimic, he was in turn a boxer, a football player, and a fisherman and ended his stint by mimicking the newsreel of a tennis match (fast and slow action).

As far as fashions were concerned, comfort was the rule. Evening dresses showed no fixed length, they were knee-length, calf-length, ankle-length or sweeping the floor.

As far as men's fashions, this season sees a variety of colors in dinner jackets: the traditional white, and also gray, cream, gray-blue and dark blue.

Two bands, those of Aime Barelli and Sylvain David, entertained for dancing, and later the Spanish dancers from Carmen Amaya's company, Teresa & Luisillo, appeared.

At the end of the gala dinner, the guests were treated to an elaborate display of fireworks. After the fireworks there remained the choice of going to the roof-top dance floor or to the gambling rooms.

Nicholas Bros. head a show at the Bernini, Rome, which includes Luciana Dolliver and a pic "La Via delle Stelle," or "Stardust," with Linda Darnell.

Mexico City, July 19.  
A mystery fire-explosion, Mexico's worst of the kind, hit Columbia Pictures Thursday (14), hard, with loss of 600 pix and 10 copies, totaling 8,000 reels, destroyed, for damage of about \$500,000. Insurance coverage was only \$60,000. Columbia had negatives safely elsewhere and many pix on exhibition in the provinces. Columbia is continuing biz at temporary offices. It had fixed to move Aug. 1. "Shock-proof" had been delivered to the Cine Orfeon here five minutes before the disaster. Cinema is exploiting that bit of luck in ballyhooing the pic.

Thirty-two of the 42 employees were more or less badly hurt, and one was missing. Firemen found the charred corpse of the missing man, Fernando Escalante del Castillo, packing room helper, in the warehouse ruins in the cellar. His legs had been blown off, making him helpless to escape. Serge Koger, manager, and Sidney Bruckner, homeoffice exec, were behind locked doors, phoning the New York office at the time. Help had to break in. Koger and Bruckner, with Gustavo Gomez Sameniago, assistant manager, who strove to put out fire that began in the packing department, then gave the fire alarm.

A city government commission of five experts is probing origin of the fire. An electric current short-circuit is believed to be most probable reason. Several pix of Cantinflas (Mario Moreno), picture comic, which Columbia distributes, were lost.

## Barcelona 50G Blaze

Barcelona, July 20.  
Fire broke out at the Ballestrero Studios in Chamberi, close to Madrid, Wednesday (13), causing \$50,000 damage. Fire started in a projecting room and passed rapidly on to sound stage with sets ready for filming. Fire was brought under control in about two hours.

Five firemen were badly injured and one of them, Javier Ibanez, isn't expected to recover. Set burnt belonged to pic "39 Cartas de Amor" ("39 Love Letters"). However, studios will continue working.

## Filipino \$150,000 Fire

Manila, July 12.  
Spontaneous combustion of celluloid films was believed by police investigators to have started the \$150,000 fire which destroyed the Lwayway Pictures Studios in Quezon city, northwest of Manila. Studios were totally destroyed, together with their contents, consisting of films and equipment. Finished films of the Nolasco Bros. Production, another local pic company, were among those lost in the burned building.

## Portuguese Legit In Doldrums; Only One Play on Since June

Lisbon, July 12.  
Only one theatre has opened in the whole of Portugal since early June, the Variedades in Lisbon, presenting a drama by Brazilian author Joracy Camargo. Latter's plays have long been banned in the Iberian peninsula on account of his alleged leftist tendencies.

A touring company from the Lisbon Apollo theatre closed at the end of June. A Spanish company, "The Kids from Sevilla," which had quite a success in Lisbon and the provinces, went back to Spain, the Portuguese Artists Syndicates having refused to renew its work permit.

Impresarios Amelia Rey Coloco and Robles Monteiro, who for 30 years operated at the Teatro Nacional in Lisbon, didn't get their concession renewed and have given back the playhouse to the Ministry of Education. The theatre will function, next winter, under the management of some artists and authors picked by the government.

At the moment, impresario Piero Bernardon is rehearsing, at the Avenida theatre, a new revue starring Irene Isidro and Joao Villaret. Rosa Mateus is rehearsing, at the theatre Maria Vittoria, another revue starring Brazilian songstress Lili Moreno, who comes to Portugal via Madrid.

# Metro Points to Its Upped 26% Film Shipments as Evidence of Better Biz

Mounting chorus of optimism over current distribution business and its prospects received an important addition yesterday (Tues.) when William F. Rodgers, Metro's sales chief, declared: "I am being realistic when I say that I believe the future is bright—the signs are too plain to be otherwise than optimistic."

To back this statement, Rodgers cited the hard fact that his company's total film shipments have increased 26% since the beginning of the year. The Charlotte, N. C., exchange, one of the company's smallest made 3,500 film shipments last week alone, he said, a record for any exchange. While figures are not available to translate these shipments in terms of dollar boost in business, Rodgers affirmed that Metro's distribution take is up.

His statement comes a week after one made by Robert Moehre, RKO's sales topper, which flatly declared that the turning point had been reached and that sales are now climbing. The Rodgers' conclusion is: "I don't think we have a lot to worry about concerning our business."

Rodgers, a vet in the industry, said he has been "through various recessions and depressions and have watched with interest a repetition of things that happened years ago." He added: "I don't think anything will happen that is going to impair the public interest in films or that there will be any serious inroads affecting the industry."

**No Holding Back Product**  
Announcing a boost to three pic monthly for the balance of the year plus two specials, "Invader in the Dust" and "Battleground," he said that "we intend to put on the market every good picture the studio can make and as fast as the market can absorb them." "This company will never hold back on product," he continued, "because the time to release them is when you have them. A good picture can do well anytime in the year."

No specific number of releases have been decided on, Rodgers said, but there has been much talk at the studio of increasing the volume of production. "It is quite apparent we will make many more and release many more. The release of three pictures monthly is more than we have done in the past."

## Small-EL Deal

Continued from page 7

and is loath to extend itself further.

Talks on financing were shelved because Semencko, an active participant in discussions, was ticketed for a European trip. Semencko pulled out Thursday (14) leaving the confabs in agreement on principle.

While the lawyers put the deal on paper, Small is turning his attention to other matters. He is slated to remain in New York another week before returning to the Coast. If matters keep rolling smoothly, producer will move onto the EL lot early in August.

## U and Metro

Continued from page 5

withdraw from that country if the ECA refuses better conditions. Chief protagonist of this view was Paramount but other majors had also voiced similar intentions of reprisal.

### Four Branch Offices

Metro, company which forced withdrawal from MPEA operations in Germany, has already set offices for Berlin, Hamburg, Dusseldorf and Munich. Sales, booking and publicity campaigns are slated to start within the next few months.

Szekler planes for the Continent today (Wed.) on his way to Frankfurt. He huddles in Paris over the weekend with Harry Novak, U's Continental manager. Szekler was manager in Brazil until eight months ago when Michael Buerer took over. He had served as U's chief in Germany from 1928-32.

Several other companies including Warner Bros. and Columbia are set to announce their new German chiefs within a few days.

## Minn. Amus. Taxes Show Biz Increase

Minneapolis, July 19.

Things haven't been too bad in the amusement line in Minnesota for the federal government's fiscal year ending June 30, according to internal revenue department's figures for the period, just made public.

Admission taxes for the 1948-49 fiscal year amounted to \$6,893,000 and were only \$5,000 off, an infinitesimal percentage, from the record-breaking 1947-48, which chalked up \$6,898,000. Cabaret tax collections actually showed a gain for 1948-49 over the previous fiscal year, totaling \$834,000 compared to \$822,000.

Even during the latter half of the fiscal year, during the current year, the amusement and cabaret tax collections held up well, showing gains for several of the 1949 months over the corresponding periods a year ago.

## MPSC Vs. RKO

Continued from page 7

that RKO has indicated an intention to switch the title "After the Storm" to "Stromboli." RKO pic was recently made on the island of the same name by Roberto Rossellini with Ingrid Bergman starring. MPSC is bankrolling and distributing an Italian locale film being produced and directed by William Dieterle and starring Anna Magnani and Rossano Brazzi.

It is the Casanave claim that MPSC is entitled to the label because its publicity since January has referred to "Stromboli." Casanave telephoned the MPAA's Title Registration Bureau June 10, notifying it that MPSC would file title registration as a non-member. Action was taken June 24 but RKO had registered the same title the day before. Casanave partners with Neil Agnew in MPSC.

## Jolson's 2-a-Day

Continued from page 1

Gardner, et al. are, most of them, steeped in the vaudeville tradition. Todd is counting on Jolson to give impetus to the others.

Showman planed Monday (18) to the Coast with the expectation of signing Jolson, with whom he told associates he had reached a verbal agreement. He expects to be gone about a week during which he would sign various other top acts.

It's understood Todd expects to pay about \$20,000 a week for talent and that the weekly net for the two-a-day will be around \$35,000-\$40,000. The idea is a \$3 top for matinees and \$6 evenings. At that scale, the operation could gross \$60,000 or more a week.

Todd reportedly plans to extend the two-a-day shows over a circuit of four or more cities, probably including Philadelphia, Boston, Chicago and possibly Detroit and Cleveland. Bills would be held over in New York "until it's possible to get a ticket without bringing on an investigation by Murtagh." After that, if top acts are willing, shows will be toured.

For the opening bill, Todd is said to be figuring on a mammoth parade and ballyhoo ceremony. Also he hopes to present the top acts with some sort of gift which they can keep as a combination memento-display for their appearance. He believes that would hypo the frequently-expressed yen of many of the major names to appear before live audiences again.

With the two-a-day likely to go into the Winter Garden, the production of "As the Girls Go," which recently closed because of the illness of Bobby Clark, would probably reopen at the Broadway. After a week of checkups at the hospital, Clark left over the weekend for a rest in New Hampshire. There may not be a decision for several weeks on whether he will be able to resume in the musical.

If "Girls" goes into the Broadway, it would presumably remain there until Todd's proposed production of "My Darling Aida" is ready. Then it would be sent on tour and "Aida" put into the Broadway.

## Anti-Amus. Tax Moves Die in Ohio Assembly

Columbus, O., July 19.

As the 98th Ohio General Assembly shut up shop Saturday (16), plenty of legislation died with it which might have affected theatre operators, night club owners and television set-sellers.

A bill introduced in the Senate to reimpose a state-wide tax on amusement admissions (removed two years ago) died for lack of vote.

Also dying in the Senate without passage were bills to increase the cost of liquor permits by 50% and to freeze liquor permit grants between election and inauguration day.

Defeated was a proposal to boost the take in state liquor profits from 30 to 35%.

The house-passed bill to ban television sets in autos within sight of the driver was not acted on by the Senate. Also defeated was an act granting power to the governor to remove sheriffs failing to enforce gambling laws and to have gambling places padlocked.

## Doughton Dims 20% Tax Slice

Washington, July 19.

Prospects for a cut in the 20% admissions tax dimmed still further yesterday (18) when Rep. Robert L. Doughton, of North Carolina, chairman of the Ways and Means Committee, made clear that he would pigeonhole any such legislation, even if the Senate should pass it.

Senate Finance Committee has approved a restoration of the excise taxes to their prewar level. A similar bill has been introduced in the House by Rep. Joseph W. Martin, Massachusetts, the GOP House leader. However, Doughton has spiked the Martin bill and now says he will do the same to any Senate legislation.

## Fabian

Continued from page 3

tempts to line up programs without assurances of reasonably priced equipment.

### Depends on Attractions

For a large house such as the Fox, Fabian believes the \$25,000 price set by Radio Corp. of America on equipment available early next year is not too bad. "If I could put the World Series on my screen, I could pay for that equipment easily enough," he says. "Moreover, I can compete with every bar in Brooklyn and still pack my house."

On that score, Fabian declares: "There are plenty of people who would rather sit in the comfort of a theatre and see an event on a 24-foot screen rather than sit on a bar stool or stand. Give me the equipment and I'll take my chances, providing, of course, the event is something out of the ordinary. That Walcott-Charles fight—and it was nothing to talk about—proved I could sell out."

Consequently, the Fabian Fox will get equipment as soon as it is available as a test house for the rest of the circuit. As for the general theatre TV situation, Fabian is convinced that the information asked of the film industry recently by the Federal Communications Commission is "the last chance for exhibitors to get channels." "If we miss that opportunity, we can forever hold our peace," he says.

## 6-Week Siesta

Continued from page 3

time to set bookings for seven films in a row at the Broadway Roxy, its No. 1 showcase. While exact dates depend on the length of run of each film, 20th expects the seven pictures, all completed, to carry the Roxy through Thanksgiving.

Lineup tees off Friday (22) with "You're My Everything," a Technicolor musical. Following in order will be "Slattery's Hurricane," "I Married a Male War Bride," "Thieves Highway," "Father Was a Fullback," "Three Came Home" and "Prince of Foxes." Latter film will be 20th's Thanksgiving special throughout the country and company exchanges are already pencilling in dates on it.

## More Pix Via Less Shooting

Continued from page 1

"Scene of the Crime," "Battleground," "Please Believe Me" and "The Duchess of Idaho." Saving to the studio is obvious, in view of Johnson's \$5,000-a-week take working or awaiting assignments.

Clark Gable, June Allyson and Gene Kelly were cast in two picture on last year's schedule; this year it's three. Gable's are "Any Number Can Play," "Key to the City" and "To Please a Lady"; Miss Allyson's are "The Big Hangover," "Summer Stock" and "A Matter of Fact"; Kelly's are "On the Town," "The Knife" and "An American in Paris."

### Stars Work Harder

Greer Garson's sole stint for 1948 was "Julia Misbehaves." This year she's inked for four—"The Forsyte Saga," "The Miniver Story," "Europa" and "Mr. Imperium." Walter Pidgeon ditto; last year, "Julia"; this year, "Forsyte," "The Red Danube," "Minerva" and "The Varmint." Same for Gloria De Haven, whose solo for '48 was a loanout to U.I., and whose 1949 chores are "Scene," "Michael Corday, M. D." (formerly "Bodies and Souls"), "Right Cross" and "Stock."

Janet Leigh jumps from a pair in '48 to three for Leo this year and one on loanout to RKO. Same applies to John Hodiak and Ricardo Montalban. Spencer Tracy has upped from one ("Edward, My Son"), to three—"Malaya," "Adam's Rib" and "Ferguson." Thespes upped from one picture to two each so far include Deborah Kerr, Ann Sothern, Fred Astaire, Van Heflin, George Murphy, Claude Jarman, Jr., Jane Powell, Robert Taylor and Red Skelton.

Cyd Charisse, idle 12 months, is making up for it with three assignments—"Tension," "East Side, West Side" and "Tahiti." Kathryn Grayson is pencilled in for three, against 1948's one: "The Midnight Kiss," "Kiss of Fire" and "Show Boat."

### Greater Shooting Speed

Same holds true at Paramount, where a yeoman job has been done since 1946 in cutting schedules, at the same time increasing name values. Schedules have dropped from 55-day average in 1946 to 41-day averages this year. Following is studio's own time-check on itself:

| Year | No. of Pix  | Shooting Schedules |
|------|-------------|--------------------|
| 1946 | 17          | 55.23 days         |
| 1947 | 13          | 46.23 days         |
| 1948 | 16          | 44.19 days         |
| 1949 | 9 (to date) | 41.33 days         |

Savings achieved through speed are allotted to strengthening casts with star names, better writing, purchase of better and costlier properties, and other elements.

Comparisons chosen at random show how the drop has been achieved. In 1946 Cecil B. De Mille made "Unconquered" in 88 days; this year he made "Samson and Delilah," also in Technicolor, in 69. Other comparisons:

| Year | Picture              | Star         | Shooting schedule |
|------|----------------------|--------------|-------------------|
| 1946 | "Welcome Stranger"   | Bing Crosby  | 57 days           |
| 1949 | "Riding High"        | Same         | 47 days           |
| 1946 | "Wild Harvest"       | Alan Ladd    | 49 days           |
| 1949 | "After Midnight"     | Same         | 36 days           |
| 1946 | "Where There's Life" | Bob Hope     | 51 days           |
| 1949 | "Sorrowful Jones"    | Same         | 41 days           |
| 1947 | "Dream Girl"         | Betty Hutton | 47 days           |
| 1949 | "Red, Hot and Blue"  | Same         | 40 days           |

Story is the same everywhere. At Metro, "Homecoming" came in at 67 days in 1947; this year another Gable picture, "Any Number Can Play," was shot in 38. Musicals, too: "On an Island with You," 59 days in 1947; "The Barkleys of Broadway," 42 in '49; "Master of Lasso," 76 in 1947; "Highland Lasso," 39 in '49.

Tightened schedules have made more stages available for the huge new slate of product on tap at Metro. As elsewhere, rehearsals are a big factor. Even during shooting of timefests two units are used. In the Arthur Freed unit, Charles Walters directs the book and Bob Alton the production numbers—simultaneously, cutting time exactly in half.

### Hollywood Double-Time

A frank expression from Columbia adds to the eye-opening picture of Hollywood on the double-time: "In the past year the average schedule has been cut from 25% to 30% on all classes of Columbia pictures, from 'double-A's' like 'Jolson Sings Again' to serials, and we are attempting to tighten them up still further. In many cases there, 'A Woman's Secret,' with Maureen O'Hara, Melvyn Douglas and Gloria Grahame. It took 43 days.

In the lower-cost field at RKO,

comparisons can be made between "Follow Me Quietly" and the recently completed "Terror." Both are police mellers, utilizing similar locales and themes. "Quietly," megged by Richard Fleischer, was wound in 20 days. "Terror," directed by Felix Feist, breasted the tape in 16.

Don Hartman has found that by instigating a five-day rehearsal period ahead of filming for "Christmas Gift," also at RKO, he can pare his shooting time to 42 days, 16 days under the number he required for his previous producer-director effort, "Every Girl Should Be Married."

### Extra Cameras Used

Time has been saved and pictorial effectiveness increased on studio's Tim Holt galloper by use of two cameras. As much of the footage in an outdoor drama is fast action, use of two cameras enabled cameramen to catch opposite angles of a scene, with the best used in final editing. On occasion, three cameras have been used. As a result, Holt's last picture, "Arizona Ambush," came through in 12 days, compared with 16 for last year's "Gun Smugglers."

Production department at 20th-Fox has geared itself right down to the last bolt, too. Henry King brought "12 O'Clock High" in on the nose, despite tricky locations, "Pinky" came in on time also, despite John Ford's mid-picture illness, with Elia Kazan brought in we figure in advance the length of film exhibitors want and shoot it accordingly. It all adds up to better preparation—and economy without sacrifice of quality.

From U.I.: "We have cut down approximately 25% in the past year. A picture like 'Sword in the Desert,' which took 54 days this year, would have taken 72 a year ago. Our Technicolor westerns used to be shot in 38 days; now we do them in 32. The Abbott & Costello pictures have been cut down from 42 days to 37 and the Donald O'Connor from 46 to 38."

"Blondie" series back up the Col statement, with "Blondie's Anniversary" and "Blondie's Night Out" shot two years ago in 19 and 22 days, respectively. This year's slate is down to a flat 14 days: The Charles Starrett 1947 oater, "West of Sonora," took 13 days; this year's "Trail to Laredo" took nine.

### Planning Ahead

How careful pre-production planning plus intensive rehearsals of cast and crew before lensing starts can lower shooting time and expense is well illustrated by RKO's "Bed of Roses." The Joan Fontaine-Robert Ryan-Zachary Scott starrer has a 35-day schedule. A year ago Nicholas Ray, who's directing, was guiding another top-budget, three-star film

to make up for his predecessor's lost time. Delmer Daves, now in Arizona with "War Paint," will return here this week on schedule and will close it in three more weeks, after slated interiors.

"More front office planning" is the word from Warners. Actors are rehearsed and ready to go, as in the case of the currently-at-work "Young Man with a Horn," starring Kirk Douglas, Lauren Bacall and Doris Day. There has been further tightening up of scripts, under studio's new full-steam-ahead production program, so that much fewer hitches will be experienced than in the past.

Republic's contribution is demonstrated by lensing schedules on the Roy Rogers starrers and studio's string of top-budget sagebrushers. The Rogers schedules have been cut approximately four days apiece. Last year they were running 21 to 22 days; this year they're running 17 to 18 and hewing to the same quality. Oaters like "Brimstone" and "Crosswinds" have been brought in in 22 days, compared with 26 and 28, respectively, for 1948's "The Plunderers" and "The Gallant Legion." In addition, "The Cleveland Story" came in two days under schedule on location.



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# Drive-Ins Creating New Audiences For Pictures, Says Bill Rodgers

The much-abused spread of drive-ins throughout the country was stoutly defended yesterday (Tues.) by William F. Rodgers, distribution veepee of Metro, whose company is in the midst of an exhaustive survey to find out what competition they offer with established theatres. The ozoners, according to Rodgers, are one of the prime factors in bringing in new customers who heretofore stayed away from flickeries.

"I've made a particular study of drive-ins and I find that top pictures in those places where important drive-ins are located are doing as much business in regular theatres as the year before," Rodgers said. "In these places, there are drive-ins, which did not exist last year, doing \$4,000-\$10,000 weekly without regular theatres taking in one iota less."

So far, Metro's survey indicates to Rodgers that "by and large, the majority of people attending drive-ins are not those attending regular theatres." Metro topper declared, "Drive-ins do not affect regular theatres nearly as much as some people believe. If they are catering to different people we should give them every encouragement."

Rodgers intimated that the open-air flickeries will get reconsidered treatment from Metro if early returns from the survey hold up. On this point, he said: "Right now we are seeking authentic information as to the degrees of competition in order that we may offer our product in a playing position consistent with their importance in their respective areas. In our opinion no formula can be made that will apply to all drive-in operations. We believe each must be considered individually."

"If they are catering to people who seldom went to theatres," he added, "and if they are giving service to young parents with small children, or folks who heretofore have had difficulties because of infirmities to attend theatres regularly, certainly we should give them every encouragement as another department of motion picture service."

## New \$100,000 Outdoor Spot

Greensboro, N. C. Greensboro's new \$100,000 outdoor spot, North drive-in, is now open. Dennis Scruggs is manager of new Reidsville Road ozoner. Will accommodate 550 autos.

## 10 Drive-Ins in Western N. Y.

Buffalo. Ten drive-ins will be operating in western New York this summer. New ozoners include one in Rochester, another just outside Batavia and a third between Batavia and Stafford. Olean drive-in has been opened and another near Lockport, blown down this winter, is being rebuilt.

## \$200,000 Ozoner for Georgia

Atlanta. Stewart drive-in opened here recently. Built at cost of \$200,000, it is owned by Dixie Drive-In Theatres. Has 700-car capacity. Otis O'Farrell is manager.

Starlight drive-in, third ozoner here, opened. With 900-car capacity, it is one of largest in south.

## \$250,000 Wisconsin Drive-In

Chicago. Spiro and Connie Papas opened 1,000-auto Keno drive-in at Kenosha, Wis. Spot cost nearly \$250,000.

## Frisco's First Ozoner

San Francisco. Frisco's first drive-in, El Rancho, located 10 miles from center of city, opened recently. This Robert L. Lippert ozoner has 850-car capacity.

## F. & M. St. Louis County Ozoner

St. Louis. Local Fanchon & Marco interests decided to enter drive-in field in St. Louis county and following the purchase of a 200-acre tract near Overland, a St. Louis County residential settlement, perfected plans for 100-car ozoner with many new features. One will be four screens to enable the pictures to be seen from any angle.

The recently incorporated Alton Amus. Co., headed by Manne Schermer and Laurice J. Schweitzer, has lighted the Altwode theatre, new 500-car drive-in near East Alton, Ill.

Fred Sullivan, owner of El Patio, nitery near Cairo, Ill., and asso-

ciates are buying a \$90,000 drive-in on U. S. No. 51 on the outskirts of town.

Frank Glenn, Tamaroa, Ill., who owns a drive-in near Tamaroa and houses in that town and in Ashley and Ava, Ill., has added a new 600-car drive-in theatre to his chain, on the outskirts of Mt. Vernon, Ill.

New \$80,000 500-car drive-in near Sandoval, Ill., has been opened by Roland Robinson and associates, of Sandoval.

Syndicate headed by Andy Dietz, St. Louis, expect to light a new drive-in, built on a 10-acre site near Mexico, Mo.

## Syracuse Drive-In Opened

Syracuse. North drive-in, situated on Route 11, opened recently. It is owned and operated by McConnell & Read Corp.

## Ohio Open-Air for July

Angola, O. M. H. Scheidler, owner of two theatres in Hartford City, O., and Claire Stucky, Warren, O., exhib, are joint owners of new 700-car drive-in set to open about July 15. It is located north of Angola.

## Maine Ozoner Under John Murphy

Lewiston, Me. The new Lewiston-Drive-In theatre, scheduled to open soon, will be under the management of John F. Murphy. Murphy has been manager of the Opera house, a film theatre house at Waterville, Me., for the last three years.

## Opens Near Saratoga

Saratoga Springs, N. Y. The Malta auto theatre, five miles south of Saratoga Springs, has been opened under management of Sarto Smallstone, formerly in the music business in Glens Falls. Capacity is 250 cars.

The Hudson River Drive-In, Stillwater, is another new one. Frank Cerilli operates it. Capacity is 300 cars.

## Rev Miller's Wrinkle

Kansas City. An angle in constructing drive-in theatres has been worked out here by Beverly Miller, head of Miller drive-in theatres. Method is to build the outdoor screen and supporting tower on the ground and then raise into position. New system saves about one-third of costs on this section of the theatre by eliminating expensive high-altitude wages. Plan first was tried out on the 50 Hiway theatre, which Miller built and opened at Jefferson City, Mo., last May.

## One for Laredo

Laredo, Texas. Construction started here on 450-car drive-in to be owned and operated by Robb & Rowley theatres.

## No Brakes on Drive-Ins

Minneapolis. More drive-ins are opening in the territory. They include the Friedman brothers' ozoner at Albert Lea, Minn., where they also own and operate the only two conventional theatres; Peter Karalis' drive-in at Mankato, Minn.; the W. R. Frank outdoor spot at Owatonna, Minn., and the J. J. Ludwig drive-in at Jamestown, N. D.

## Conn. Drive-Ins Thrive

New Haven. Like all Gaul, the local area is divided into three parts as far as drive-ins are concerned. Now operating within a 10-mile radius of this city are all fresco filmeries at Milford, North Haven and East Haven.

Dean among star-gazing silver-sheets is the one located at Milford, which has been doing biz for more than a decade. It is operated by E. M. Loew. Next in line is the New Haven drive-in, which started activities a year ago at North Haven. Charles M. Lane handles the managerial spot at this 600-car open-air.

Starting its first season this year is the Post Drive-In at East Haven. Philip C. Cahill is head man here and capacity is 700 cars.

## Vancouver Freets

Vancouver, July 19. Theatre business in doldrums. Many managers considering hanging "gone fishing" sign up and closing the doors.

Niteries here are only getting six or seven persons during an evening.

## Picture Grosses

### SEATTLE

(Continued from page 10)  
saw" (UA) (m.o.). Socko \$5,000. Last week "Ma, Pa Kettle" (U), nice \$2,800 for 7th week downtown.  
Music Hall (H-E) (2:00; 50-84) — "Home of Brave" (UA) and "Cover Up" (UA). Great \$11,000 or near. Last week, "Happens Every Spring" (20th) and "Night Unto Night" (WB) (4th wk), \$3,700.  
Orpheum (H-E) (2:00; 50-84) — "Girl from Jones Beach" (WB) and "Daring Caballero" (UA), big \$10,000. Last week, "Fountainhead" (WB) and "Alimony" (EL) (2d wk), good \$7,800.  
Palomar (Sterling) (1:35; 40-65) — "The Window" (RKO) and "Daughter of Jungle" (Rep) plus vaude, Fairish \$5,000. Last week, "Lucky Stiff" (UA) and "Last Bandit" (Rep) and vaude, fair, \$4,600.  
Paramount (H-E) (3:03; 50-84) — "Big Steel" (RKO) and "Stagecoach Kid" (RKO). Mild \$7,000. Last week, "Sorrowful Jones" (Par) and "Jigsaw" (UA) (2d wk), trim \$7,800 in 8 days.

## 'Steel' Strong \$12,000, Port.; 'Stratton' Ditto

Portland, Ore., July 19. Biz is not too bad this week in view of hot weather and transient name attractions. "Big Steel" and "Stratton Story" look best bets.

Estimates for This Week  
Broadway (Parker) (1:32; 50-85) — "Lady G a m b l e s" (U). Okay \$7,000. Last week, "Ma, Pa Kettle" (U) and "Smokey Mountain Melody" (Col) (3d wk), nice \$7,000.  
Mayfair (Parker) (1:50; 50-85) — "Ma, Pa Kettle" (U) and "Smokey Mountain Melody" (Col) (4th wk). Good \$4,000. Last week, "Red Menace" (Rep) and "Duke of Chicago" (Rep), \$3,800.  
Oriental (H-E) (2:00; 50-85) — "Big Steel" (RKO) and "Night Unto Night" (WB) (4 days), day-date with Paramount. Solid \$3,500. Last week, "Sorrowful Jones" (Par) and "Hold Baby" (Mono), ok \$6,700.  
Orpheum (H-E) (1:00; 50-85) — "Sorrowful Jones" (Par) and "Hold Baby" (Mono) (2d wk). Big \$8,000. Last week, \$13,400.  
Paramount (H-E) (3:40; 50-85) — "Big Steel" (RKO) and "Night Unto Night" (WB), also Oriental. Fine \$8,500 or near. Last week, "Sand" (20th) and "Lost Tribe" (Col), \$9,700.  
United Artists (Parker) (8:05; 50-85) — "Stratton Story" (M-G). Sock \$12,000. Last week, "Neptune's Daughter" (M-G) (3d wk), \$6,000.

## 'Joe Young' Sockeroo 20G, Buff.; 'Africa' 14G

Buffalo, July 19. Real news here, this round is the smash trade being rolled up by "Mighty Joe Young," at Century. "Fountainhead" also is sock, while "Africa Screams" is doing well.

Estimates for This Week  
Buffalo (Loew's) (3:50; 40-70) — "Africa Screams" (UA) and "Streets San Francisco" (Rep). Good \$14,000. Last week, "Neptune's Daughter" (M-G) (2d wk), nice \$1,000.

Great Lakes (Par) (3:40; 40-70) — "Fountainhead" (WB). Great \$20,000 or better. Last week, "Sorrowful Jones" (Par) (2d wk), big \$14,000.

Hipp (Par) (3:40; 40-70) — "Sorrowful Jones" (Par) (m.o.). Sock \$7,500. Last week, "Gal Sal" (20th) and "House on 92d St." (20th) (reissues), \$5,500.

Lafayette (Basil) (3:00; 40-70) — "Cover Girl" (Col) and "Never Lovell" (Col) (reissues). Okay \$10,000. Last week, "Lady Gambles" (U) and "Secret St. Ives" (Col), nice \$5,000.

Century (20th Cent) (3:00; 40-70) — "Mighty Joe Young" (RKO) and "Trouble Makers" (RKO). Terrific \$20,000. Last week, "Red Menace" (Rep) and "Grand Canyon Trail" (Rep), \$8,000.

### CHICAGO

(Continued from page 11)  
\$2,400 — "Red Shoes" (EL) (29th wk) Slipping some to \$4,000. Last week, \$4,300.

State-Lake (B&K) (2:00; 50-98) — "Any Number Can Play" (M-G) (2d wk). Possible \$15,000. Last week, trim \$23,000.

United Artists (B&K) (1:00; 50-98) — "Lonesome Pine" (Par) and "Gerónimo" (Par) (reissues). Not bad for oldies at \$13,000. Last week, "Johnny Allegro" (Col) (2d wk), \$11,000.

Woods (Essaness) (1:07; 98) — "Champion" (UA). Sock \$32,000. Last week, "Home of Brave" (UA) (7th wk), \$16,000.

## Inside Stuff—Pictures

By using the Paramount Newsreel story on the novel Independence Day fireworks display at the N. Y. Music Hall midway in its current stagelash, the Hall is tipping patrons in advance on the novel fireworks finale that winds up the Fourth of July Pageant now on the stage. Par News did the story before the show opened about four weeks ago, so that almost from the initial showing, Music Hall patrons have been given a preview of what they soon actually see on the stage. Aside from this novelty factor, this undoubtedly is reassuring to the more timid in the audience when the actual electrically-conceived fireworks display breaks out on the stage.

The Independence Day Pageant, developed into a big feature this year, is highlighted by this fireworks stunt. It required more than a year to work out, costing about \$50,000 and lasts only about three minutes on the stage.

New records for total coin and length of run this year at N. Y. Paramount were racked up by "Sorrowful Jones," which wound up five weeks plus three days last week at the Par flagship. Picture grossed \$370,000, biggest coin for any production in 1948 and also the longest run film of year. The new Bob Hope comedy topped the five weeks of "Road To Rio," the Hope-Crosby starrer, although the latter was a higher grosser. "Rio," however, had the benefit of Washington Birthday week and Easter week trade of 1948.

"Sorrowful" also beat the mark set by "Paleface," another Hope comedy, which ran four weeks including Christmas-New Year's (1948-49) and grossed \$322,000. The newest Hope picture made this strong showing despite record heat. Louis Prima band headed the stagelash with "Sorrowful."

Resignation of Abe Platt as exec with Paramount's international theatre wing highlights the defunct nature of Par's ambitious theatre-building plans overseas. Platt, a theatre engineer, was responsible for the planning and construction of Par's Tacna theatre, deluxe in Lima, Peru. That house is the last to be built as part of the company's post-war blueprints for a flagship in every capital in the world. Platt goes to the Balaban & Katz chain, Par's Chicago subsid, where he will supervise the Northside group. Overseas theatre wing of the parent company remains under the supervision of Lou Lazar.

Crippling currency restrictions, impossibly high cost of construction and uncertain economic conditions have combined to axe all plans for overseas theatre expansion.

Top-brass three-man committee has been named by Barney Balaban, Paramount's prez, to speed up the physical separation of Par's production-distribution unit from the theatre wing. Committee handling moving consists of Balaban, Fred Mohrhardt, company treasurer, and Paul Raibourn, veepee.

Actual work on separation of the two units under Par's consent decree started last week. Partitions are being torn down preparatory to movement of the sales and publicity staffs from the 12th to the 11th floor. Theatre unit moves to the 12th floor from its present h.q. on the ninth level.

With the expiration this year of all leases on Western Electric Equipment, exhibitors who held leases can now buy the equipment from WE's subsid, Electrical Research Products, Inc., for \$1. In recent years exhibs who wanted to transfer their leases to outright ownership could do so for the payment of approximately \$100. Though most of the equipment is dated, some theatres have salvaged parts which are still being used. Up until 1929 ERPI leases on the equipment were made for a 20-year period, but from that date until 1936 they were shortened to about half that time.

"Picture In Your Mind," winner of the Belgian "Oscar" for the best animated film at the recent Belgium World Film and Fine Arts Festival, was made in New York by Philip Stapp under the auspices of the International Film Foundation. The short, a study of prejudice, runs 16 minutes and has a musical score by Gene Forrell.

## Color TV Via Theatres

(Continued from page 1)

yet been set for theatre tele, however, it is possible that exhibitors might soon have an 800-900 line picture, which would be close in quality to standard theatre projection.

### More Feasible for Exhibs?

Color TV, by the same token, might be more within the range of exhibitors than commercial broadcasters. Latter, to get color, might have to throw out their present system, which has cost them hundreds of thousands of dollars, to install color equipment once the FCC gives them the go-ahead. Since theatre TV is starting from scratch, however, exhibs can put in color as soon as it is ready. And, it is reported, a color theatre tele system might be sprung on the industry in the near future.

SMPE meeting involved drafting an outline to be followed in answering the six questions on theatre tele submitted by the FCC July 1 to the engineers, Paramount and 20th-Fox. In addition to consideration of those formal answers, the committee also discussed development of "an all-industry appeal for theatre television channels in the form of a petition intended to transmit to the FCC an endorsement by that portion of the industry not directly participating in the SMPE's present program." All interested parties were urged to "indicate what channels are needed and what use the industry proposes to make of them."

It was pointed out that so many unknown factors must be considered in the development of the SMPE reply on the technical aspects of the problem and because of possible public hearings by the FCC, additional meetings with producers, manufacturers, exhibitors and common carriers will be required. Sullivan, stressing the need for an "all-inclusive industry

sponsorship" of the program, pointed out that "statements by our entire industry now in behalf of theatre television are vital to the future of this industry, and it is essential that all elements must proceed on a unilateral basis."

Showmanship, Sullivan emphasized, "is necessary to make theatre television a success, and the way to make it available is for everyone now to write and show cause and make theatre TV an accomplished fact."

### Large Screen Tele

#### For Chi's Oriental

Chicago, July 19. Edwin Silverman, Essaness theatre chain topper, revealed here this week that he was going ahead with installation of large screen theatre television in the Oriental with completion scheduled for fall. Oriental is largest loop house of Essaness chain, seating 3,400.

Oriental will be second Chi house with theatre tele facilities. B&K's Chicago having already installed its large screen setup a month ago. Heavy local interest in the Chicago theatre venture, plus an attractive fall football schedule, is believed to have prompted Silverman into taking the step, although he has toyed with the idea for several months.

### Texas' Delinquency Blast

Galveston, July 19. Midnight shows were blamed here for contributing to juvenile delinquency, and city officials have turned to the city attorney to ascertain whether or not an ordinance could be enacted to prohibit the showings.

The late pix were said to keep the youngsters on the streets until all hours of the morning.



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Directed by TED TETZLAFF • Produced by IRVING STARR



## H'wood Swings to Bally Pix

Continued from page 7

"Wabash Avenue," at 20th-Fox, is Technicolor musical with action unfolding on this Chicago thoroughfare. Ron Alcorn launches his indie production activities with "Johnny Holiday," juve delinquency yarn actually based upon his own early-life story.

### Bergman Romance Bait

Much - publicized romance between Ingrid Bergman and Roberto Rossellini will be drawn upon for RKO's "After the Storm." "The Avengers," in final days of filming at Republic, is cloak-and-dagger adventure yarn of 17th Century in Argentina, filmed in that country. Metro's "East Side, West Side" will fall back on this song title, although picture isn't a musical.

Eagle Lion's pair, "Trapped" and "Port of New York" both lend themselves to campaigns. Former is story of the Secret Service, latter about Customs Service. Columbia's "Woman of Distinction" likewise is an exploitationer.

Every lot and virtually every indie producer has several on the future agenda. Columbia has a natural in "The Petty Girl." "The Travelling Saleswoman" offers great possibilities and "Confessions of a Diaper Salesman" even more so.

Universal - International, which now is going in strictly for audience-type picture, has several on its forthcoming schedule. "Ma and Pa Kettle in New York" will cash in on two previous appearances of this couple, and "Abbott and Costello in the Foreign Legion" opens up rosy vista for campaign writers. "The Bowie Story," yarn of originator of Bowie knife, is being given heavy budgeting. "Frame-Up" and "Shakedown" both have plenty of values. "Tomahawk" is another.

### Skellon as Hackle

Metro can expect top grosses from "The Yellow Cab Man," a natural for exploitation and which can concern itself with publicize in all its cabs. "Visa" concerns smuggling of aliens into U. S. "The Miniver Story" is sequel to "Mrs. Miniver," and studio will send a full troupe to Kenya Colony, Africa, for "King Solomon's Mines." "The Knife" is a yarn about the Mafia.

"From the Halls of Montezuma" is a story of the Marine Corps, which 20th-Fox will put into production shortly, and also down for filming is "Beloved Tiger," yarn about Mexican leader, Zapata. Troupe now is in Germany for "Quartered City," story of Berlin. Also slated for early takeoff is "21 Bow Street," which deals with "Scotland Yard" and will be released in London.

RKO is another studio with a jet plane yarn, "Jet Pilot." "Strange Convoy" also is an exploitation film.

Paramount's "Postal Inspector" can get big buildup, and so, too, can Bing Crosby's "Mr. Music." "Eagles of the Navy" is a yarn on Naval aviation. Untitled Mabel Normand-Mack Sennett story is a natural. Hal Wallis' "September" is to be filmed partially in Italy, so different type values can accrue.

Milton Sperling for Warners has trio of exploitation films lined up, "Murder, Inc.," "The Hoodlums" and "Marked Children." Warners itself has "The West Point Story," "Colt, 45."

### Sennett Slapstick

King brothers have "The Giant Killer" for their next, story of Detective Joseph Petrosino's fight against the Black Hand. Eagle Lion is readying "Down Memory Lane," in association with Mack Sennett, picture using oldtime Sennett reelage in which Bing Crosby and Donald Novis warble 10 songs.

Ira Lupino will do a story about poilo as an exploitation feature, and Stanley Kramer is lining up "The Man," dealing with paraplegics. Robert Lippert takes advantage of current square-dance craze with "Square Dance Jubilee." Frank Seltzer has "Blood Money," covering the bookie racket. Robert Kane will re-enter production with "The Swindler," with a Secret Service background.

Company backlogs, including exploitation pictures, are as follows: Warners: "The Younger Brothers," "The Girl from Jones Beach" (on a few early releases), "Look for the Silver Lining," "Task Force," "Story of Seabiscuit."

Paramount: "Chicago Deadline," "The Great Lover," "My Friend,

Irma," "Riding High," "Captain China," "Special Agent," "Malva," "Any Number Can Play," "The Great Sinner," "In the Good Old Summertime," "Death in the Doll's House," "Intruder in the Dust," "Border Incident," "The Red Danube."

RKO: "I Married a Communist," "Man on the Eiffel Tower," "Roseanna McCoy," "Samuel Goldwyn," "Mighty Joe Young," "She Wore a Yellow Ribbon," "The Bail Bond Story," "Montana Belle."

United Artists: "Red Light," "Black Magic," "The Great Dan Patch," "Quicksand."

20th-Fox: "Slattery's Hurricane," "You're My Everything," "Come to the Stable," "I was a Male War Bride," "Father Was a Fullback," "Oh, You Beautiful Doll," "Pinky," "Dancing in the Dark."

Columbia: "Tokyo Joe," "Air Hostess," "Wild Bill Hickok," "Jolson Sings Again."

Universal-International: "Abandoned," "Abbott and Costello Meet the Killer," "Sword in the Desert," "Francis," "The Kid from Texas."

Monogram: "Forgotten Women."

Eagle Lion: "Black Shadows," "Reign of Terror."

Republic: "The Cleveland Story," "High School Daughters," "The Fighting Kentuckian."

## Profits Hold Line

Continued from page 4

pany suffered a loss of \$3,162,812 in its '48 operations." U reversed the trend in its second fiscal quarter after slowing down the rush of red ink in the initial stanza. As of April 30, U showed a loss of \$465,242 for the year, with the expectations of pulling even by the end of its third period.

With a nine-month take of \$452,000, Columbia is still trailing the '48 total of \$855,000 for the same stretch. However, Col relapsed to a year's net of \$565,000 after writing off losses, so that the likelihood is that the company will force ahead this year.

### RKO's Big Writeoffs

Same result is probable for RKO. Its first quarter take, amounting to \$1,037,480, lags behind the \$1,345,327 of last year. Tremendous writeoffs were put through in the latter part of '48, which brought down the year's profits to \$504,044. RKOers believe the company will not repeat the experience during the current year. Hence, the outfit should be well ahead at the end of the present 12 months.

From the shape of things, Paramount should rack up a \$20,000,000 profit during the year. Par's '48 returns totalled \$24,357,102. Grosses are slightly below '48, but operating costs have been held and in some respects driven down. Reporting on its first six months Warners shows a net of \$5,624,000 against \$7,311,000 during the initial half of last year. Its grosses have also lagged. Since the company's total take came to \$11,837,000 after a slow last half, WB should not be too far behind on the year's net.

In turning in its 40-week profit, Metro showed equivalent earnings of \$1 on common, against 92c per share last year. Its operating profit was \$14,448,930 (against \$13,701,312), on which estimated Federal taxes amount to \$3,480,000.

## Hughes, RKO

Continued from page 5

past year, that of a product shortage, has now been skirted in the opinion of the RKO prez.

Impending activity on the RKO lot compares with the limping production pace of the studio up until several months ago. For many months, the studio was shuttered while Hughes surveyed projected productions and made his decisions.

### Rogell Remains at RKO

#### Under Howard Hughes

Hollywood, July 19.

Sid Rogell remains as executive production head under Howard Hughes at RKO. He will handle artistic phases of production, overseeing writers, actors and other talent, except contract negotiations.

Gordon Youngman and Bicknell Lockhart also remain in their present executive posts.

## The Girl in the Painting

"The Girl in the Painting" (Rank), being tradeshow in New York Monday (25), was reviewed in VARIETY from London Dec. 22, 1948, under the title "Portrait From Life." Reviewer Myro cited the film as having "an unusual theme, strong dramatic angles, finely drawn characters and a first-rate performance by Mai Zetterling." Pic was also noted as having sufficient interest "to merit general support from American audiences."

The story, dealing with DP's, "establishes a high degree of credibility and notwithstanding the contrived ending proves to be satisfying entertainment," review stated. Pic is being released here by Universal.

## Film Reviews

Continued from page 6

### Ringside

it apparently authentic and the remainder typical of the staged brawls manufactured on sets. Frank McDonald's direction has snap in putting over the plot and keeping the players moving through the Daniel B. Ullman script.

Don Barry is seen as an ambitious concert pianist who turns fighter when his middleweight brother is blinded during a championship match. His intent is to avenge his brother by killing the champion in the ring with a merciless beating. While building his fighting reputation, he also falls for his brother's girl, Sheila Ryan, but that romantic triangle works out okay as the brother, Tom Brown, falls for his nurse.

Barry makes a better ring appearance than Brown, but both deliver satisfactorily. Miss Ryan is attractive as the heroine. Joseph Crehan plays the fight manager in okay fashion and nitery comic Joey Adams tries to put over some comedy with scant success. John Cason is good as the principal fight opponent of the brothers and others in cast answer to demands.

Ron Ormond produced the Robert L. Lippert presentation, as well as contributing the script adaptation and added dialog. Physical values have been expertly lensed by Ernest Miller and Hugh Winn's editing is tight. Brog.

## Arrivederci, Papa (Be Seeing You, Father)

(ITALIAN)

Genoa, June 29.

Paramount release of PEO (Lorenzo Pegoraro) production. Stars Gino Bechi, Mariella Lotti, Silvana Pampanini; featured Nino Besozzi, Guglielmo Barnabò, Marcello Roversi, Gino Bechi, Nino Besozzi, Pepe, Nino Bernardi. Directed by Camillo Mastrocinque. Screenplay, Vittorio Metz. Fulvio Palmieri. Music by Marcello Roversi. Produced by Vittorio Metz; camera, Vac-lav Vich. Art. Grattacielo. Genoa. Running time, 90 MINS.

Stefano Mai, Gino Bechi, Mariella Lotti, Chernette, Silvana Pampanini, Teriaca, General Beauville, Guglielmo Barnabò, Auro, G. Grattacielo, Nino Besozzi, Vincent Charles, Marcello Roversi, The Prince, Gabezzo Beni, Berardine, Nico Pepe, Nerio Bernardi.

This is lightweight summer fare which might do for Italian-language situations. Music lovers will find Gino Bechi's singing of film's original (but uncredited) score okay listening.

Pic's main claim to fame is twist given to an old theme. Children, according to philosopher Teriaca (Nino Besozzi), must select their parents and see that they are married before being allowed down from heaven to be born. Picture enlarges on this theory with two kids selecting their parents, and doing their best to bring them together, with the usual complications. Finale finds kids, finally in the flesh, enjoying life with their selected ma and pa.

Muppet idea isn't capitalized on fully enough, however, due principally to ineffective playing of the two children, and the result is disappointing. Besozzi and Guglielmo Barnabò share acting honors as the philosopher and prospective father-in-law, respectively. Gino Bechi and Mariella Lotti are adequate as the couple "chosen" by their children. Camillo Mastrocinque's direction isn't tight enough. Songs are listenable and camerawork is okay. Hack.

### Antonio Di Padova

(ITALIAN)

Genoa, June 30.

Oro Film release of a Mario Francisci production. Stars Aldo Fabrizi, Silvana Pampanini, Carlo Giustini, Aldo Fabrizi. Directed by Pietro Francisci. Screenplay, Raul de Soria, Florentino Fiorentini. Francesco Giordano. From story by Francesco and Giorgio Graziosi; camera, Mario Bava; music, Carlo Innocenzi. Art. Nuovo Odeon. Gen. Running time, 103 MINS.

Life of St. Anthony is told in a confused, fragmentary manner.

## Join H'wood, See World

Continued from page 5

to assuage the fears of the labor unions over foreign production in a talk before the Motion Picture Industry Council in Hollywood last week. Despite his predictions that there would be an easing off in foreign production by U. S. companies, a check of the studios this week discloses 21 films are being readied for production abroad within the next four months, which represents more than half the total for the year.

Metro is leading the parade to foreign shores with 14 films either now in production or scheduled for lensing within the next year. These will take Metro producers all over the map. Now scheduled are "An American in Paris," which Arthur Freed will produce, along with "Tahiti," which he'll roll on that island in September. Sam Zimbalist will go to Africa in November for "King Solomon's Mines," and Leon Gordon has scheduled production of "Kim" for India next spring. Sam Marx will shoot "Visa" in Cuba and Arthur Hornblow, Jr., rolls "Quo Vadis" in Italy next spring.

In addition, Sidney Franklin will lens a sequel to "Mrs. Miniver" and also "Young Bess" in England. Joe Pasternak, now shooting "Nancy Goes to Rio" in Brazil, may do sequels to that one in Paris and Rome and also has slated "Royal Hawaiian" for 1950 production in Honolulu. Spencer Tracy is to star in "Ferguson" in South America next year. M-G's "Border Incident" has finished shooting in El Centro, Mexico, and "Conspirator" has been wound in England.

Zanuck announced 20th's slate of eight for overseas production being leaving for the Coast two weeks ago. These include "Prince of Foxes," already completed in Italy, and "Black Rose" in North Africa. In addition, "Quartered City" is to be shot in Berlin and "Night and the City" and "Big Fall" in England, along with Nevil Shute's "No Highway," "Land Down Under" is to be shot in Australia, and an untitled story on the international police brigade will be lensed in England.

RKO, which recently finished "Big Steal" in Mexico, is now working on "White Tower" in the French Alps and "Stromboli" on the island of that name. Walt Disney is now working in England on "Treasure Island," and RKO also has bought a film produced by indie Boris Petroff titled "Arctic Fury." Merian C. Cooper, in addition, lensed background exteriors for "Mighty Joe Young" in Africa. Warners has two for production in England. These are Transatlantic (Alfred Hitchcock-Sidney Bernstein) productions "Stagefrigh" and "Hasty Heart" latter already finished. Hal Wallis will produce "September" in Rome as Paramount's sole entry in the foreign production sweepstakes.

Other films scheduled for lensing abroad include "Virgin Island," set by Columbia for Jamaica; four by Walter Wanger in Italy; one by Ilva Loppert in Italy; another "Stromboli," being produced by Ferruccio Caramelli, with William Dieterle directing; three to be produced by Louis Hayward in conjunction with French producer Alexander Salkind, and four to be lensed in England by Monogram on a 50-50 participation basis with Associated British Pictures Corp.

Universal may join the foreign pix parade, depending on Joe Seidelman's current exploratory trip (see story in this issue).

## Central Depot for All

### Majors in Foreign Lands

Motion Picture Assn. of America is currently backing a proposal for the unification of overseas film offices in as many locations as feasible. MPAA wants the companies

marking this film strictly for special audiences in Catholic circles. Poor continuity, slow pace, and static scenes topheavy with dialog will make this one hard to take in any situation. Only the acting of Aldo Fabrizi in a bit part as a medieval tyrant who is reformed by the Saint, vivens up the action somewhat. Acting otherwise is on a low level, with several leads' voices dubbed in by other actors.

Flashback story attempts to portray the miracles performed by Saint Anthony, but they are hard to believe in the theatrical and rudimentary form presented. Hack.

to back the construction of a central building which would house the separate offices of the major companies. Scheme is not as radical as an earlier one, which looked for the merging of certain functions in one office.

In line with the plan, MPAA reps are now negotiating with private capital in both Havana and Trinidad for the construction of central buildings. While the MPAA as such cannot be a direct party to the deal, it is fronting for the companies in arranging for leasing, planning of the structures and other chores.

Idea was first worked out for Mexico City, where a building was actually constructed at the suggestion of the MPAA. However, scheme there fell through because the building failed to meet certain requirements such as an ability to stand up under the weight of film vaults.

## Gael Sullivan

Continued from page 5

suggests, would release two top productions through their own distribution channels while the smaller companies contribute one big film apiece. Result would be 20 good pix made available for the festival. Moreover, Sullivan asks for a doubling of the usual number of prints and an easing of clearance rules to supply every theatre playing A's with a fair share of top product in October.

To beat the drums for the festival, exhibs would advertise heavily, starting in September, and producers and distibs would double their normal monthly ad budgets during October. Half of this added expenditure would be spent on local ads with the cost shared by local exhibs showing the pix.

A showman's committee would be formed in each state and exchange area to pioneer the best form of exploitation. As a final feature, Sullivan proposes simultaneous prems of festival films in key cities throughout the country. Stars would be asked to make as many personal appearances as possible to stimulate interest in the showings.

### Clearance Problem

The big hurdle faced by Sullivan's plan in the eyes of the industry are his key proposals that distibs double their prints and clear clearance regulations. Any doubling of prints, it is said, would cost a distib a minimum of \$120,000 for each black-and-white pic and \$225,000 if in color. Belief is that the Big Five will shy away from a suggestion which means added costs of \$250,000 for the month or considerably more. In this regard, it is noted that the big pix are more times than not in color.

As for relaxing clearance rules, Sullivan's close contact with the big circuits will undoubtedly help to win exhib consent. However, industryites point to many entanglements, chief of which is the differential in admission scales which clearance makes possible. Since this differential is a prime concern of distibs, their okay to the suggestion is regarded dimly.

Nonetheless, spectacular nature of the Sullivan plan and the growing need for some drastic bally which would swing the tide away from tapering attendance gives it a favorable chance of adoption in some compromise form. The Sullivan proposal admits its own drastic nature, stating: "To do this, all the men in the seats of power are asked to relax at least temporarily a number of time-worn methods—and give to this festival the stimulus of new broad horizon thinking."

Sullivan believes that a minimum of 10,000 theatres must get behind the plan to insure its success. It is his contention that 60 days of good planning "can get the festival off the ground." As part of the program, he would have awards made for the best picture; the best criticism written on the films by a patron; and the top exploitation job turned in by an exhib.

While he has touched upon the proposal in talks with various execs, he has not specifically set it forth in the past or gotten their approval. Sullivan intends to bring up the plan at the public relations meet called by the MPAA in mid-August.



## Clips from Film Row

### NEW YORK

Milton J. Salzburger, Post Pictures' sales manager for last two years, resigned.

Paramount's slackery continues to take on new shape under the regime of Max E. Youngstein, national ad-pub director. Herb Steinberg, Eagle Lion's newspaper and syndicate contact, has now joined Par in a publicity post. Steinberg was with EL since the company's inception. Fred Goldberg has been officially tapped by Youngstein as trade paper contact in another move.

With three of its regionals out of the way, RKO is going into its Chicago localized confab this week and the final one in San Francisco next week, July 25-27. Company held its initial regional in Buffalo, July 11-13; then Toronto July 14-15, winding up yesterday (Tues.) with two-day confab in New Orleans.

Robert Mochrie, RKO veepee in charge of sales, who gave a bullish talk at the Buffalo meet, is presiding at all of the regionals. In fact, he felt that the film business would point the way to an upheaval in all business, this being stressed in many of his regional addresses. Mochrie felt that improved public relations and fewer pot-shots at individual films and the picture industry generally would help in this upswing.

Phil Cowan taken on by Eagle Lion as syndicate and trade press contact. He recently handled special assignments on United Artists' "Home of the Brave" and prior to that served with UA as trade press rep and sales promotion manager.

### NEW HAVEN

Theatre owners will be held responsible for payment of the state's seat tax under a new law enacted by the Connecticut general assembly. It was pointed out last week by a bulletin issued by the Motion Picture Owners of Conn. Passage of the act, the organization's exec-secretary Herman Levy said, was prompted by the State Tax Department's difficulties in the past of collecting imposts from summer theatres, most of which are usually operated by individuals from out of state.

Other new laws affecting exhibs, the bulletin states, are one which will eliminate the necessity of theatremen to have monthly seat tax returns filed under oath and an act that requires the permission of the Labor Commission if an employer wishes to hire women during the hours between one and six a.m. Despite the fact that some 30 bills were introduced in the '49 legislative meet of concern to the industry, the MPTOC expressed relief that the session closed without any adversely affecting exhibs.

### DALLAS

Teen-agers in El Paso are petitioning local Interstate Theatres for junior priced admissions. John Paxton, Interstate manager, claims the circuit has tried out a separate price plan for these type youngsters but it was not found feasible because the privilege was abused.

Based upon the response to showing of "Home of the Brave" R. J. O'Donnell, general manager of Interstate, announced he also

has booked "Lost Boundaries," also about white-colored race relations. W. E. Finch named RKO salesman for San Antonio territory, replacing C. J. Wheeler who takes over the Houston and east Texas territory for company. Finch formerly was sales manager for Eagle Lion.

### MINNEAPOLIS

Golden Valley, another new independent suburban theatre, operated by group headed by Joe Powers, formerly of National Screen here, launched with "Barkleys of Broadway."

Ben Marcus, Columbia district manager, in from K. C. to work out deal with Theatre Associates, big buying and booking combine.

Charles Feldman and Mannie Gottlieb, Universal western sales and district managers, here en route to Canadian fishing trip.

E. L. Walton, Republic assistant general sales manager, in town to close deal with sure-seater World for first-run of "Red Menace."

### BOSTON

Lockwood & Gordon Enterprises acquired property in Winslow, Me., on Augusta-Waterville highway to erect a new drive-in, third ozoner to be built by outfit this season.

Daughter of Charles School, office manager at Metro, killed by a truck while walking with her father on Furnace Brook Parkway, Quincy.

Irving Conn changed name of Casino, New Bedford, to the Art.

Exhibitors-distributors meeting held Friday (15) to map campaign for restoring Federal admission taxes to pre-war level as proposed in the House bill.

### KANSAS CITY

Quick action by Mrs. Bess Sherwood Power, night manager of Regent here averted any panic in theatre when refrigerator fumes spread into the auditorium. She stepped to front of house and announced there was no fire and no danger from the gas. Less than a third of the patrons left the theatre temporarily.

RKO set July 26 as date for opening its deluxe house, the Missouri, after two months of renovating, reseating and re-equipping throughout; will be opened with world preem of "She Wore a Yellow Ribbon."

### LOS ANGELES

Only two of 44 motions for dismissal filed by several major distributing companies in a \$1,050,000 triple damage suit brought against them by Markoy Corp., of Pasadena, were allowed by Federal Judge Ben Harrison. Action is on behalf of Pasadena Crown Theatre against 20th-Fox, RKO, Paramount, Universal Republic, Eagle Lion, Selznick, Charles and Spyros Skouras and Joseph M. Schenck. He disallowed 42 motions, on grounds they were "frivolous."

### CHICAGO

Hank Linet and Charles Simonelli, of Universal, here to set up advance of "Yes Sir, That's My Baby" world premiering at Roosevelt Aug. 10.

Metro booked 50 dates, day-and-date, in third run for "Stray Dog."

James Booth, Lubliner and Booth circuit, elected president of Chicago Cinema Lodge, B'nai B'rith.

W. C. Field comedy oddies, "Bank Dick" and "My Little Chickadee" paired for World by Elman Distributors.

### DETROIT

Physical distribution of pictures released by Albert Dezel Productions in the midwest will be handled by National Film Carriers under a deal inked here.

### SAN FRANCISCO

An experiment in trying to cut down juvenile delinquency by providing entertainment highlighted by hundreds of prizes tried by Orpheum here this week.

A helicopter flew films from Frisco to Millbrae to hypo preem of Millbrae Theatre, 1,000-seat addition to Golden State Circuit.

### PHILADELPHIA

A disappointing crowd, estimated at around 7,000 turned out for the "Movie Stars World Series" at Shibe Park, July 13. Film contingent led by Eddie Bracken, staged a soft ball game

for benefit of City of Hope, Duarte, Cal., and Motion Picture Relief Fund.

The Victoria, 40-year-old Market Street film house, sold by the Stanley Co. to Lee Simon and others for \$750,000. Purchasers plan to put up chain dress shop on site.

### RICHMOND

A month of reissues planned by the National as one of events of 35th annual celebration of Fabian circuit which locally embraces the National, Colonial, Park, Lee and Carillon.

Twelve picture theatres, separated from Paramount under the recent Supreme Court decision, acquired by Neighborhood Theatres, Inc. Par will be allowed to retain its house in Charlottesville, Lynchburg and Newport News.

### MINNEAPOLIS

North Central Allied apparently has won its fight to eliminate compulsory percentage for this territory's smaller situations, but the victory is viewed as a hollow one. The pictures are costing affected exhibitors more at flat rental terms than they formerly did on percentage, according to complaints pouring into independent exhibitor body's headquarters here.

### SCHENECTADY

Land and buildings of Rivoli on Union Street purchased by John A. Eddy and William F. Eddy, Jr., of Niskayuna. The property was sold by Julius Perlmutter of Albany, sale price being \$15,000. In addition, new owners will assume two mortgages amounting to \$35,508.

### REGINA, SASK.

A \$25,000 alteration job has been completed at the Metropolitan, including new neon marquee, enlarged candy stand, checkroom and revamped foyer. New manager is Hilliard Gunn, Winnipeg, succeeding Harold Gray, who has taken other employment in St. Paul, Minn.

### WASHINGTON

Fred Sandy, former branch manager for Equity Films, opened his own exchange to distribute for Astor, Madison and Crest Productions. Assisting him is Mrs. Gertrude Epstein, erstwhile booker for Film Classics and PRC.

### CLEVELAND

Loew's theatres here plan a downtown parking lot to ease problems of fans seeking to see pix at State, Stillman and Ohio. Loew's division manager Orville Crouch is spearheading the movement.

### HOLLYWOOD

Max Factor joins Paramount's Los Angeles exchange as salesman, replacing Robert Clark, who goes to Frisco as branch sales manager.

### SEATTLE

Brown's Theatre, Spokaneish, Wash., reopened after being closed down since the earthquake two months ago. One wall had to be rebuilt.

## 'Detective Story'

Continued from page 7

doused by a demand of \$650,000 for the pic rights. Reportedly, the stiff price is still on. Regardless, negotiations for the property have been renewed, with Metro prominently mentioned as a strong bidder.

Elaborate deal for acquisition of rights to "Streetcar" was initially proposed by Irene M. Selznick, producer of the play. Mrs. Selznick, it is said, has been working on a simplification and possible reduction of terms. Switch is expected to touch off bids for the long-running Broadway hit.

Despite strong film interest in "South Pacific," the Rodgers-Hammerstein musical bonanza, little likelihood is seen of its sale. As in the case of "Oklahoma," also turned out by the team, producers prefer keeping the opus strictly in the legit field, because they are thus assured indefinite revenues via roadshows and revivals.

Par is planning to star Ray Milland in the central role of a detective in "Detective Story." It is the same part played on the stage by Ralph Bellamy. Alan Ladd was first considered, but the switch to Milland was influenced by his strong performance in 20th-Fox's "It Happens Every Spring."

# TOA Seeks to Sidestep Controversy And Accent Public Relations Ideas

## Wald Busy on Five

Hollywood, July 19.

Jerry Wald, who won the Irving Thalberg award from the Academy of Motion Picture Arts and Sciences, now has five high-budgeters rolling under his supervision at Warners.

Pix are "Young Man With a Horn," with Kirk Douglas, Lauren Bacall and Doris Day co-starred, Michael Curtiz directing; "The Cage," Eleanor Parker starrer with John Cromwell directing; "Perfect Strangers"; "Always Leave Them Laughing," starring Milton Berle and featuring Ruth Roman, with Roy Del Ruth megging, and "The Victim," Joan Crawford starrer which Vincent Sherman is directing.

## Multi Day-Daters Favored by 20th

Twentieth-Fox distrib toppers, completely sold on multiple-run, day-and-date bookings for their top films, expect to tie down the merchandising problems of such runs at the upcoming conference of ad-publicity chiefs from the major circuits and theatres, scheduled for the 20th homeoffice July 27-29. In addition, it's believed that sales veepee Andy W. Smith, Jr., will announce release plans at the conclave on a new list of 20th features.

With the ad-publicity delegates coming to New York from all parts of the country, 20th hopes to be able to pinpoint the best methods of handling merchandising and ballyhoo campaigns in each territory. It is known, for example, that major emphasis on radio exploitation will pay off best in some areas, while newspapers draw the most public attention in others. Direct reports from the men who actually handle the campaigns in the field, consequently, are expected to form the basis for future homeoffice thinking on the problem.

Twentieth's emphasis on saturation bookings, which is expected to be intensified in line with the company's present efforts to reduce allegedly unnecessary clearances, is based on the premise that the time lag between the key city first runs and small town and subsequent run bookings not only wastes valuable playing time but also dissipates the time, effort and money spent on national and regional ad campaigns. Company, on results of mass bookings staged so far, claims they aid both the distrib and exhibitor by grossing more and also save money on prints, since the prints can be transferred from one area to another en bloc.

New films on which it is expected that Smith will set release dates include "Come to the Stable," which preems at the Rivoli, N. Y., July 27; "Everybody Does It," "I Was a Male War Bride" and "Prince of Foxes." Ad-publicity delegates will witness screenings on them all, after which 20th's ad-pub chief Charles Einfeld will huddle with them in lining up merchandising plans. It is expected that considerable discussion will also be given over to television trailers, a subject which has gained increased momentum in the industry in recent weeks.

## Mex Pix Figure to UN

Mexico City, July 19.

Antonio Castro Leal, top pic censor and chairman of the National Cinematographic Commission, has been named by President Miguel Aleman special rep of Mexico before the UN, with rank of ambassador.

He takes up that assignment as soon as a successor is found for his two jobs here.

### New Texas House

Amherst, Texas. Lamb theatre opened here by C. R. Stevens, who purchased the remains of old burned-out Majestic, and rebuilt the house.

Fearing that the Motion Picture Assn. of America may damage the prospects of an all-industry front on public relations by bringing in controversial issues, the Theatre Owners of America is prepared to seek a limited agenda during the mid-August meeting of industry reps. The TOA proposal, it has been learned, will be to confine early discussions to subjects which won't kick up dust among the huddlers such as taxes, public relations and television.

First objective for the meet is to find common ground for harmony, it is stressed. But the MPAA has already indicated that the big wave of private anti-trust suits is the factor closest to its heart. Hence, there is a fear that trade practices will be dragged in by proxy Eric Johnston. If that occurs, TOAers believe the entire question will boom along into an out-and-out battle along historical lines.

One of the main points to be raised by TOA reps will be on the subject of theatre television. In light of the six questions recently asked the industry by the Federal Communications Commission as to filmiters' intentions in that field, the theatre group will urge a united answer on the desirability of channels and the plans for their usage.

Another subject will be that of the schools. Proposal is being mapped for greater use of classroom pix to plug the industry, films to be supplied gratis by the studios. TOA wants both Johnston and Ellis G. Arnall, head of the Society of Independent Motion Picture Producers, to get behind a public relations program aimed at the students.

TOA influence is seen in the sudden shift of plans last week which changed the proposed all-industry meet in mid-August to one consisting only of several reps from each org. The theatre group has maintained all along that a general meet would be premature without a preliminary drafting of an agenda. Purpose of the smaller meet is to fix the program for the later all-industry confab.

## Time's Farming Pic

Newark, O., July 19.

Time marched on last week to the George Walker farm, seven miles north of here, as a March of Time crew headed by George Black began filming material for an MOT short on "The American Farmer."

Most of the footage will be shot on the Walker farm to show conservation practices, general farming methods and social life of the Walker family. Picture is for Aug. 1 release.

## New York Theatres

EDWARD G. ROBERTS, SUSAN HOBBS, RICHARD H. HOWARD, CONNIE COXLEY  
**"HOUSE OF STRANGERS"**  
A 20th Century-Fox Picture  
On Variety Stage—JANET BLAIR and HERB SHRINER  
On Ice Stage—SLAUGHTER ON TENTH AVENUE, starring CAROL LYNN

**ROXY** 7th Ave. & 50th St.

**RADIO CITY MUSIC HALL**  
Rickettseller Center  
June Haver, Roy Bolger, Gordon MacRae  
**"LOOK FOR THE SILVER LINING"**  
Color by TECHNICOLOR  
Wanda, Home, Picture  
SPECTACULAR STAGE PRESENTATION

Paramount presents  
**ALAN LADD**  
**"The GREAT Gatsby"**  
A 20th Century-Fox Picture  
Starring ALAN LADD, JANE FARRAR, JIMMY DORSEY  
Paramount  
NIGHTLY FEATURING NIGHTLY

**THE LOUIS DE ROCHEMONT**  
production of  
**"Lost Boundaries"**  
BEATRICE PEARSON  
MEL FERRER  
Air Conditioned **ASTOR** 43th St.

FRANK WALKER  
the Showman's friend  
WELCOMES YOU TO THE  
**ALEXANDRIA HOTEL**  
5th or Spring St. LOS ANGELES

War or peace, we always found accommodations for our friends in show business. And now—as always—you'll receive rational Frank Walker service...plus a special theatrical rate!

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ALL ROOMS HAVE RADIO AND BATH

OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER 1/2 CENTURY

**NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES**

**SPORTSERVICE Corp., JACOBS BROS.**  
702 MAIN ST. • BUFFALO, N. Y. • WA. 2366

# NAB GOES ON ITS BEST BEHAVIOR AS IT COMES TO GRIPS WITH FACTS OF LIFE

In a bid to satisfy disgruntled elements within the industry in the face of membership resignations and threatened withdrawals, the National Assn. of Broadcasters, going into an unprecedented stock-taking huddle last week, emerged with a "Blueprint for the Future."

General industry consensus is that the NAB's new administrative and functional "format" makes considerably more sense; that the sweeping revamp and streamlined operation represents a healthy awareness of changing patterns and conditions within the industry which found the NAB clinging to "old hat" protocol and conduct.

Just how the NAB will utilize these new-found concepts which, among other things, puts an appreciably heightened accent on video and will seek to salvage the FM pieces and elevate it to a new sphere of influence, is something that is presently intriguing the trade. But few deny that the industry trade association has taken a move in the right direction.

On one step it's felt in some quarters that the NAB, in deciding to scrap Harold Fair's Program Division, took the easy way out. It was generally accepted that the department's accomplishments added up to a zero and represented a waste of coin, but the feeling is that the basic premise for such a program division is sound; that, more than ever, the need exists for such an industry-inspired division. If administered and carried out properly.

In addition to Fair, A. D. (Jess) Willard was a major casualty of the new "Operations: NAB," with the board of directors voting to eliminate the post of executive vice-president. (Henceforth, all divisional and department directors will report directly to prexy Justin Miller.) Willard, who was on the books for \$25,000 a year, announced over the weekend he's resigning as of Aug. 1. He had been offered the job of heading up the NAB video division (which will parallel the audio division, each functioning under separate directors, but stripped of his veepee and with likelihood of a salary shrinkage, Willard preferred to step out.

**More Streamlining?**  
In speculating on the likelihood of additional resignations of departmental heads (now numbering six: legal, government relations, public relations, employee-employer relations, research, engineering), some venture the belief that Royal Howard, the engineering director, may soon check out. Richard Doherty's labor relations setup, it's known, has been one of the more effective operations within the NAB structure; similarly, Don Petty's general counsel.

(Continued on page 36)

## K-F SETTLES ON IVES AS WINCHELL SUB

After tossing around a flock of summer replacement suggestions, including expansion of "Stop the Music" to embrace the 9:15 Sunday night segment on ABC, Kaiser-Frazer has settled for 15 minutes of ballading by Burl Ives as the Walter Winchell sub.

Ives goes in this Sunday (24) for seven weeks, with Winchell returning Sept. 4. Program will be tabbed "The Kaiser Traveler." Program will originate from New York.

William Weintraub is the agency.

## WCCO's Big Talent Hoopla

Minneapolis, July 19. Half-hour CBS network show originating from WCCO here Saturday (23) at 6:30 p.m. promises unique grouping of talent.

Bob Hope has been signed as star of show, together with Cedric Adams, Bob De Haven and other local radio bigs.

Arthur Godfrey also has indicated he will drop in as visitor. Singer Monica Lewis, appearing at Radisson Hotel Flame Room, has been signed as thrush for the show, which will be section of two-hour stage show planned as feature of Minneapolis Aquatennial, civic celebration.

## New Summer Hoopers

|                       |      |
|-----------------------|------|
| Walter Winchell       | 11.9 |
| Crime Photographer    | 9.3  |
| Mr. District Attorney | 9.2  |
| Mr. Keen              | 8.9  |
| Big Story             | 8.1  |
| Louella Parsons       | 7.9  |
| Henry Morgan          | 7.9  |
| Horace Heidt          | 7.5  |
| First Nighter         | 7.4  |
| Stop the Music        | 7.3  |
| Mystery Theatre       | 7.3  |
| Mr. & Mrs. North      | 7.0  |
| Take It or Leave It   | 6.9  |
| The Fat Man           | 6.8  |
| This Is Your F. B. I. | 6.5  |
| Break the Bank        | 6.5  |

## WB: 'Let's Forget The Whole Thing'

Washington, July 19.

Warner Bros. is mulling over the idea of dropping its deal to buy the California radio and television properties of Mrs. Dorothy Schiff when the current extension of the contract expires Aug. 1. Firm is said to be disappointed over the FCC action last week in setting the case for hearing, to inquire into the anti-trust angle. Procedure would mean another long delay and company is tired of waiting.

Exit by Warners would leave Mrs. Schiff holding the bag. There are reports here she may make another appeal to the Commission to approve the transaction before the contract expires. But the best she could possibly get, it is believed, would be an okay without binding the agency to any future action it may take on Warners' qualifications. And such approval, it is understood, would not be acceptable to the film company, whose contract is said to call for approval with no strings attached.

Warners is protected in its contract with Mrs. Schiff for return of about \$950,000 it advanced for construction of the 5kw KLAC operation in L. A. and KLAC - TV, plus operating losses on the video station. Firm's proposed sale of KLAC to Ralph Atlass of Chicago for \$405,000, hinging on FCC approval of the Schiff deal, expires Aug. 1.

Mrs. Schiff would be given a period of time to return the \$950,000 if the deal falls through, but would be required to hand over the cash if she finds another buyer. Finding a customer to pay her \$2,000,000 — \$1,045,000 for KLAC and KYA in Frisco plus Warner's investment of \$950,000 — may not be easy, as WHAS, Louisville, told the Commission last week in protesting a proposed denial of its sale to Crosley. The lady publisher is finding out, as is the Louisville Courier Journal, that it's one thing to get into radio — and another thing to get out.

## Censor Nix Rescinded On Sex Education Shows

Chicago, July 19. WMAQ has changed its mind about airing Ben Park's "It's Your Life" programs on sex education for youngsters and the two frank discussion shows are lined up for July 24 and 31. Earlier, a last-minute censor gag by NBC central division veepee I.E. Showerman had postponed the shows indefinitely.

Park's new try involves sex knowledge in two parts. The first, titled "Not the Birds and the Bees — But People," treat problems of segregated 12-year-olds with expert advice given out by a medic. The second is called "A Tragic Story" and airs the outcome of two girls who received different methods of sex education.

Showerman's censorship was heatedly protested by producer Park, who had previously aired the shows before selected groups of clergy and parents and received wholehearted endorsement in a three-to-one ratio. Reason given for the earlier gag was that "It's Your Life" used words which were "too graphic" for airing.



KLZ Public Service Director  
**MACK SWITZER**

Live-wire public service programming, a mark of KLZ's contribution to the life of the Rocky Mountain area, is the job of KLZ public service director, Mack Switzer, a Denver radio veteran for over a decade.

KLZ, Denver.

## NAB Film Goes to Bat For Radio (What Else?); Anti-Daily, Mag Slant

"How to Make Customers Out of People," new film-strip prepared by the National Assn. of Broadcasters, is a hard-hitting presentation that lashes out at newspapers and magazines with the message that radio can deliver an audience for one-third the cost of printed media.

Reason for the anti-newspaper angling is that the papers are radio's biggest competitors for the retailers' coin and the latter are now AM's biggest spenders. Radio's take from the retailers has doubled in the past four years and reached \$157,000,000 in '48.

Key argument used versus the journals is cost, with the film stating that it costs 74¢ to reach 1,000 customers with a radio show against \$2.96 to reach 1,000 readers via a newspaper ad. Presentation also argues that in radio the sponsor gets credit for backing a show (and can also merchandise his program), while the newspaper advertiser cannot get credit for the editorial content of the publication.

Further argument used to ballyhoo radio vis-a-vis newspapers is data which shows that a 100-line add only gets a 3% readership and a quarter-page ad only a 15% readership, whereas all listeners hear the commercials.

Film, produced by NAB's Broadcast Advertising Bureau, also includes five points to help retailers plan their radio campaigns.

## Webster 'In'

Washington, July 19.

Confirmation of Edward M. Webster for a full seven-year term on the FCC was assured last week after the Senate Committee on Interstate and Foreign Commerce voted 11-0 to report the nomination to the Senate. Sen. Charles Tobey (R-N.H.), who subjected Webster to a grueling examination on his qualifications, voted "present." An effort to obtain a vote Friday (15) on the nomination failed on the Senate floor when Sen. Olin D. Johnston (D-S.C.) asked that the matter be held over until he had time to study the record.

Sen. Ernest McFarland (D-Ariz.), a member of the Committee, has asked for speedy action by the Senate. He pointed out that Webster cannot resume his place on the Commission until he is confirmed, his term having expired June 30. This leaves the Commission with only four members in Washington, he said, Chairman Wayne Coy and Commissioner Paul Walker being in Paris as U. S. delegates to an international telegraphic conference.

## BMB—After '50, What?

When the NAB board of directors met at Portsmouth, Me., last week, there was practically no discussion of the fate of Broadcast Measurement Bureau. The timetable calls for BMB to fold its tent after June, 1950, upon completion of its second radio coverage survey. The returns are in, there's just enough coin to proceed with the tabulating, and expenses have been whittled down to such a degree that there isn't enough coin available to call a meeting of the BMB board.

There's been an awareness for some time that with the completion of the second survey, the BMB would also fade out of the industry picture. Similarly, there's been a general awareness that the industry needs a continued radio coverage system—but one eliminating the multiple flaws of the BMB operation.

Thus many were inclined to view with alarm the failure of the NAB board—which doesn't meet again until November—to manifest some interest in the future of radio coverage. Others, however, see it as something more than an NAB problem; rather, as something for the industry in general to get concerned over.

## Mutual Overhauls Pattern to Suit Specific Market Needs of Clients

### Ruth Hussey & Hubby Subbing for Kollmars

Ruth Hussey, currently starred in "Goodbye, My Fancy," and her husband, TV producer Bob Longnecker, will take over the Mr. and Mrs. breakfast stint of Dorothy Kilgallen and Richard Kollmar while the latter take a hiatus from WOR, N. Y. The Longnecker, who will broadcast from their Fifth avenue home, will be heard from Aug. 2-15.

From Aug. 16-25 the Kollmars will be aired by transcription from Rome and Capri, Italy. They'll resume broadcasts from their Park avenue apartment on Aug. 26.

### James (Ex-MBS) Into NAB-TV?

Resignation of E.P.H. (Jimmie) James as Mutual's ad-promotion-research veepee, is cued to the web's delay in getting into television. James, one of the nine key execs brought over by former MBS prexy Ed Kobak from the Blue Network (now ABC), had originally been assigned to concentrate on plans for a Mutual video net, but these have failed to materialize.

James, who worked on TV at NBC 15 years ago, is now reported being considered as TV head of the NAB. Jess Willard, whose post as NAB executive veepee has been abolished, has been handling the group's TV affairs pro-tem. Meanwhile James says that he has no set plans for the future. His MBS duties will be absorbed, it's reported, by Bob Schmidt, program sales veepee.

Chief reasons for Mutual's failure to get into tele have been the freezes and the uneven development of video by the web's stockholders, with the result that they don't see eye-to-eye on how it should be set up and how much coin should be sunk into it. Tele stations owned by MBS stockholders in Boston, Chi, Washington and L. A. each have affiliation pacts with from one to three other video webs.

Mutual toppers in the past said that the net's delayed entry into TV awaited the inauguration of WOR-TV, N. Y. The latter is due to bow around September, but speculation now is that with four video webs in the field—ABC-TV, NBC-TV, CBS-TV and DuMont—a fifth tele chain may not be economically feasible at this time.

### Savings Bank Quiz Com'l

The Savings Banks of New York, going into radio for the first time, will launch a new airer, "Savings Banks Quiz Kids" on WNBC, N. Y., Sundays at 1:30 p.m. starting Sept. 18. A Louis G. Cowan production, the program will be similar to the national "Quiz Kids" show and prodigies uncovered on the local series will get tryouts on the network stanza. Duward Kirby will be emcee.

Contract for 52 weeks was signed through Ruthrauff & Ryan. Moppets on the quizzer will be gifted with \$10 savings accounts.

Mutual has uncorked a new rate card supplement designed to help the web ink small and middle-sized sponsors. The new setup, announced by sales veepee Z. C. Barnes, provides for a more flexible selection of stations and a more liberal discount structure.

First major change instituted at MBS since Frank White took over the reins from Edgar Kobak, the new policy is viewed by the trade as representing a shift in emphasis away from Kobak's "grass-roots network" line of expanding to more than 500 stations. Large number of outlets, each assigned to a regional division of the net, made it difficult for advertisers to get discounts without taking markets in which they were not interested.

The new card keeps the Basic, Mountain and Pacific Groups intact, but junks all other geographical groupings. This permits backers to get discounts without signing for stations which don't fit into their marketing pattern.

The MBS card gives a backer a 2½% discount if he takes one-third of the Basic Group's 41 stations. An additional 2½% discount is allowed for each additional group of stations whose weekly gross billings total \$1,500 per hour. The sponsor is free to choose any non-basic outlets he wants, regardless of location, to make up the \$1,500 groups.

This new flexibility will be particularly advantageous to split-network and new-to-radio advertisers. However, it is felt in some circles, some small stations, which had previously been getting network biz because advertisers wanted to take advantage of regional web discounts, may get less pickup under the new setup. MBS' answer is that these low-power broadcasters will benefit by being included in groupings by advertisers who want to reach their markets.

Bonus stations, which previously

(Continued on page 34)

## ALTERNATE PLAN FOR AVCO GIVEN HEAVE

Washington, July 19.

The idea of an alternative plan for the defunct AVCO bidding system for station sales has been dropped by the FCC. The agency had proposed instead of AVCO that all broadcast applications be advertised, whether they involve sales, new stations or changes in power, and a 60 or 90-day cutoff be established before action is taken.

Purpose behind the substitute plan was to give interested parties opportunity to object or comment. But at a hearing last month radio lawyers protested it would only cause delays and anyway people find out about these things from the trade press and other sources. The commission formally "vacated" its proposal last week.

### Chi AFRA Renames

#### Harry Elders Prexy

Chicago, July 19. Actor Harry Elders was tapped by Chi chapter of AFRA last week (15) to serve as prexy for the fourth year.

Local, numbering 550, also picked a full slate of officers: Cliff Norton, 1st veepee; Dean Reed, 2d veepee; Norman Pierce, 3d veepee; Eleanor Engle, recording sec.; Norman Gottschalk, treasurer, and Ray Jones, exec. secretary for his 12th term.



# Y&R'S \$2,500,000 SWAN SONG

## New NBC 'Hearts & Flowers' Approach On Talent Cued by Dennis Day Hoopla

NBC has plunged headlong into a new phase of activity, designed to bring the "human equation" into its relationship with top talent. The introduction of the "personal element" is being tied in directly with the network's ambitious exploitation-promotion-publicity campaign in connection with the fall teoff of commercial programming on which, it's estimated, NBC will be spending upwards of \$500,000.

The wholesale desertions of NBC talent to William S. Paley's Columbia fold over the past eight months was attributed in some measure by the spotlight personalities involved to the fact that "capital gains" wasn't the clincher in their willingness to fly the CBS colors; that there was some resentment over the fact that over their long span of years on NBC the "human" element had been lacking and that the association had always been reduced to a strictly business denominator.

Apparently NBC is out to erase the stigma, as evidenced by the all-out campaign that's been inaugurated on behalf of Dennis Day, whose Colgate show stays with the network next season. From here on in everything is "hearts and flowers" as far as the web's relations with talent is concerned.

### Five-Way Teamup

In connection with Day's series of personal appearances in the east, NBC, in a five-way teamup with Colgate, the Ted Bates agency, the affiliate stations and RCA-Victor, is playing the "love-fest circuit" in a big way, assigning its crack publicity-exploitation

(Continued on page 36)

## Crosley Decides To Hold WINS

Although until recently the Crosley Corp. was anxious to listen to offers in a bid to dispose of its WINS, 50kw property in New York (the \$125,000 price tag, however, kept the bidders at arm's length), there's been a change of heart and the Crosley boys want to stick with it.

At the last meeting of the Crosley board it was decided to take the station off the bidding block and to revise downward the corporate setup and capitalization to match the station's revenue and position in the N. Y. market. To give WINS a distinctive pattern (a problem with which all indie stations are confronted in an expanding TV era), it was decided to accept a news-special events format.

Station is gunning for a nighttime pickup of its 50kw power (currently restricted to sundown) by October. The Crosley boys have no video aspirations in New York, content to ride along with their Ohio TV network, sparked by the WLW-TV operation.

## Ohio Station Wins Its Fight on Open Records

Cleveland, July 19.

WEOL won its fight to get near-by Elyria officials to open police and public records to station's newsmen.

Station got a temporary injunction from Lorain County Judge Guy B. Findlay forbidding Mayor Patrick J. Flaherty, Police Chief Paul A. Gleaver and Director of Public Safety James M. Ryan from withholding records from newsmen.

Even before the court order, officials had agreed to the principle, according to WEOL manager H. A. Seville, who had filed the injunction request. Seville contended city officials only permitted newsmen to see records between 8 and 9 a.m.

Howard S. Meighan

sounds off on the

### 'Tintinnabulation of Radio'

\*\*\*

an interesting byline feature in the 4th Annual

Radio-TV

Review & Preview Number

of

VARIETY  
Out Next Week

## Berle's AM Gets Texaco Nix; 100% TV

Texaco, confronted with a sky-high budget for its Tuesday night NBC "Star Theatre" attraction in the face of Milton Berle's demands for a minimum of \$10,000 a week, has definitely decided to drop the AM airer.

Situation is unusual from the standpoint that a year ago Berle took on the video assignment more as an expedient to establish himself in radio, since the contract involved a two-way deal. Now that he's hit the No. 1 jackpot on TV, he's agreed to let the AM version go by the boards. Which means a half-hour loss in billings for ABC, where the show was slotted Wednesday nights.

Situation, however, presents a poser for Nat Hiken, Berle's scripter on the radio show and half owner with Berle of the AM package. Although Texaco and Berle had remained standoffish on a contract for next season, the client had negotiated a 39-week guarantee deal with Hiken. Latter during the past week has been huddling with his lawyers, with likelihood that a settlement will be reached on the basis that Texaco will stick exclusively to video next season.

TV version of "Texaco Star Theatre" averaged about \$16,000 a week last season, with Berle pocketing \$2,500. Berle will probably go before the cameras next season with \$10,000 a week as his own take, with the resultant hike on the TV show cuing the company's decision to scram radio.

## Now It's a Midnight Giveaway; WMCA Aimer Aimed at New Yorkers

WMCA, N. Y., indie, trying to recoup some of the heavy coin it lost in the past few years, will launch a six-times-weekly two-hour giveaway strip, "Cinderella Show," in mid-August. To be aired from 12 midnight to 2 a.m. nightly except Sunday, the bonanza program will feature Charlotte Manson and Eddie Stone as "Miss and Mr. Midnight."

To meet the complaint of some giveaway fans who feel that network shows bypass New Yorkers, "Cinderella" will give \$3,000 worth of prizes weekly to listeners in the metropolitan area only. The program, emanating from the Belmont Plaza's Glass Hat, where Stone is featured bandleader, will attempt to tie in local sponsors and drum up store traffic. Women will be invited to visit bankrollers' stores to try on a glass slipper. If the shoe fits, the femme will be eligible to get a quiz phone call. The jackpot will consist of the various sponsors' merchandise.

## BOB HOPE SHOW GOES TO BBD&O

Young & Rubicam, already hard hit by cancellations of Hollywood shows, has lost another \$2,500,000 in billings, with Lever Bros. moving Swan Soap and Bob Hope out of the shop. BBD&O, one of the seven other agencies which split up the Lever business, has been given the nod on Hope.

Defection of the Hope billings leaves Y & R with only Lipton Tea (Arthur Godfrey) from the Lever fold. Recent cancellations by General Foods had previously

### Duffy's 'Tavern'

It's no longer BBD&O, but "Duffy's Tavern," with the drinks on the house.

With its billings upped by \$2,500,000 in view of its inheritance of the Lever Bros. Swan account (Bob Hope show), prexy Ben Duffy's Madison ave. business emporium has become the envy of the agency world. It's probably in the No. 1 nighttime programming spot any way you look at it, notably on the production-top-calibre star phase.

House also has Jack Benny, having acquired the \$10,000,000 American Tobacco biz a couple years back.

taken a deep cut into the agency's radio billings.

Considered significant to the trade is the fact that Y & R was not even given a chance to resign the Swan account, with Lever prexy Charles Luckman moving without consulting the agency. Understood that there were a number of differences between Luckman and the agency on copy viewpoints, and the fact that there had been a succession of account execs at the agency didn't enhance Y & R's standing.

Lever's new Surf detergent account was also moved out, going to N. W. Ayer.

Acquisition of the Hope show and Lever billings windfall solidifies BBD&O's standing as the No. 1 agency in the business today. Since inheriting the American Tobacco \$10,000,000 biz from Foote, Cone & Belding a couple years back, prexy Ben Duffy's operation has snowballed into its present position.

## SPECULATE ON COY FOR STATE DEPT. JOB

Washington, July 19.

With FCC chairman Wayne Coy due to return soon from Paris where he is attending an international telegraph conference, the rumor factories are buzzing with reports he won't stay long with the Commission. Most persistent stories are he will head up the Television Broadcasters Assn. or take a "Little Cabinet" job. There's talk that Undersecretary of State Webb will become president of North Carolina U. and that Coy will take his place.

That Coy will leave the Commission soon is pretty well accepted by now. The \$64 question is who (Continued on page 36)

### One Way to Relax

Hollywood, July 20.

How some network presidents spend a summer weekend:

Frank Stanton, CBS prexy, flew out to Salt Lake City from New York in time to appear on the Sunday morning Salt Lake City Tabernacle religious network program. Later in the day he put in a "sneak" appearance at Don Thornburg, who has resigned as Columbia Coast veepee to head up the WCAU operation in Philadelphia.

Sunday night Stanton was on a N.Y.-bound plane.

## Whiskey Ads Crash Radio as Schenley Buys Network Time; Don Lee Aloof

Radio Scripter

Alan Lipscomb

runs the entire gamut with the humorous piece,

'In My Opinion, Television Will'

an interesting byline feature in the 4th Annual

Radio-TV

Review & Preview Number

of

VARIETY  
Out Next Week

Hollywood, July 19.

The bars are down on whiskey advertising on all networks except Don Lee. It was disclosed over the weekend that the Biow agency has bought time for Schenley to plug its whiskey brands on ABC for the full network and NBC and CBS on its owned and operated stations.

Don Lee was offered Schenley billing of seven quarter-hour periods a week, the show to be bought locally and broadcast at 11 p.m. Lewis Allen Weiss, board chairman of the coast regional, refused the order despite acceptance by the other nets. He said the skein's policy against acceptance of liquor ads still stands regardless of what the other networks do.

While the FCC can take no direct action, it can be "highly critical" of advertising whiskey on the air, according to trade opinion. For years network radio has prided itself on refusing to accept whiskey advertising, although distillers have long tried to get on the air. It is doubtful that any independent stations have ever accepted the billing.

In the trade it is regarded as a dangerous step because the dries are so well organized and will put up a stormy protest, and that it might impel state legislatures and even the Federal government to take some aroused action. Understood that the networks were told by their legal departments that the whiskey ads would in no way place them in jeopardy with the FCC "if the copy didn't become too flagrant." Only last week NBC took wine off its taboo list and even beer has been frowned on by some stations. Naturally the dry states will be bypassed on the network hookups.

## CBS Looks to Head '49 Billings List Of 4 Networks

On the basis of gross billings accruing to the four major networks for the first five months of 1949, this is CBS' year, with indications that the 12-month total will find Columbia out in front.

On June 1, CBS, with gross time sales of \$28,191,000, was 5% ahead of the first five months of '48. On the other hand, NBC, in the wake of the number of program shifts to Columbia, was 5.1% under '48, though its billings still totalled \$28,202,000. (CBS upbeat was reflected anew during June, when biz took an 11.9 hike over the corresponding 30-day period for '48).

ABC, on the basis of the five-month tabulation, was on an even keel with last year, with total billings of \$20,077,127, while Mutual was 11.2% under '48 with gross time sales totalling \$8,875,000.

This is the crucial period in terms of network radio, in determining just how many of the open time slots will be absorbed by the time the fall programming season tees off. With practically all of the renewals and cancellations by established clients written on the books, the pitch is now on for new business. CBS brought the Block Co. dentifrice people in (for Burns & Allen) and the sales boys around all the webs are pushing hard.

## CBS Still Has Problem Of Finding Sponsor For Lum 'n' Abner Package

Now that CBS has gotten itself off the Burns & Allen hook, having wrapped up the Block Co. dentifrice commercial last week, the network is still faced with the problem of finding a sponsor for Lum 'n' Abner, similarly tied to Columbia under a yearly guarantee.

L. & A., who recently lost their bankroller, Frigidaria, are reportedly down on the CBS books for \$40,000 a year, which comes out of the CBS treasury unless the network finds a client.

B & A guarantee is said to have been \$7,500 a week, the amount also representing other package elements. Block, a newcomer to radio, is picking up an approximate \$15,000 a week tab (exclusive of time) to showcase the comedy team in the Wednesday at 10 niche.

### NBC's 8 o'Clock Shifts

The DuPont-sponsored "Cavalcade of America" is moving out of the Monday night at 8 time on NBC in favor of the same time segment on Tuesdays.

Later a spot opens up when Philip Morris switches to Wednesday at 8, the time formerly occupied by the cancelled "Blondie" show.

## Lou Cowan Into Documentary Biz

Lou Cowan, packager of such commercial items as "Stop the Music" and the long-established "Quiz Kids" and creator of the hour-long NBC "Hollywood Calling" giveaway, is going into the documentary packaging business.

In what is perhaps the first major move in radio in this direction, Cowan is setting up a subsidiary unit, complete with a score of writers, directors, producers, etc., designed as a non-profit, public service freelance enterprise.

Cowan plans a series of tailor-made program packages which will be sold, at cost, to such public service organizations as the Red Cross, Community Chest, Heart Fund, Cancer Society, etc. This, in effect, will take the networks (and stations) off the programming hook, for in many instances the webs have been saddled with the task of cuffing the charity-slanted productions.

Cowan is currently negotiating for potential documentary staffers.

## HIT 'NICKEL-GRABBING' ON POLITICO B'CASTS

Washington, July 19.

A bill to prohibit radio stations from charging in excess of regular rates for political broadcasts was introduced last week in Congress by Sen. J. Howard McGrath (D-R. I.). Sen. McGrath, who is chairman of the Democratic National Committee, told reporters upping of rates by stations at election time has been a "source of irritation for some time" but was brought to a head by doubling of charges by some Pennsylvania stations in connection with a recent campaign to choose a successor to Rep. Robert L. Coffey, Jr., Democrat, who was killed last spring in an airplane crash. "We don't propose to tolerate this nickel-grabbing business," McGrath said.

Under McGrath's bill, a station's license would be suspended for 30 days

# PUNISH 'EM BUT DON'T HUMILIATE 'EM: SCHWERIN ON AUDIENCE PARTICIPATION

(Third in a series dealing with the Schwerin System's findings on each of 17 leading types of programs and commercials in what is probably the most comprehensive effort yet made in qualitative radio research.)

Participation shows have increased so greatly in number in recent years, and have become so important in both day and night radio logs, that they clearly deserve an early place in this series.

In spite of the number of such programs, the Schwerin System has tested most of the leading ones. Resultantly, the research outfit has also studied audience attitudes toward most of the big-name emcees—Jack Bailey, Jack Barry, Peter Donald, Ralph Edwards, Win Elliott, John Reed King, Art Linkletter, Tom Moore, John Nelson, Johnny Olsen, and Walter O'Keefe, to name just a few.

Out of an impressive number of tests of this show type has come information touching on every aspect of good participation show planning and execution. The findings will be presented here under headings referring to some questions most often raised by clients in regard to their shows.

## Right Show Plus Right Emcee

When Schwerin tests a participation show for the first time, there are two major questions he must answer initially:

1. What is the basic mood that the program should maintain if it is to be of greatest interest to the audience?

2. Is the average listener's conception of the emcee in keeping with the show's mood?

Thus mood, the third of Schwerin's principles defined in the opening article, becomes the springboard for analyzing most shows of this type.

The major component parts of most participation programs are the interviews, the contests, and the prize-giving. In defining the mood, it is vital to learn which of these three is the center of the show as far as the audience's interest is concerned. The part on which interest focuses to determine the mood varies for different shows.

In one leading daytime show, Schwerin learned early that interest centered on the contests, a succession of games played by the participants. The interviews and prize-giving portions were therefore kept short. The show had two sponsors each day, and one of them began intensively pretesting new gimmicks and adding the best liked games to the program. The result was a seven-point gain in liking for the half of the show, while liking for the other half remained unchanged. Accompanying this, the Hooper share for the improved half rose, even though that

(Continued on page 34)

## WJR, Detroit, Sets Lower Cut-In Rate on Net Aireds

Detroit, July 19.

A lower rate for local cut-in or dealer identification announcements on CBS network commercial programs aired over WJR, was announced Friday (15) by Harry Wismer, exec assistant to the president.

Effective Aug. 1, WJR will have a straight service charge of \$50 net per program rather than the existing announcement rates ranging up to \$125, Wismer reported.

He said the new method will provide network advertisers greater flexibility and quicker means of securing more accurate checks on local listener impact without the penalty of paying regular rates.

## WHOM's Series 'Beware'

WHOM, N. Y., multi-lingual indie, will launch a two-week series tonight (Wed.) in seven foreign languages to warn housewives against door-to-door-selling rackets.

Programs will be produced in cooperation with the New York Better Business Bureau and will be aimed at foreign-speaking women who have been victimized by unscrupulous canvassers.

## Box Office Titling

A title, whether for a book, film or stage show, can attract a big initial audience and still be the wrong one, Horace Schwerin points out. Hearing a title, the customer starts out with a definite concept of what he is going to read, see or hear, and if he is disappointed the adverse reaction will then be doubly violent.

"A misleading title can sell a book or film, and can therefore be justified from a short-sighted point of view," Schwerin says. "The adverse effect that ensues from using it is felt only gradually, and mostly by the industry as a whole rather than by the culprit."

"No such situation exists in the case of radio. When a program's title misleads the public, listeners can take out their resentment the next day or the next week, and directly by not listening any more to the program in question."

"The only proper way to 'title test' in radio is to test the show itself, define the kind of mood it creates, and then determine whether the title ideally expresses that mood."

## ABC Beats Drum For AM Medium

Radio listening has hit an all-time high and is still growing, according to a booklet being sent to sponsors and advertisers by ABC sales vicepres Fred Thrower. The brochure also presents an analysis of the relationship between AM and TV, pointing out that "Network radio is the most efficient medium to serve as the basis or backbone of a national campaign."

"Television," it declares, "is the best supplementary medium to increase spending in major large-city zone markets." The reason is that advertising in mass media tends to emphasize smaller cities and rural areas, while putting coin into TV can readjust this by hitting the bigger cities. In this way, ABC reasons, the advertiser can make his budget for metropolitan areas proportionate to his sales in these markets.

The web, using statistics from various sources, points out that the number of U. S. radio homes has increased by 5,277,000 in the past three years and is now at 39,275,000. In '48, radio homes increased by more than 1,600,000 while during the same 12 months TV added 975,000 homes.

Breaking down the figures, ABC reports that there are 62,000,000 home radios, 10,037,900 car radios and 1,791,500 portables. In addition, there are an estimated 5,000,000 sets in public places, making a total of 78,829,400 radios.

"In 1951 there will be more exclusive radio homes (without television) than there were total radio homes in 1946," the brochure states. In '51, the web forecasts, there will be 40,250,000 radio homes; 2,750,000 with both AM and TV and 37,500,000 exclusively radio homes. In '51 there will be 40,960,000 radio homes, 6,000,000 of which will have TV and 34,960,000 with only radio.

## KALL's New HQ

Salt Lake City, July 19.

The 10,500 square feet formerly occupied by the Continental club atop Salt Lake City's Utah theatre reverted to show business this week. New tenant is KALL-Intermountain Network, which spent \$50,000 turning the full floor that has proved a jinx-spot to many Salt Lake night spots into a gaudy studio layout.

A night club style grand opening party was thrown by KALL-Intermountain for the trade and business bigwigs Saturday (16) followed by a week-long open house themed on the message "Come Call on KALL."

## KOWH-KOAD in-Switch

Omaha, July 19.

Ownership of KOWH (AM) and KOAD (FM) was transferred from the Omaha World-Herald to Robert H. Storz and Todd Storz last Friday (15). The former became president of the company, and the latter, his son, was named general manager of both stations. The World-Herald had the stations 10 years.

New owners are members of the pioneer Storz family here, which owns one of the largest breweries in the middle west.

## Courier-Journal Tells FCC It Wants To Do Radio Fade

Washington, July 19.

The Louisville Courier-Journal made it clear last week it wants to get out of the radio business. Joining the Crosley Broadcasting Corp. in opposing an examiner's recommendation that the WHAS sale be denied, the newspaper told the Federal Communications Commission it doesn't want to have to put out another \$1,000,000 for a television station (WHAS-TV).

WHAS said purchasers willing to invest \$1,925,000 in radio stations and risk another \$1,000,000 in video are scarce. "Radio properties worth \$2,000,000 in September, 1948, may not be worth that amount a year later," it asserted. "There is no evidence that another purchaser, if interested, would be better qualified (than Crosley)."

The Courier-Journal also insisted on its right to quit radio. "When an organization which admittedly has made significant contributions to broadcasting... desires to retire from broadcasting," it declared, "it is in the public interest to assist it in that endeavor rather than to insist that it remain in broadcasting and continue to invest additional funds therein."

If the Commission desires to encourage those with capital to venture into radio, said WHAS, it should also allow them to get out "when for good and valid reasons within their business judgment such liquidation seems wise." The government, it pointed out, can't supply service except through the voluntary efforts of persons desiring to perform that service. "If the capital needed for developing the new fields in broadcasting,

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## Savage on Script Hunt For Ford Canada Series

Toronto, July 19.

Back from last week's huddle in New York with reps of Radio Writers Guild, Alan Savage, producer-director of the "Ford Theatre" one-hour drama series, skedded to commence 39 weeks over the trans-Canada network of the Canadian Broadcasting Corp. (42 stations), commencing Oct. 7, is shoulder-deep in scripts. While "Ford Theatre" has announced it will go video in the U. S. next fall, auto-makers are jumping into the Canadian radio field with one-hour adaptations of films, plays, and originals. Programs, originating from Toronto, will be supervised by the Cockfield-Brown agency there. Alan Savage goes underground this week with material he has, and will "holiday" for a fortnight; then plans to visit Coast for further material.

## Desmond Vice Owens

Vocalist Johnny Desmond is replacing Jack Owens on ABC's "Breakfast Club" series, starting July 25. Singer and his family are leaving New York to take up residence in Chi because of the new assignment.

Desmond's Sunday evening MBS stanza for Ronson will change its origination to the Windy City.

## From the Production Centres

### IN NEW YORK CITY . . .

After some years in retirement on the Coast, radio actress Harriet MacGibbon has returned to the N. Y. scene. Goes into "Modern Romances" this week. . . WNEW's Martin Block became the father of fifth child, Michael, on Saturday (9). . . Stockton Helffrich, NBC's continuity acceptance topper, addressing KYW Radio-TV Workshop for Teachers in Philly today (Wed.). . . WOR's "Meet the Menjous" strip to be heard on 17 more stations starting Aug. 1. . . George Petrie to star in a film based on his CBS series, "Call the Police". . . Charles Wood and Les Griffith alternating on ABC's 7 p.m. newscasts, replacing Don Gardner, who has given up the spot. . . Peggy Allenby has given up NBC's "Big Town" for summer stock at Harrison, Me. . . Patricia Wheel doubling from DuMont's "A Woman to Remember" to CBS' "Aunt Jenny". . . Arthur Q. Bryan new to "Our Gal Sunday" cast. . . Betty Furness, Donald Bain and Harold Dyrenforth join "Front Page Farrell" players. . . Bill Lipton added to cast of "Light of the World". . . George Jansson has resigned as audition and casting director at Benton and Bowles with Catherine DeCarlo being upped to fill the post. . . Peggy Lobbin doing "True Story" (tonight (Wed.)). . . Mort Millman and Al Capp auditioning actors and actresses who "look like Li'l Abner and Daisy Mae" for the proposed ABC video series.

Johnny Johnstone, NAM radio-television director, returned to Gotham yesterday (Tues) after a week at Cape Cod, Mass., and Kennebunkport, Me. . . Bert Hauser, MBS co-op director, leaves tomorrow (Thurs) on the S. S. Caronia for month in Europe. . . Milton F. Allison, sales manager of WLW-T, Cincy, since '48, joined the N. Y. office of CBS' Radio Sales, Monday (18).

CBS prexy Frank Stanton to get an honorary doctor of laws degree from Ohio State U. on Sept. 2. An OSU alumnus, Stanton was also a member of the university's psychology faculty. . . ABC's Maggy Fisher and Milton Cross collabing on a book about piano music. . . Les Griffith is subbing for Taylor Grant while the latter takes a two-week vacation from ABC's "Headline Edition". . . Sportscasters from various ABC affiliates will pinchhit for Joe Hasel when he takes a week's vacation Monday (25). . . Hugh James has waxed a group of transcriptions for the Red Cross blood campaign.

Jack Barry, emcee of "Juvenile Jury" and "Life Begins at 80," leaves Sunday (24) for month in Europe. . . Joe Franklin, the "Antique Record Collector," and Jack Fine, of Fine-Nelson Transcriptions, have set up an AM-TV production outfit. . . Murry Salberg, hit by the economy axe, to leave CBS program promotion Aug. 31. . . First National Food Stores to back the Guy Lombardo transcription show on five stations of the New England Regional Network starting July 28. . . Robert Montgomery's gab series for Lee Hats, to start this September, will originate in London for the first few weeks. The pic star will return to N. Y. around Oct. 1 and will remain here for a month before going on to Coast. . . Vi Burns, Y&R radio-TV director, who resigned to wed Robert Hilliard, due in Gotham today (Wed.) for a week's visit. Couple will then take up residence in Chi. . . Emanuel Demby, formerly associated with WMCA, Phillips Lord and Blow agency, has formed new public relations, radio and television firm.

### IN HOLLYWOOD . . .

Horace Heldt is taking time out from broadcasts of July 31 and Aug. 7 to make a quick run through Europe. . . It's getting to be a formality to have Cornwell Jackson chairman all-star, all-network shows for charities and Treasury projects and so it is with the big Community Chest drive kickoff Sept. 30. His aides will be Walter Bunker, Bob Ballin, Jack Louis, Wayne Tiss, Jack Van Nostrand and Marvin Young. What makes it a four-network shot is that President Truman will be inserted from Washington. . . Lawrence Gumbinner of the agency of that name in town conferring with Harry Ackerman and Dick Mack on the Joan Davis layout for the upcoming Roi Tan sponsorship. . . American Tobacco's Vincent Riggio coming to town for a few days and will chat with Jack Benny, Joan Davis, Ken Murray and Frank Sinatra on plans for next season. . . P & G is moving "Guiding Light" to N. Y. in Sept. after a successful two years here. It's a coin-saving move, among the economies being a saving of \$7,000 a year on the organist, the AFM rate structure being what it is. . . Y & R's Joe Moran around for a short visit with his wife, Thelma Ritter, film actress. . . Raymond R. Morgan has a new hot idea in his dossier which he's lugging along to New York. He has sold more of his own-created shows than any agency man on the Coast. . . Larry Berns jolling in the sun at La Jolla (Hoya). . . Sid Strotz will have David Sarnoff as his guest at the annual hijinks of the Bohemian club on the Russian river up north. . . Ken Niles caught so many albacore off his new cruiser that he threatens to quit radio and hang out a fish-for-sale shingle. . . CBS created two new jobs in the program department for Kenneth Yound and Martin Leeds. They'll both be in the business end. . . Ted Sisson and Charles Hogan of the Ayer brass section in New York around for a few days. . . Jack Bailey started his fifth year as emcee of "Queen For a Day". . . NBC is plugging its own radio and teevee shows on a Trans-Lux ribbon over the entrance to Radio City. . . Ayer office has it figured that Dorothy Lamour and her guests on Sealtest contributed more than \$100,000 to AFRA's welfare fund through reduced fees. . . J. Kelly Smith passing a few weeks at KNX to "get the feel" of things should he draw the assignment as successor to Don Thornburgh. When he returns to N. Y. Howard Meighan is due back for a more extended stay, also to get-the-feel should he get the call. . . Lud Gluskin tossed a farewell ceremonial for Thornburgh that is still the talk of Columbia Square. While his 40 guests were feeding at Bel Air he had their cars removed to his hilltop home and transported them there by bus for the last dinner course. . . Tony Leader and CBS had too many differences so there'll be another director for "Suspense" next season. He's going east to direct a stage play and returning if a picture deal is blottered. . . Michael Chapin got over his mumps and hopped back on his radio-teevee bicycle. . . Harlow Wilcox forgetting about floor wax on the shimmering sands of Waikiki. . . Jimmy Saphier holing up high in the mountains for 10 days. . . Quips John Guedel from Scotland: "Food here is great; pabulum with a cover charge."

### IN CHICAGO . . .

Lowell Jackson, executive vicepres of Radio Features, bowing out Aug. 15. . . NBC education director Judith Waller back from UNESCO conference in Europe. . . Milt Wolken has opened Chi offices for Radio Market Ad company. . . WGN flack chief Jim Hanlon in Cuba on vacation. . . WMOR arranged special memorial broadcast for its late commentator K. M. Landis II. . . Mutual salesman Bob Wilson down with mumps in St. Charles, Ill. . . NBC staffer Glenn Uhles boasting new son delivered July 7. . . Chi Railroad Fair pageant director Helen T. Geraghty guested on WMAQ's Elizabeth Hart show. . . WBBM carrying Vaughn Monroe show from Edgewater Beach floor show starting July 23. . . Radio diskers Ernie Simon, Dave Garraway, Linn Burton and Eddie Hubbard at Chicago theatre for two-week stay. . . ABC flacker Craig Claiborne bowing out Aug. 1 in favor of two-year Paris schooling. . . Dick Jurgens' Treasury Show airing from WBBM studio July 22 and 29. . . Disker Myron Barg lined a special vaudeville show with Palace stage talent on his WMOR stint. . . WLS talent Bob Ather, Red Blanchard, Jimmie James and Capt. Stubby Fouts set for Phillips, Tex., fair July 28. . . Jack Fuller new WGN announcer. . . WBBM flacker Chuck Willey at Wisconsin resort for vacation.



# MAIL ORDER NETWORKS SPREAD

## Oboler Runs from Mason to Prove A Point and Mason Runs Back to Spier

By JACK HELLMAN

Hollywood, July 19.

Arch Oboler has been a very serious guy since the day he was called "genius in a sweatshirt." It has paid off well enough but Mr. O. is not one to take solace from self-sufficiency. So he decided to become more literal and immediately suited action to the thought.

"Man," said Arch, "is always running away from something, which is why I changed the title of the James Mason series on NBC from 'Illusion' to 'Run Man Run'." And perhaps, just to prove his point, he started running away from . . . the Masons—James and Pamela. He finally stopped, but not short of complete professional divorce from the English acting family.

"He had his ideas about suspenseful drama and I had mine," offered Oboler, "but they seemed to be miles apart. I guess they do things differently on the tight little isle. I've been writing and directing suspense-and-surprise pieces since the early days of radio and the process hasn't changed much over the years. But since his ideas and mine could never fuse I thought it best to get out and let him get another boy."

Mason and NBC had talked to a half dozen of the top suspense craftsmen in the business, among them Bill Spier, Dee Engelbach and Tony Leader, and studiously scrutinized their samples. Oboler was later called in and the momentous decision was finally arrived at: "He's my boy," said Mason, and the first three shows of the eight-episode series were put on wax, with live music cued on night of the broadcast to circumvent the canned music scale. But something told Mason that he may have been wrong and the hassling started. So Oboler bowed out and Spier was called back to finish out the remainder of the dramatic omnibus.

In taking sudden leave of Mason (night before the takeoff) Oboler proved to himself that he's still a genius, even without a sweatshirt. He now wears a tie and sport jacket in harmonious shades. But to genius art means more than money and in running away from Mason he's forfeiting a weekly pay.

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## Equitable 'FBI' Switch to NBC?

Looks like ABC may suffer another nighttime program reverse. This time it would involve the Equitable Life-sponsored "This Is Your FBI," the Jerry Devine package which has been one of the more attractive after-dark suspense shows on the ABC kilocycles.

NBC is negotiating for a move-over of the program into the Friday night 8:30 time. That's the period formerly occupied by Camel's Jimmy Durante show, which is switching back to 9:30 the same night.

## Pearson's Politico Subs

Six politico and government experts will appear as summer replacements for Drew Pearson while the ABC commentator takes his annual six-week vacation.

First guest gabber will be Sen. Robert A. Taft, Ohio Republican, who will discuss the North Atlantic Pact, Sunday (24).

## Lowell Thomas Abroad

Lowell Thomas left yesterday (Tues.) on a trip to east and south-west Asia with stops in Hawaii, Japan, China, Siam, India and Sikkim. Lowell Thomas, Jr., now in Persia, will join him in Calcutta.

The CBS newscaster will send back tape-recorded interviews.

**John H. Mitchell**  
(Director of Television for United Artists)

Discusses

**Television Vs. Theatrical Distribution**

In the 4th Annual

**RADIO-TV**

Review & Preview Number

of

**VARIETY**

Out Next Week

## NABUG Joins In Unions' Probe Of Radio 'Blacklist'

Movement of the radio unions to combat the use of a "blacklist" designed to bar employment to actors, writers and directors, because of supposedly "leftist leanings," stepped into higher gear this week.

The National and New York Councils of the National Assn. of Broadcast Unions and Guilds last week voted full support to two resolutions of the Radio-Television Directors Guild. The RTDG resolutions set up two committees, one to take action in the case of William Sweets and a second to "take such further action as it may deem

(Continued on page 34)

## Iowa News Editors Set 3-Man Inquiry Board On News Coverage Melee

Des Moines, July 19.

A three-member committee of Iowa radio news editors has been named to investigate a recent incident in Des Moines, in which a KRNT newsmen and an engineer are alleged to have been shoved around and their tape recorder smashed in their efforts to cover a news story about the local transit dispute. Damage to the recorder was held to be more than \$300.

Chuck Hilton, Mason City, president of the Iowa Radio News Editors' Assn., appointed Bob Burlingame of KIOA, as chairman, Jack Shelley of WHO, and Fran Bouton of KWDN, to make the inquiry. All are Des Moines radio editors.

The report of the committee to the association officers will form a basis for any action the association may make in "behalf of the principle of freedom of information and freedom of reporting in the radio news field."

Incident took place June 28 on the sidewalk outside a lodge hall where a mass meeting of the Des Moines Street Car Men's union was held for the purpose of discussing plans for a transit strike. Newsmen were refused permission to attend the meeting but had taken a recorded statement from the head of the transit system upon his departure from the meeting, following which a labor group smashed the recorder. Neither KRNT man was injured in the affair.

## WIND's 10G Gridfest

Chicago, July 19.

WIND, Chi., has signed the Chi Dodge Dealers Assn. for airing of full Northwestern U. football schedule, starting Sept. 24 with Purdue U. game. Nine-game package, with announcer Bert Wilson, was peddled for \$10,000.

Deal marks fourth season station has carried the games.

## NEW GROUPS HYPO PER INQUIRY BIZ

Despite attacks on "rate cutting practices" from various sections of the industry, Per Inquiry (PI) deals are spreading at an unprecedented rate. PI deals—in which stations are paid for each letter pulled instead of at card rates—are being boomed by two companies, Mail Order Network and Direct Radio Sales, both in New York.

MON is headed by Harold Kaye, former v.p. of Olion agency and ex-radio director of Joseph Katz Co., and is buying time on stations which won't take PI contracts. Combining direct air selling with a transcription web idea, MON will supply members with custom-made programs including built-in commercials with the station's call letters. Three separate programs are being lined up, for urban, rural-hillbilly and southern markets.

"Stations want mail order biz because it is depression-proof," Kaye says. "But MON shows often flip because they lack topflight pitchmen. We'll answer this need with a specialist in each of the three regional fields. Members will take a minimum of five hours a week, with platters in 10- and 15-minute segments."

Kaye's outfit, which is using fringe time, deals only with agencies, not manufacturers, and items are pre-tested by a Mail Order Buyers Guild. Products are staples such as razor blades, men's socks and nylon hose.

MON has already packed 100 stations and expects to have 100 by September, when it will kick off nationally. N. Y. key, it's reported, will be WOR. Mutual outlet, and Kaye's office is in the WOR-MBS building, 1440 Broadway.

Direct Radio Sales, established last April, has made arrangements with 70 stations, including four 50kw outlets. According to DRS proxy Donald Withycomb, "The merchandise we offer are high-quality gadgets useful in the home. Stations are sent samples and manufacturers guarantee that all items sent out will be identical. Contracts give us and the stations full protection against complaints."

Withycomb said that stations get 30% net of the product's retail price for each letter received, even if the letter is a demand for a refund or if more than one item is ordered. "In the past," he said, "there were an awful lot of headaches in PI setups because of returns and complaints. However,

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## Freelance Scripters See Coin Hypo In New Web Farmout Assignments

**William S. Roach**  
(Of O'Brien, Driscoll, Raftery & Lawler)

discusses television film clearances

in

**'Road to Bankruptcy'**

one of the many Editorial Features

in the

**4th Annual Radio-TV**

Review & Preview Number

of

**VARIETY**

Out Next Week

## High-Calibre Summer Subs Surprise Trade

Surprising aspect of the summer season thus far has been the calibre of a number of the sustaining shows with which the webs have been plugging "hiatus time." Despite the recent upbeat in give-away shows and a tendency toward band remotes to effect savings, it's the general verdict within the trade that this summer has witnessed a replacement cycle far superior in quality to the filler fare over the preceding few years.

Cited as illustrations, for example, are such NBC summer additions as the Billie Burke-Harry Von Zell "Chicken Every Summer," which got off to such a smart start that it's considered a likely potential as a carryover for the fall season; the Cosmopolitan mag "Four Star Playhouse" package, on the same web, the new James and Pamela Mason Show, plus the productional values put into the web's radio adaptation of "Tree Grows in Brooklyn."

Considered even more of an off-season surprise has been qualitative CBS hot-weather programming, including such items as the Abe Burrows Monday night show, the Joan Davis package (already sold to American Tobacco), and the hour-long "This Is Broadway."

The lot of the freelance writer in radio has been an unhappy one, particularly over the past year, with the continued unbeaten in audience participation and giveaway programs. But the new trend around the major networks to farm out writing assignments, as particularly revealed in the new approach toward programming at CBS, has served to offer some measure of comfort to at least the more important boys among the freelance fraternity.

As far as writers go, very few are "on staff" any more around the webs. In its current lull, Columbia has been left with a staff of four. The tendency toward "going freelance" actually set in some time back, with such current Hooper hits as "My Friend Irma," "My Favorite Husband," "Our Miss Brooks," etc., representing freelance writing assignments, even though they're on the books as "house-built" shows. And when a writer clicks with one of the former, he's generally regarded as good for a five-to-10-year run.

In embracing its "package concept," along with the other webs, CBS today is even willing to buy ready-made documentary programs. That represents a far cry from network thinking a couple years back.

Not that any of this solves the freelance writer's major problem. His real nemesis, they all agree, lies in continued public clamor for giveaways and audience participation programs. All they need are good emcees with a gift for the ad lib (sans script)—plus a handful of merchandise.

## Missouri Radio's 'Show Me' Stance

Kansas City, July 19.

Radio biz currently is on the skids in this area, according to reports by half a dozen station managers in town and around the state. While some slippage was expected during the summer months, billings have gone way down for a postwar low. The situation is made no happier by the fact that costs continue to rise.

Outlook is not entirely black, however, as most stations report a healthy fall biz already coming in, particularly network stations. Come September and major stations figure the ledgers will be fairly well back to normal.

Just what's causing the summer slump to sink so low is hard to say, but at least three station managers would pin it on the retail situation. Retailers are finding it hard pickings, and their lethargic intake is reflected in radio.

Couple of network stations lay some of the blame on the nets, which they say haven't fed them the profitable programs this summer. Meanwhile the affiliate is handicapped in selling time, as it is available for only a few weeks in the hot months and must be held for the net come early fall.

## The Dempsey Dilemma

Washington, July 19.

The FCC found itself in a procedural pickle today in the case of John J. Dempsey, former Nevada governor, vs. KOB Albuquerque, N. Mex. A hearing had been scheduled for next week, although it was discovered by reporters that Dempsey had dropped his complaint four months ago. The agency, however, cannot drop it that easily and the legal boys are stalling for time to work things out.

FCC's legal division has asked for postponement of the hearing and hearing examiner James D. Cunningham will probably grant it. Case goes back to March, '46, when Dempsey asked for revocation of KOB's license on grounds that the station carried broadcasts attacking him under "hidden sponsorship" of his political foes.

## WHOM Studio Move to N. Y. Nixed; Jersey City's Need Outweighs All Else

Washington, July 19.

On a finding that Jersey City has far greater need for locally originated programs than does New York, the FCC yesterday (18) proposed to deny the application of WHOM, owned by Generoso Pope and family, to move its main studios to Manhattan. An initial decision by J. D. Bond, hearing examiner, held that the importance of community service outweighs the added expense of the Jersey City studio plus the "nuisance" of the station identification. It was expected the station would ask for oral argument on the decision.

While complimenting WHOM for its foreign-language service to the New York metropolitan audience, the examiner concluded that the question of comparative needs of Jersey City and New York for broadcast stations predominated. He pointed out that New York has at least 14 standard broadcast station studios and Jersey City only one. To allow the WHOM move, he said, would give New York 15 and Jersey City none, thus magnifying the "gross disparity" now existing.

With its more than 300,000 population, Jersey City should have access to local standard broadcast

facilities, the examiner said. Needs of the citizenry for a community medium of information may be "significantly met" by standard broadcast programs originating in local studios, he declared. Service from New York, Newark or Paterson doesn't answer this need. Neither do FM stations, he said.

Citing testimony of Jersey City leaders at hearings in February and April of 1948 on the move, the examiner said that although the radio voice of the Jersey City community may have been "all but stifled" by the removal of station WAAT and by the "diminishing accessibility" of WHOM, the need for expression has not ended. The "spirited opposition" of the citizenry to the removal of WHOM, "even though its local service is presently negligible," said the examiner, "presents the community plea against destruction of the city's hope for a standard radio broadcast outlet. We are convinced that the plea is meritorious."

The examiner said the station has been originating all but one of its programs each week from its New York studio. Denial of the request to give up its Jersey City facilities, he asserted, will not "directly require or effect" any change in its operations.

# Switch of OG 'Amateur Hour' to NBC Accents Problem on Time Clearance

Rush of sponsors to get into television for the upcoming fall season is expected to promote steaming competition among the major networks in clearing time on affiliate stations. And NBC, through the fact that more of its primary AM affiliates have tele outlets than do the primaries of competing webs, is expected to be in a specially advantageous position.

Tipoff on NBC's unexpected bounty was disclosed this week with the switch to that web in the fall of Old Gold's "Amateur Hour," long a Sunday night bulwark on DuMont. OG and its agency, Lennen & Mitchell, reportedly wanted more outlets than DuMont could make available. CBS put in a strong pitch for the show but was stymied in its attempts to clear affiliate time by DuMont, with whom it shares many outlets, DuMont refusing to give up time on shows previously set. NBC consequently was able to snag the program and plans to tee it off in the fall in the Tuesday night 10 to 11 slot.

NBC's unique advantage lies in the fact that many of its primary affiliates have the only TV stations operating in several cities. If a sponsor wants coverage in those cities, consequently, he must do business with NBC. Several of the stations are shared by NBC with CBS, DuMont or ABC, but since they're NBC primaries, that web reserves the right to have them clear time for an NBC commercial show on 56 days' notice.

Such situations exist in Buffalo and St. Louis, both of which are on the coaxial cable, plus such cities as Milwaukee and Minneapolis-St. Paul, which are not connected. In addition, WLWC in Columbus, O., is owned-and-operated by Cowles Broadcasting, which is affiliated with NBC. Since Crosley also owns WLWT in Cincinnati and WLWD, Dayton, any sponsor wanting coverage in all three cities again must turn to NBC. Web is also situated advantageously in such two-station cities as Cleveland, where one of the outlets is an o.o. operation. Since the other is shared by the three remaining webs, NBC is in a much better position to clear time for a network show.

While CBS has climbed fast in time since it gave up the fight for color in the spring of 1947, it is believed that its trailing spot in the primary affiliate race traces back to the color fight. Many of CBS' basic AM affiliates sat back to wait for color and so were later getting on the TV air. NBC's primaries, meanwhile, with RCA present to sell them transmitting and studio equipment as fast as it could be turned out, came into TV fast and so put NBC in its current good spot.

## Mal Boyd's Video Show Aimed at Giving Viewers Insight Into Medium

Television show titled "This Is Television," designed to give viewers an insight into the medium itself, is currently being pitched to ad agencies and networks by Mal Boyd, Hollywood indie producer, who arrived in N. Y. Sunday (17). Boyd is angling his pitch on the theory that the program would be a good public relations setup for any sponsor connected with the industry, such as RCA, Philco, etc.

Show would be broken down into three segments. On the first, a viewer, chosen at random, would appear as guest and a group of actors would dramatize for him the answer to pertinent questions on TV, as sent in by home viewers. Second part would be given over to a preem of a new program or personality, which would serve something as a trailer. Third segment would be a "command performance," on which stars appearing on the same network would perform in response to viewer requests, such as a comedian doing a straight dramatic bit.

Dallas—Seymour C. Andrews, manager of Dallas' first television outlet, KBTW, has announced that the outlet expects to go on the air on Sept. 1.

## TV GETS BIG WELCOME IN CAROLINAS BOW

Charlotte, July 19. Tied in with a two-day show at the Armory-Auditorium, television came to the Carolinas Friday (15) when WBTV staged its official preem here. Capacity audience of more than 2,000 saw video for the first time and reacted enthusiastically to such TV fare as the WBTV telenews, Cliff Edwards show, "Believe It or Not," etc.

Army affair was jointly sponsored by the Charlotte Observer, Charlotte News, WBTV and the Charlotte Radio Appliance Distributors Assn. Owner of the new outlet is the Jefferson Standard Broadcasting Co. Station's program manager is Larry Walker, who also is sec-treas. of Jefferson.

## TV Channels For 35 Minn. Towns

Minneapolis, July 19. FCC has allocated television broadcast channels in tentative proposal to 35 Minnesota cities. Hearing on proposal is set Aug. 29, with formal action planned before end of the year.

Enactment is considered important, since many smaller Minnesota cities look toward television as relief from those long-winter blues.

Twin Cities would gain no potential channels. Seven channels are now allocated here. Two stations, KSTP and WTCN, now have television.

Under proposal, channels would also be available in Albert Lea, Alexandria, Austin, Bemidji, Brainerd, Chisholm, Eveleth, Fairmont, Faribault, Fergus Falls, Grand Rapids, Hastings, Hibbing (2), International Falls (2), Little Falls, Mankato, Marshall, Montevideo, New Ulm, Northfield, Owatonna, Pine City, Red Wing, Rochester (2), St. Cloud (2), Thief River Falls, Virginia, Wadena, Willmar, Winona and Worthington.

Some are cities of fair size, but others are frankly small towns.

## Nuts to Surveys, This Wouldbe TV Fan Yens A Good Set at Fair Price

Baltimore. Editor, VARIETY: You have published surveys, reports, analyses and experts' opinions on the uses and the expectancy television will play on the movies, books, etc. You have also reported the slump of sales of television sets!

Would VARIETY publish this letter from an average John Q. Public? You could head the letter, "When Will He Buy a Television Set?"

I'll buy a television set when I can buy one for \$199.50 for a brand e, nationally advertised 12½-inch set. That is what I want to pay, and from a consensus of

(Continued on page 55)

## Westinghouse Renews 'Studio 1,' Shifts to Mon.

Westinghouse this week renewed its option on CBS-TV's "Studio One" for next season and set the show for the Monday night 10 to 11 slot starting Sept. 11. Time was occupied last season by Ford's "Through the Crystal Ball" and "General Foods' "Goldbergs," with "Ford TV Theatre" taking over once monthly.

Westinghouse decision to move "Studio One" to Monday from its former Wednesday at 10 time gives CBS-TV a potent Monday night lineup. With the Dione Lucas cooking show set to remain in the 8 to 8:30 time, Arthur Godfrey's "Talent Scouts" returns in the following half-hour. The Tex McCrary-Jinx Falkenberg "Preview" goes at 9, "Goldbergs" at 9:30 and "Studio One" at 10. Worthington Miner will resume as producer on "Studio,"

## Room for Everyone

Washington, July 19.

When VARIETY reported recently that "every whistle stop could have a TV station" under proposed FCC allocations, it was not exaggerating. Study of proposed assignments reveals that 160 towns of 1,000 population or less have been allocated channels.

Two Nevada communities, Gerlach and Palisade, each with only 100 inhabitants, are assigned UHF channels. Las Vegas, with 8,000 persons, is to get seven channels.

## Claim FCC Bid Reduces Philly To 3d Class City

Philadelphia, July 19.

Charges that Philadelphia is being reduced to the status of "a third class television city," are being aired here in an effort to whip up public interest over a government proposal to eliminate one of the four TV channels now available. Recent proposal of the Federal Communication Commission to substitute an ultra-high frequency channel for the much sought after Channel 12 is minimized as the "poorest possible solution of the problem."

Local bids have been in for Channel 12 for almost two years from Benedict Gimbel, Jr., president of WIP (local Mutual outlet), and the Philadelphia Daily News in conjunction with radio station WIBG. Both scouted the UHF fight, declaring it would entail the expensive conversion of every receiver in the city's 6,000,000 population area.

An obvious solution suggested for Philadelphia—a city with only three television outlets—would be the assignment of the presently available Channel 8, rather than the undesirable higher range. Channel 12, which was being sought by Philadelphia at the time of the FCC proposal, would have been in operation, and not available for assignment elsewhere, had the Commission not dawdled, it was charged.

The FCC action denies Philadelphia proper television coverage, despite its three stations, and the video public is asked to make itself heard in Washington before the final FCC consideration of the proposal Aug. 29.

Chief gripe here is that this city, with the second highest number of receivers in operation and one of the major TV areas of the nation, would be reduced by the FCC proposal to the status of such towns as Las Vegas, Nev., with a population of 8,000, which also has three outlets. New York and Chicago both have seven stations. Philadelphia-disputed Channel 12 under the FCC proposal would be assigned to Binghamton, N. Y., population 78,000.

## General Does 26 More For Procter & Gamble

Hollywood, July 19.

Gordon Levoy's General Television Enterprises has inked contracts with Procter & Gamble for the production of 26 additional video pix. Levoy's firm has just completed the 26 pix called for by initial pact. Pix will run 12½ minutes.

Under terms of the contract, film rights revert to Levoy immediately after telenessing allowing immediate sponsorship to anyone but a competitive firm. Package will go into production Sept. 1. Teleplay Productions and Ace Pictures each made 13 pix in initial series. There has been no production unit for this series.

## Pollack Exits WPIX

James S. Pollack, acting program manager of the N. Y. Daily News' WPIX for the last several months, has resigned effective Aug. 7. His anking the station follows the appointment last week of Warren Wade, until now NBC-TV exec producer, to take over the WPIX programming job.

Pollack, who helped institute many WPIX shows, also set the deals for the station to buy the 24 Sir Alexander Korda film oldies it has syndicated, plus a new group of top American and British films.

# Johnson, Via Non-Industry Probe, Seeks to Clear FCC of Color Delay

Washington, July 19.

## DULUTH SQUAWKING OVER TAVERN TV BAN

Minneapolis, July 19.

Matter of tavern television in Duluth, Minn., 150 miles to the north, continues to go round and round there.

City council has barred television from bars, but held public hearings due to protests. Church groups backed up council action, but Association of Clubs, formed for the purpose, derided the ban.

Association includes representatives of some 19 clubs, it was reported. Council laid over any further action in the case.

Duluth has no TV station of its own yet, and relatively few sets are operating, mostly in public locations. Despite distance, they manage to pick up programs from Minneapolis, freak conditions apparently making reception possible.

## DuMont in New Program Shuffle

DuMont this week put through another drastic reshuffle of its programming setup in a move designed basically to slot the best shows at a time most conducive to sponsor interest. Web also collected its entire block of kids' programs into one 90-minute period across-the-board and its daytime programs into the 11 a.m. to 2 p.m. period.

Latter move was made, according to national program chief James L. Caddigan, on the basis of continuing surveys showing most housewives are home during those hours and most free to watch video. As for grouping the kids' shows together, Caddigan said, it was "pure common sense" to slot them back to back according to progressive age groups. Other shuffles were made, he said, "to freshen up our viewing for the summer."

Highlighting the moves were the launching of two new variety shows and pickups of horse races from Monmouth Park, N. J. "Talent Jackpot," on which entertainers compete for a \$250 prize, preemmed last night (Tues.) with Vinton Freedley teeing off in what is to be a rotating guest emcee spot. It replaced the Ted Steele program in the 9 to 9:30 time. Other variety program is "Along the Boardwalk," featuring emcee Bill Berns, which goes tomorrow (Thurs.) night at 8.

Mopet programs include three 30 minutes each, starting with Bob Emery's "Small Fry" club at 6 p.m. This will be followed by "Maggie Cottage" featuring Pat McKie, while "Captain Video" will end the kids' block nightly except Wednesday, when "Growing Paines" will be aired. "Paines" was slotted there as a family-type show.

Monmouth pickups will include the fifth and sixth races every afternoon except Wednesday at 4:30, with Horace Wade doing the calling.

## Libby Buys a Video 'Merchandise's Dream'; Iron Out Lottery Kinks

Chicago, July 19.

Libby Foods is reported setting up final arrangements on an auction-type video show for network screening through J. Walter Thompson agency. Program is "Three Johns," packaged by John Masterson, John Nelson and John Ruddy, and is scheduled for early September start, probably on NBC-TV.

Account execs Ted Jardine and Burke Herrick of JWT are ironing out final obstacles, biggest of which is reportedly that proposed format resembles a lottery. Tie-in with Libby labels on giveaway is believed to have Government turning thumbs down, and JWT is working hard to eliminate the lottery aspect.

Libby thinks it has the tele answer to "Merchandise's Dream" and until details are set, isn't talking.

Chairman Edwin Johnson of the Senate Committee on Interstate & Foreign Commerce revealed yesterday (Mon.) why he is so concerned that color television not be delayed longer than necessary. Making public a letter he wrote to Dr. E. U. Condon, director of the Bureau of Standards, resulting in the appointment of a non-industry committee to investigate color, Johnson said he wants to resolve "once and for all" the charges that color has been held up by the FCC.

His committee, said Johnson, is concerned that through delay in development "until such time as some electronics experts believe that color has reached a state of perfection, a chain of circumstances will have been created which will tend toward monopoly control of the entire television art."

He said the committee is also anxious to minimize "any sharp impact on both station licenses and the general public, who already have invested one-half billion dollars in receiver sets, of any sudden but eventually necessary conversion to color."

"It is our belief that if both potential licensees and the set-buying public are given all of the facts now with respect to color television, less exploitation will ensue and less wasteful competition will occur."

Johnson said he was aware that receivers and transmitters are not now available on a commercial scale and that further experimentation will bring better color pictures. But it is not necessary, he asserted, that the art be fully developed for minimum standards to be fixed by the FCC.

His letter was written May 20, shortly before the Commission announced that it would receive color proposals at hearings to begin Aug. 29 in connection with lifting the television freeze.

## Chi Pianist in Middle In Sponsor Tug of War After WGN-TV Debut

Chicago, July 19.

Pianist Al Morgan is the middleman in a sponsor tug of war, following his successful tele series via WGN-TV from Helmsing's Dovell Lounge. Morgan is starting a new series Aug. 3 from the WGN-TV studio with a dual bankroller in Teletronics and Stromberg Carlson.

Morgan's TV debut from Helmsing's was considered an experiment by the nitery, and was sponsored by Teletronics and General Electric. After several weekly screenings, biz picked up so noticeably at Helmsing's that the spot became eager to have a tele show of its own after the 13-week series was ended. Teletronics, which owns Morgan's video contract, put its foot down on having the pianist on any other program but its own.

Difficulty is expected to come to a head within two weeks when Morgan starts his tele series from the WGN-TV studio, and on Aug. 6 returns to Helmsing's for his regular floor show. Whether Helmsing can put together a TV program without its top act, or forget its tele plans until Morgan's contract runs out in November, is something that all principals concerned aren't talking about.

## WCPO-TV Set to Go

Cincinnati, July 19.

Cincinnati's newest television station, WCPO-TV, goes into operation July 26.

A Scripps-Howard property under the general management of M. C. Waters, vicepres of Scripps-Howard Radio, Inc., it will be the second S-H TV operation. The company's first television station, WEWS in Cleveland, has been in operation since December, 1947.

WCPO-TV's first offering to the public will be a pickup of the Cincinnati Reds-Boston Braves ball game at Crosley Field the night of July 26. Waite Hoyt, former big league pitcher, will do the commentary on the game.



# TV'S BANNER BANKROLL YEAR

## AM's Top 10 in N. Y. Bow to TV

Competing networks, as well as reps of the C. E. Hooper organization, could find no bugs this week in DuMont's eye-opening prediction that radio's "Top 10" shows will have less of an audience in N. Y. homes this fall than would the television shows opposite them. DuMont statement, made by network chief Commander Mortimer W. Loewi, is based on the current Hooper share-of-audience figures.

DuMont research director Alfred McQuillan, in projecting the figures as far ahead as 1952, utilized not the TV homes alone in N. Y., but a random sampling in all homes. He also deflated the share-of-audience percentage that would be held by both radio and TV. Despite these attempts to refrain from climbing too far out on a limb, the figures showed radio and TV would be about equal in pull this fall but that TV would pull steadily ahead during the next couple of years. By 1952, according to the DuMont estimate, tele will have 55.8 of the total N. Y. audience, while radio will be down to about 12.

Loewi noted, of course, that DuMont was the only web in a position to release such statistical surveys because it has no radio affiliation to protect. While the survey was confined to the N. Y. area alone, he declared the country's top 10 major markets now lag less than eight months behind the N. Y. area in degree of saturation of TV homes. As a result, Loewi said, firms now financing several of radio's "Top 10" programs will be forced to abandon them because they've lost so much of their audiences.

DuMont study showed radio and TV would each have 400,000 homes this fall during the hours when radio's top 10 shows are aired. This is more favorable for TV than the figures represent, since Tele has always played to more people in a home than has radio. McQuillan, to emphasize his deflating tendencies, noted that Milton Berle's "Texaco Star Theatre," highest-rated tele show by far, did not even enter into the picture, since none of radio's top 10 is aired opposite it, in the Tuesday night 8 to 9 slot.

## Opera on TV Will Improve Standards Of Stage, Sez Tibbett; Stuffing to Go

By BERT BRILLER

Opera on television will have qualities which opera in theatres has never realized, according to Lawrence Tibbett. Just as the film added new features to those offered by the stage, the Met singer feels, TV will give new appeals to musical drama.

"With video every home will be in the first row of the opera house," Tibbett says. "Tele will, of course, lack the spectacular quality of a large ensemble, but, on the other hand, it will have the virtue of the closeup, photographically and musically. In a theatre subtle expressions and the intimate significance of the words is often lost. TV will therefore have to develop new techniques of operatic acting and singing. The performer will have to think more and do less, eliminating the broad gestures of the stage, which, incidentally, are frequently too broad even for the opera house. And the distorted facial expressions of operatic technique will also have to go."

Another advantage, he feels, is that there will be a more favorable balance of sound for the singer. In the theatre the voices are very often overpowered by the orchestra, and the words are subordinated.

"Opera isn't exclusively high-brow entertainment," Tibbett said. "It is high- and middle- and sometimes lowbrow. It has dramatic and musical qualities which can appeal to a cross-section of the public. But the greatest obstacle in the way of popular appreciation has been that of language. Only the musically educated, those who speak foreign tongues and the artistic snobs and stuffed shirts can be expected to sit in a theatre for hours carried along by a dramatic-musical production without understanding a word of the story."

To point up the desirability of translating operas into English for TV, Tibbett cited the fact that in

### Det. TV Billings Upbeat

Detroit, July 19.

Over \$78,000 worth of new business has been placed with WXYZ-TV in the first 12 days of July. It was announced by James G. Riddell, station manager.

Largest of the sales was the ABC cooperative wrestling matches telecast Wednesday evenings. Fifty-two-week tab was picked up by Gil Schaefer, Detroit Hudson dealer.

Other sales include the E & B Brewing Co., Detroit; Benrus Watch Co., Palm Mall, Kistennan Watch Bands, Old Golds, Admiral Corp. and Oldsmobile Motors.

**Fred D. Ogilby**  
(Manager of TV Sales,  
Philco Corp.)

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## Speidel Buying Wynn's 20G Show

Speidel Watch Band Co. signed this week to sponsor the Ed Wynn program, which is scheduled to tee off Oct. 6 in the 9 to 9:30 slot via CBS-TV. Show will be kinescoped from the studio of KTTV, CBS' Hollywood outlet, and aired on kine in all cities, including Los Angeles, except San Diego, where it will be seen live. Wynn thus becomes the first top-name star to take a chance on kine and, according to trade observers, if the venture proves successful, it can advance TV two to three years on the Coast.

Half-hour program will carry an \$18,000-\$20,000 talent and production nut, which will make it the most expensive in video. C. C. Presbrey, agency for Speidel, has given Wynn carte blanche in handling the commercials for the show. Comedian, who returned to the Coast yesterday (Tues.) after several weeks in N. Y., declared he had had offers from a cigaret firm, a gasoline company (not Texaco, his former radio sponsor) and a tire outfit. Contract with Speidel, which also has a piece of "Stop the Music" on ABC-AM, runs 52 weeks.

### TV in a Hurry

Grand Rapids, Mich., July 19.

WLAV-TV here did a rush construction job, getting its equipment June 25 and broadcasting its first test pattern by July 16.

Engineers report good reception of the picture in Battle Creek, Kalamazoo, Lansing and in Manistee, 101 miles north of here.

## FLOCK OF NEW CLIENTS ON TAP

Television will enjoy its biggest commercial year to date in the upcoming fall season. With practically all bankrollers now on a summer siesta expected back, at least 11 new ones have already packed for TV shows and sales chiefs at the various networks are confident the total will far exceed that by Sept. 1.

NBC is pacing the field to date in the new sponsor sweepstakes with seven or more either inked or due to sign within the next few weeks. American Tobacco, for Lucky Strikes, will back a simulcast of its Saturday night "Hit Parade" and, for Pall Malls, will bankroll a separate TV version of its "Big Story," which it now sponsors on NBC-AM. Tele show is to go in the Monday night at 10 slot.

Pabst Beer plans to launch a separate televersion of "Life of Riley" in the Tuesday night at 9:30 period and Alka-Seltzer takes over sponsorship of "Quiz Kids," now aired sustaining, starting in the fall on Wednesday nights at 10. Model Tobacco has bought an untitled mystery show to be seen in the Thursday night at 10 period, following the Buick-sponsored Olsen & Johnson program. Latter moves to Thursday nights at 9 when Milton Berle's "Texaco Star Theatre" returns to the air in the fall.

Also on NBC Lever Bros. has taken an option on "Clock," now aired Mondays at 8:30, but which will probably move to Wednesdays at 8:30. In addition, Vick Chemical has taken an option on NBC-TV for a 15-minute show.

CBS-TV this week signed a 52-week deal for Speidel Watch Band Co. to bankroll the upcoming Ed Wynn program from the Coast and several weeks ago pacted with

(Continued on page 36)

## 'Cavalcade' TV Series for du Pont

Hollywood, July 19.

BBD&O is angling for a production unit for the filming of 26 "Cavalcade of America" television pictures, duPont, which sponsors the "Cavalcade" radio program, has okayed show for video, but wants it filmed for less than \$8,000 per 30-minute telenser.

Ad agency is searching for a production deal whereby films are handed to duPont for below cost. Producer will reserve rights for foreign distribution schools and 16m homeshowings with which to make his profit.

## Strawhat Patterns Play On CBS Tele Version

In a switch from the usual procedure, a television production will be the pattern for a legit offering. The Adelphi College, (N.Y.) summer theatre will offer for three performances beginning Monday (25) Joe Liss' video adaptation of Miller. Brand's "The Outward Room." Play was done a few months ago over CBS-TV's "Studio One" under the production supervision of Worthington Miner.

The Adelphi offering will be produced and directed by Victor Jacoby and will include some cuts made in the original video version.

## TV on the Great Lakes

Milwaukee, July 19.

Shipboard installation of a TV set has been tried here by the S.S. Milwaukee Clipper, a Great Lakes passenger liner, with "excellent reception" of Milwaukee's WTMJ-TV reported for its entire crossing of Lake Michigan, an 85-mile trip.

Antenna for the reception is 135 feet high, with the set installed in the ship's recreation room, where it was reported as drawing "large crowds."

## Philly's Political Free-for-All Record Audience as Corruption Charges Fly

Philadelphia, July 19.

The largest radio-television audience ever to hear a local political meeting listened and watched the long-awaited, unrefered, and vitriolic debate between Sheriff Austin Meehan and Richardson Dilworth at the Academy of Music Tuesday (12).

Out of every 1,000 TV receivers in Philadelphia 644 were turned on, and as the hour-and-a-half debate went into the homestretch all 644 sets were tuned in to the Meehan-Dilworth imbroglio. The figures were compiled by Radox, operated by the Sindlinger Co., in Philadelphia. Average TV listening on Tuesday nights, according to Radox, is 511 sets out of every 1,000.

Radio interest was similarly high. Over a period of time, Radox operators have found on Tuesday nights 175 out of every 1,000 radio homes have sets in use. During the Meehan-Dilworth debate, a high of 386 sets per 1,000 were in use, 216 of which were turned in to the Academy show.

The long-outstanding feud between Meehan, one of the leaders of the Republican organization in Philadelphia, and Dilworth, attorney and defeated Democratic candidate for Mayor, aroused almost spectacular public interest. Tickets for the Academy of Music were evenly divided and given to supporters of both men; but the 3,004 tickets were far too few for the number of people wanting in. Scalpers were getting as high as \$10 in advance for the free duets.

Three radio stations carried the forensic drama, with three sponsored shows dropped. The show was one of the most exciting political rallies ever caught, and warranted all the air and press build-up. Meehan branded his platform mate as a "political faker," and offered the record of his opponent in exhibit.

Dilworth on his part named Meehan as the symbol of "the corrupt City Hall machine," accused the Sheriff of being the political overlord of the Northeast, and named specific places for the payoffs in the handbook and numbers rackets. There were no holds barred, and it was easy to understand the mounting radio and TV audiences once any listener picked up the debate.

Immediately following the debate Benedict Gimbel, Jr., offered WIP's facilities to the political opponents to hold a rematch before a picked audience. Dilworth accepted, but Meehan nixed all further platforming. The meeting won the attention of all national news services, as well as Life magazine.

## ADMIRAL MAY SCRAM 18G 'BROADWAY REVUE'

Status of the Admiral Broadway Revue's fall prospects is currently in doubt. It's reported that the \$18,000 weekly time and talent expenditure is somewhat too much for the tele firm to carry at this time and package is being pitched to other sponsors. There's some talk that Admiral may buy a half-hour show as replacement.

Admiral, however, still retains an option on the show for a full-hour, but whether deal will be renewed with the William Morris agency and the Kudner ad agency, owners of the package, is in doubt.

## 64,500 Clev. Sets

Cleveland, July 19.

Greater Cleveland's television receiver total went to 64,500 with the installation of 3,391 sets during June. Kit sets and unreported sales are believed to have upped the total to more than 70,000.

Survey is conducted by the Western Reserve University Bureau of Business Research, in conjunction with WEWS and WBNK.

**Sterling W. Fisher**  
(Educational Director,  
NBC)  
discusses  
**Television and**  
**Education**  
★ ★ ★  
**VARIETY'S**  
4th Annual  
**Radio-TV**  
**Review & Preview Number**  
Out Next Week

## Stars Board TV Summer Shuttle

That anticipated L. A. to N. Y. trek of Hollywood name performers interested in establishing themselves in television has started. With most of TV's current sponsor activity centered in the east, combined with the bankrollers' wariness of kinescope recordings, Hollywood talent has found the only way it can move ahead in TV is to head for Manhattan.

Hollywood is still N. Y.'s little sister as far as TV sponsor interest is concerned. Despite the wealth of material available, the presence of six stations on the air and L. A.'s fourth-place rank in set circulation, Coast stations have seldom been able to sell a show for more than \$500 maximum. That budget, split among the many production factors, leaves very little for talent. As a result, performers are convinced the only way they can make out in TV is to move east.

General system evidenced to date is for them to visit N. Y. during the current summer hiatus period, where they have a chance to showcase their talents in guest spots. Buddy Rogers, for example, who has his own tele show on the Coast, arrived in N. Y. Monday (18) for a series of guestspots, which will be topped off by his subbing for vacationing Ed Sullivan next Sunday (24) on CBS-TV's "Toast of the Town." Actor Alan Mowbray starred on NBC-TV "Chevrolet on Broadway" Monday night. In addition, both Eddie Bracken and Phil Reed have been set for several TV spots during their current stays in N. Y.

While the vacation period has opened many spots for the aspiring Coasters, it has also proved detrimental in a way. Number of dramatic shows, for instance, have already laid off for the summer, so that the number of available shows on which the Hollywoodites can appear is limited.

## Bans Patrons From His Detroit Restaurant So Kids Can Watch Video

Detroit, July 19.

Restaurant owner Thomas Ragan hates to see children going to bars with their parents to watch television shows.

So, with the blessings of Police Commissioner Harry S. Toy, Ragan will throw open his restaurant on Detroit's west side as a community television center after business hours. No drinks or food will be served during the entertainment hours from 7 to 11 p.m.

Ragan, 70, former manager of several Detroit area radio stations, said he wanted to find out whether parents are just using television as an excuse for taking their kids to bars with them.

Toy said the police department's long struggle with the problem of children in bars had been complicated by television.







# Attention, Modest-Budget Advertisers!

## Here's a Brand-New Idea in Network Radio

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*For complete details call ABC Network Sales—Circle 7-5700.*

American Broadcasting Company **ABC**

**ME AND JANIE**  
With George O'Hanlon, Lurene Tuttle, Willard Waterman, Jeffrey Silver, Hope Emerson, Marvin Miller; announcer, Don Wilson  
Producer-director: Helen Mack  
Writers: Paul West, Nate Monister, Ricky Volland  
30 Mins.; Tues., 8:30 p. m.  
TUMS  
NBC, from Hollywood  
(Dancer-Fitzgerald-Sample)

Just as westerns have become standardized over the years, radio has formulaized a type of situation comedy that might be tagged the Suburban. The ingredients are a henpecked husband who is too bright to shatter changeable wife, and one or more precocious kids who alternately cause trouble and solve the family's dilemma. For the boss-opry's heavies the Suburban substitutes the wife's mother and the hubby's boss. And in place of gun play and chases the new genre uses domestic quarrels and the battle of the sexes.

Summer replacement for the Alan Young show falls into the typical Suburban pattern. The situation, which might have been used on any other series of its kind, found the suburbanites feverishly preparing for a visit from his boss and her mother with the latter snafu-ing chances for a raise by confusing the executive with a peeping Tom. Junior, however, saved the day by mistaking the company prexy for President Truman and giving him proper deference.

Intellectually the stanza was as empty as a sailor's pants pockets. Broadcast unwound slowly, but the latter half included a number of funny lines, particularly good being some jibes at the boss' eulogy of his paper factory as "alma mater." Another humorous sequence was provided by the use of a "time machine" device which picked up the matrimonials in various stages of a fight and reconciliation.

Performances by George O'Hanlon and Lurene Tuttle as the Mr. and Mrs. were competent, while Willard Waterman turned in a good job as the pompous boss. Musical bridges were provided by Johnny Duffy at the organ. *Bril.*

**THE ETERNAL LIGHT**  
(The Words We Live By)  
With Dr. Judah I. Goldin, moderator; Raymond Massey, Marvin Lowenthal, Marie Syrkin  
Producer: Milton E. Krents  
30 Mins.; Sun., 12:30 p. m.  
Sustaining  
NBC, from New York

Aimed at exploring the manner in which Biblical ideas have affected world history and contemporary thought, the Jewish Theological Seminary's Eternal Light, an NBC sustainer, has evolved a new summer series, "The Words We Live By." For the program's second airing Sunday (17) a panel, which included actor Raymond Massey, informally discussed the application of the 13th chapter of Job to present-day life.

As analyzed by writer-lecturer Marie Syrkin, critic-historian Marvin Lowenthal, moderator Dr. Judah I. Goldin and Massey, the passage from Job provoked sharp differences of opinion. However, Dr. Goldin neatly summed up that the crux of the issue is "What is suffering?" Half-hour discussion, although somewhat technical and rambling, was a compelling affair which again pointed out the fact that one must have complete faith or suffer the consequences. Aired is an ideal one for the Sabbath. *Gilb.*

**FOR US THE LIVING**  
With Dr. Arthur J. S. Rosenbaum, moderator; John P. McArdle, Irving M. Engel, Dr. Ethel Alperin  
Producer: Tony Provost  
Director: Clay Daniel  
30 Mins.; Sun., 2 p. m.  
Sustaining  
WNBC, N. Y.

Somewhat similar to its parent net's new biblical program, "The Words We Live By," is WNBC's "For Us the Living" which premeed Sunday (17). Both stanzas utilize panel discussions of passages from the Bible. For its initial airing, the WNBC forum analyzed the first commandment and subsequent broadcasts will take up the other nine.

With Dr. Arthur Rosenbaum as moderator, laymen John P. McArdle, Irving M. Engel and Dr. Ethel Alperin carried on a spirited discussion of "Thou Shalt Honor the Lord Thy God." Trio's analysis at times tended to deviate from the subject, but their observations on such kindred themes as "why not a one world religion?" and "do we have any houses of bondage today?" added up to a literate and intelligent session. *Gilb.*

**JAMES AND PAMELA MASON**  
SHOW  
With James Mason, Pamela Kellino, Lurene Tuttle, others; announcer, Frank Barton  
Producer-Director-Writer: Arch Oboler  
30 Mins.; Thurs., 9:30 p. m.  
Sustaining  
NBC, from Hollywood

This eight-week series was launched to the accompaniment of policy differences between Mr. and Mrs. James Mason and producer-director-writer Arch Oboler, the latter resigning before the preem but after he had sold three transcripts to the NBC. The opening broadcast, one of those turned out by Oboler, betrayed no signs of behind-the-scenes conflict. It was slick, taut drama.

Story cast Mason as a wealthy Britisher who goes to Africa to kill a man, the confession introducing an element of shock. It built suspense carefully and steadily, piquing the listener's interest as to whom he'd murder, and why. Climax revealed that he would slay the man who allowed his bride to be killed by a lion. In the twist ending it turned out that the coward he was after was himself—and he commits suicide.

The role was sensitively played by the pic star, catching the frantic and tortured quality of a man determined on revenge. Pamela Kellino, Mason's actress-wife, was good in the female lead, although the scene in which she pleads with him to abandon his plan was over-acted. Of special note were sound effects of jungle noises and the weird chant of a tribal dance, both recorded while Oboler was on an African safari. Descriptions of the African locale bore the stamp of realism and David Raksin's musical score had an original flavor.

Stanza opened with Mason explaining the nature of the series and closed with his wife inviting touches of guidance. Both personal touches were good showmanship. *Bril.*

**TWO BILLION STRONG**  
(World Wide Safety in Mines)  
With Sir Will Lawther, Jeff Sparks, Tom Glazer, others; Gerald Kean, narrator; Alexander Semmler, music  
Writers: Millard Lampell, Stephen Fischer

Producer: Kean  
Director: William Hamilton  
30 Mins.; Sat. (16), 8:30 p. m.  
Sustaining  
ABC, from New York

Originally debuting on ABC last April, the United Nations' documentary, "Two Billion Strong," is being repeated on the net for what is believed to be a "first" in network history. Saturday's (16) stanza, the third in the repeat series, was a forceful dramatization of the hazardous working conditions in coal mines.

These occupational dangers, U. N. narrator Gerald Kean pointed out, came under the scrutiny of the mines committee of the U. N.'s International Labor Organization held in Pittsburgh last May. Group's steps to improve the lot of the miners were interesting, but the program's chief punch was attained in several recorded sequences which not only took the listener into a mine at Bruneton, Pa., but also brought in varied individuals for "on-the-spot" interviews.

Handled by U. N. radio officer Jeff Sparks, the interviews gave the aircr a crisp atmosphere of authenticity. Particularly effective were the comments of Britain's "John L. Lewis," Sir Will Lawther, who heads the British miners' union. Via a recording, the 1947 disaster at Centralia, Ill., where 111 miners were killed, was reenacted. Although the Millard Lampell-Stephen Fischer script went all out to emphasize the perils of coal mining, the efforts of the U. S. Bureau of Mines to promote safety by controlled explosions were also stressed. Tom Glazer's warbling of folk tunes formed excellent musical bridges. *Gilb.*

**MASK & WIG**  
With Elaine Droot, guests  
15 Mins., Mon.-thru-Fri., 2:15 p. m.  
Sustaining  
WABY, Albany

Show business stanza, a holdover from the former regime at WABY and handled for sometime by Cathie Rice, is now guided by Elaine Droot, women's program director. The usual syndicated, stereotyped Hollywood chatter and a mystery tune (with theatre passes for correct identification) is supplemented by guest appearances of show business people. Latter perk up the block this being particularly so during the summer season, when Capital district straw-hat companies are tapped.

Stars, featured players and pro-

**YOU AND EDUCATION**  
With James B. Conant, Lyman Bryson  
15 Mins., Mon.-thru-Fri. (18-22), 6:15 p. m.  
Producer: Robert Hudson  
Sustaining  
CBS, from Boston

In a special series of five informal conversation-interviews this week, CBS is presenting an unusual opportunity for educators and laymen alike. This is a series of talks between CBS Counselor on Public Affairs Lyman Bryson and President James B. Conant of Harvard, on American education. As head of the oldest, richest and academically the leading U. S. college, Conant is most qualified to speak on the subject. As a down-to-earth, twy yankee, with a kinship for the man-of-the-street and a feeling for phrase, he makes his points clearly and succinctly.

Monday's (18) program was setting the background for the series, and for the first part was a little too general and pedestrian. But under Bryson's cogent questioning, the Harvard prexy began to hit his stride in mid-program, and from then on made a powerful impression. Explaining the part our educational system played in developing American culture, Conant pointed to the maximum degree of individual freedom under our system, and to the unity based on this system. He admitted there was lack of equality of education, due to the fact that smaller towns had less opportunity for development than bigger cities, and said this condition should be remedied.

Conant was at his finest when he cited the point that America's free school system was the best defense against the challenge of communism. It was here that Conant made his best points—that he doesn't think there will be a war between Russia and the U. S. that most emphatically there was no need of war, that "neither side ought to be foolish enough to get involved in one." He was confident of U. S. moral strength. "In a free market of ideas," he said, "we'll win anytime (over the Russian system)." But we mustn't be too optimistic, he added; it will be a slow process winning the ideological war, and we'll have to break through the Iron Curtain to do it. *Bron.*

**THE BALLAD OF JAMES OTIS**  
With Morton Downey, Charles Webster, Anne Seymour, Terry Keane, Neil O'Malley, Chester Stratton, Paul Mann, Clyde North, Jacqueline Billingsley, Mercer McCleod; Carmen Mastren orch; Art Hannes, announcer  
Producer: Sam Abelow  
Director: John Diets  
Writer: Irve Tunick  
Composer: Alfredo Antonini  
30 Mins., Fri. (15), 10:30 p. m.  
Sustaining  
CBS, from N. Y.

CBS combined with the American Legion Auxiliary to produce a stirring, effective bit of Americana Friday (15). In "The Ballad of James Otis," Telling in drama and song the struggle of Otis, advocate-general of the Massachusetts colony in 1761, who led the fight against the British Crown's practice of searching colonists' homes without proper warrants, the story offered an absorbing half-hour of entertainment—and a message.

The message—that a man's home is his castle and his privacy is sacred from arbitrary power—is especially pertinent today, in an era of general hysteria and invasion of personal rights.

Story was told as a dramatic sketch, interspersed with bits of balladry sung by Morton Downey and a chorus, the music being based on two Revolutionary Day ballads, "Heart of Oak" and "Toast to Washington," set excellently to modern music by Alfredo Antonini. Irve Tunick scripted a dramatic story that had bite and color. The tale was told simply and effectively, and was directed and performed in as fine style. Otis, leading the fight against the notorious general writs of assistance with which the customs collectors arbitrarily searched the homes of colonists, suffered ridicule, physical beatings and worse, until the American Revolution secured his status.

Charles Webster, playing Otis, was dignified, stirring in an eloquent defense of man's privacy in his home. Supporting cast also fine. Downey, doubling as narrator and ballad-singer, was appealing in both roles, lending added sincerity to a choice program. *Bron.*

Athens, Ga.—WRFC, 10,000-watt independent Athens station, boasts the addition of Franklin Butler to its staff. For the past two years, Butler has headed the radio department at the University of Georgia's Henry W. Grady School of Journalism.

**AMERICA'S FUNNYBONE**  
With Gilbert Seldes; guests, Harry Herschfeld, Dr. Frederick Wertham, Abe Burrows  
Producer: Dick Pack  
Director: Henry Morgenthau III  
Writer: Seldes  
15 Mins.; Thurs., 10 p. m.  
Sustaining  
WNEW, New York

When a number of professional wits gather to probe the business of being funny it can become a serious, academic subject. Appeal of this new stanza, which will cover humor from Awful Puns to Zany Comics, lies in its treating the matter from an intellectual point of view but at the same time handling it lightly and wittily. The series deals with questions generally ignored by radio, such as the dangers of dialects, the funny comic strips and the Freudian analysis of laughter. Preem brought before the mike cartoonist-comedian Harry Herschfeld, psychologist Frederick Wertham and CBS' Abe Burrows. Herschfeld underlined the point that "humor which comes closest to truth survives," adding that mother-in-law gags have stayed around because the problem is universal. Dr. Wertham summed up the Freudian concept of humor as "letting the cat out of the bag," but said there was no simple, single theory of humor because people laugh for many reasons. Burrows, who probably because of his writing-performing background was the most articulate, stressed the sadistic element of laughter at the expense of someone else's misfortune.

Seldes edited and integrated his recorded chats with a literate, droll commentary. However, humor is essentially social and lack of an audience was felt when Herschfeld's and Burrows' jocular examples were delivered in an empty studio. Fault could have been rounded by getting all the experts around the mike instead of offering them in separate, tete-a-tete interviews. Show was also slow in starting because of an overlong intro by Seldes. Despite these shortcomings, ailer stacks up as an informative, provocative series. *Bril.*

**THIS IS WHAS**  
With Pete French, Dick Oberlin, Sam Gifford, John Lair, Jimmy Finegan, Paul Clark, Milton Metz, Ken Meeker, Easy Three-some; Bob Lawson, announcer  
Producer-Writer: Bud Johnson  
60 Mins., Mon., 6:30 p. m.  
Sustaining  
WHAS, Louisville

Before a studio audience of sponsors and advertising men, the WHAS staff went all-out to give listeners and those who make local radio entertainment possible, a review of outstanding locally produced shows. While only segments of the WHAS talent lineup were included, the airing ran the gamut from news and audience participation to hillbilly. Practically every announcer, newsmen, sportscaster, vocalist, and m. c. on the WHAS roster gave out with a sample of his other wares, and the results was a lively sampling of the WHAS live-talent array.

Idea was dreamed up to provide a special housewarming for the new WHAS studios, ranking with the most modern in the country. Herbie Koch's big Kilgen organ boomed out with the fanfares and musical bridges, as well as having a spot for his "Memory Time," a new organ sesh which incorporates a letter-writing gimmick, with gals sending in their favorite melody and the memories associated with it. Best letters received are read on the program and recorded, together with the memory tune, and a record sent to the winner.

Brief rundown of the WHAS programs presented in part on this one-hour show previewing the public opening of the new WHAS studios follows: Dick Oberlin, news; Sam Gifford, "Ballad's Bazaar," morning fumes show; Ken Meeker, a.m. fixture "That's the Story;" Bud Abbott, dick-jockey show, with Tom Brooks, John Lair, Renfro Valley Folks, piped in from Renfro Valley; Bob French, "Ma On Street;" Bob Lawson and Herbie Koch, "Memory Time;" Jimmy Finegan and Phil Sutterfield, sports; Jack Starkey, "Circle Star Ranch;" Jim Walton, "Coffee Call," femme audience participation.

Pete French was a brisk, smooth m. c., and production was written and directed by Bud Johnson. Entire production was supervised by Peter R. Disney.

Show gave the sponsors, advertising reps and their ladies, a generous sampling of the WHAS talent from dick-jockeys to musical combos, and the lengthy stanza made perky listening for the air audience as well. Large array of acts and specialties was well routine, indicating ample rehearsal time, and the entire layout was well paced, and established a happy mood throughout. *Hold.*

**MUSIC UNDER STARS**  
With Dorothy Gilsdorf, Bill Pickett, John Elliott, Sam Marion Gifford, WHAS chorus and orchestra; Milton Metz, announcer  
Director-writer: Pete Katz  
30 Mins., Thurs. 7 p. m.  
IROQUOIS AMPHITHEATRE  
WHAS, Louisville

Excellent half-hour musical show on behalf of Iroquois Amphitheatre, which teed off six-week alfresco season Monday (11), is aired each Thursday night during the season. As it did last year, WHAS stood one-half of the production cost, with the other 50% coming from local business firms. Station's cooperation is credited with producing more business for the box-office, and was big factor in making the 1949 summer season a financial success.

Vocalists Dorothy Gilsdorf and Bill Pickett handle the solos and duet, backed by the WHAS mixed chorus and orchestra, directed by Ed Barrett. Sam and Marion Gifford inject some chatter which points up various salient points, such as buying tickets and the like, and a previously transcribed interview with John Elliott, who will play the Governor role in "Red Mill" this week, gave the show a professional touch.

Musical numbers included "Who" from "Sunny," chorus and orch; "I Love You" and "Strange Music" from initial Amphitheatre show; "Song of Norway;" "Ding Dong, the Witch is Dead" from "Wizard of Oz;" one of the forthcoming alfresco shows, "Wunderbar," Pickett-Gilsdorf duet, "Every Day Is Ladies Day" from "Red Mill," soloed by Pickett; "Moonbeams," with male chorus and orch, all sung acceptably in solo, duet and chorus form.

Soloists registered up to par in their efforts, sole noticeable lack was Pickett's light baritone in the "Wunderbar" number. Didn't have the body resonance necessary, for the low notes, but an upping of the key might have helped. Chorus and orchestra, directed by Ed Barrett, showed precision and musical pace was on the button.

Pitch was made for out of town patrons to visit the summer shows, particularly from such outlying points as Indianapolis, Lexington and Paducah, Ky. About 25% of the patronage at the Amphitheatre is reported to be out-of-towners. *Wied.*

**CURLEY BRADLEY SHOW**  
With Bradley, T-M-B Bar Ranch Boys; Franklyn MacCormack, announcer  
Director: Mary Afflick  
15 Mins., Mon.-thru-Fri., 5:45 p. m.  
Sustaining  
MBS, from Chicago

Curley Bradley, the Tom Mix of radio, seems to have lost track of his audience in this musical summer replacement. Whereas the Tom Mix oater was primarily beamed at kid listeners, Bradley isn't aiming at anything in particular, except possibly to fill the time slot.

Format is a series of vocals by Bradley and instrumentals by the T-M-B Bar Ranch Boys, salted down with some stray comments about mavericks, origins of cow towns and western songs. "When It's Roundup Time in Texas," "Streets of Laredo" and "Roundup in the Sky" gave a semi-western flavor which was unexpectedly shattered by "Chiribiribi."

Musicians got too enthusiastic at times, and Bradley had a hard time being heard on his vocals which was too bad, since he showed a good range and a timber somewhat similar to Gene Autry. Lack of continuity likewise hurt the show.

Kids won't find any special appeal here because there's no action and very little sagebrush background. It's certainly not adult fare either, since the conversation is pitched on a juvenile level. *Mart.*

**THE TEMPTONES**  
With Temptones Quartet; Bill O'Connor, announcer  
Director: Jim Ramsey  
15 Mins., Mon.-thru-Fri., 11:30 a. m.  
Sustaining  
WGN, Chicago

This cheerful quartet mixes up vocals with instrumental numbers to provide a pleasantly airy pre-lunch break in the soaper stints. Chatter by announcer Bill O'Connor fills in adequately between such numbers. Quartet sticks to such numbers as "Sweet Georgia Numbers," "I Don't Know Why" and "Love, Baby." Numbers are neatly paced, and the group vocalizing is pleasant.

Plugs for other WGN programs are dropped in neatly without upsetting the continuity. Dialog could be improved for a catchier effect, but otherwise this is a good sustainer for this time of day. *Mart.*





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*and*

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**PHILCO SUMMER PLAYHOUSE**  
(Five Lives of Mr. Gordon)  
With Melvyn Douglas, Nelson Olmsted, Guy Spaul, Mary Patton, John Seymour, Bernard Randall, John Croydon, Tom Padi, John Kane, Winfield Honey, Raoul de Leon, Jean Pugsley, Milton Herman, Bern Hoffman, Charles McClelland, Virginia Smith, Watson White, Jim Davidson  
Writer: Nelson Bond  
Director: Gary Simpson  
Supervisor: Fred Coe  
60 Mins., Sun., 9 p.m.  
**PHILCO**  
NBC-TV, from New York (Hutchins)

Philco returned to video last Sunday night (17) with a summer edition of its Playhouse dramatic series, but under circumstances that were hardly conducive to cheering. Unfortunately, everybody concerned was tossed a fast curve in the vehicle chosen for the kickoff attraction, an adaptation of a Nelson Bond short story, "The Five Lives of Mr. Gordon."

Billed as a fantasy, it translated itself on TV into something suggesting a robot trying to become poetical. Despite a valiant attempt on the part of Melvyn Douglas to inject an element of imagination into a thankless role, it was a tough job getting "Gordon" off its feet. However, this Philco presentation will probably be remembered as the springboard for a promising career in TV for Douglas.

This so-called "fantasy" by Bond, who co-authored the successful "Mr. Merghentwiler's Lobbies," is developed around an antique watch whose purchaser is transformed successively into a gambler, Wall street broker, producer of plays and a poet, a great physician and then back to his original character. The same situations were reprised—with variations—as Douglas went through the transformations.

Obviously the thematic treatment calls for a multiplicity of background scenery, large cast, and heady camera crew, and the contrived plotting required split-second timing on cues and segue devices. That there were occasional fluffs in the transitions was excusable in view of the production problems involved. But inexcusable was the fact that much of the acting, and particularly the dialog, was poor; that the directing for the most part was pedestrian, and that the integration of the five variations on a theme was accomplished by gauche and obvious devices.

Rose.

**GLAMOUR BAZAAR**  
With Estelle Compton  
Director: Bruno Zeff  
15 Mins., Mon., 4 p.m.  
**UHELMANN OPTICAL CO.**  
WGN-TV, Chicago  
(George H. Hartman)

This is another charm course for femmes, with veteran modeling authority Estelle Compton discussing beauty hints while various models from her own school do their strutting in selected clothes and accessories. Background tune of "Sophisticated Lady" at start and finish supposedly sets up the theme of the program, which will deal with hair-styling, clothes, makeup, accessories and carriage.

Prem caught was a so-so demonstration of what kinds of eye glasses ought to be worn by different types of girls. Models walked up steps to platform for medium shot, and then disappeared completely on the other side while viewers were left looking at the empty stage. Vacant stretches between platform appearances and floor shots hurt continuity.

Miss Compton was no advertisement for her own course in poise as she muffed her prepared script noticeably in several spots. Good closeup camera work helped the show over these weaknesses, but lots better direction is needed to make this a first-class femme program.

Mart.

## Can. Famous Players To Launch TV at Flagship

Toronto, July 19.

Famous Players flagship, the Imperial, largest filmhouse in Canada (3,373), will launch televising of special events early in the fall, according to George Cuthbert, FP's teevie chief. Service will later be extended to other houses in the FP chain.

Meanwhile, FP has closed the Victoria, early two-a-day vaudeville house built by Mike and Jerry Shea and latterly housing FP's backlog of films. Plans are to convert Victoria to television studios, once Famous secures a teevie license from the Canadian Broadcasting Corp.

**ATOMIC REPORT**  
With Michael Amrine, William Laurence  
Producer: Edwin B. Mick  
30 Mins., Sun., 9 p.m.  
Sustaining  
**WMAR-TV, Baltimore**

Commemorating the anniversary of the atomic bomb explosion at Alamogordo, July 16, 1945, and designed to answer the layman's questions about the atomic bomb and atomic energy, this is the first of a series of half-hour shows to be presented by WMAR-TV with Michael Amrine, head of public education for the Brookhaven National Laboratory, the Atomic Energy Commission's research center at Upton, L. I. Famous scientists and national authorities on the atomic problem will be invited each week with the first guest on this getaway show, William L. Laurence, Science editor of the New York Times. He was the only journalist permitted to view the first bomb blast at Alamogordo as well as the subsequent explosions at Nagasaki and Bikini.

Program is well organized and aimed at maximum popular audience appeal via interpolated films and stills as well as montage shots and superimposed contrast shots to highlight wide areas of destruction possible by atomic bombing. Manhattan and Baltimore provided strong visual possibilities. Another effective prop on the preem, a lump of molten sand from the desert where the first bomb was dropped, revealed its continued radioactivity as recorded by a Geiger counter and easily audible to the video audience.

Laurence knows his subject, of course, and handles himself very well, with Amrine pacing matters nicely. Films and photos were effective and authentic, having been supplied by the U. S. Army and Navy, the Atomic Energy Commission, the Brookhaven National Laboratory, and from the morgue of the Sunpapers, owners of WMAR-TV.

This should be a natural for a network pickup.

Burns.

## Tele Chatter

### New York

Garry Moore subbing as emcee on Lanny Ross' "Swift Show" tomorrow night (Thurs.) via NBC-TV, with Ross heading for Atlantic City for a week's personal at the Steel Pier. Eddie Starr moving from the NBC-TV press department to assistant manager of the web's employee services division. . . . Considerable sponsor interest in serializing "One Man's Family" after the show was presented in its entirety Wednesday night (13) on NBC-TV's "Kraft TV Theatre." . . . Inter-America Television formed to act as production consultants under the supervision of Art Rivera, former tele director for the Donovan & Thomas ad agency. . . . Nannie Greenfield Associates packaging a tele show featuring Dr. Cary Middlecott, National Open Golf champ.

Babs Doniger has left WPX program department to join Wilbur Stark-Jerry Layton, Inc. as executive coordinator of WABD's Kathi Norris show. . . . Official Television, Inc. is releasing 19 pop musical vidpix, featuring the Slim Gaillard Trio, the De Castro Sisters and other acts. . . . Jean Cuba, of Cinetel, off to Latin America on a business trip.

### Hollywood

RCA is building a special antenna for Don Lee's KTLN reported to be the largest in the world. Antenna will measure 103 feet in height and weigh more than 12,000 pounds. It will be put into use on Mt. Wilson when KTLN switches from Mt. Lee. . . . KLCATV has leased 37 Britpix from CBS. Station will not start televising these until the conclusion of baseball season. Pix were produced between 1940-44 by indie British producers. Films are of same block from which KTTV leased 13 for first run here. . . . Los Angeles viewing area now has a total of 153,581 television receivers keeping city in fourth spot throughout the country in video audience. . . . Billie Burke has completed five telepic commercials for French Sardine Co. One-minute film commercials were produced by Hal Roach Jr. . . . IMPRO has packaged two live television programs which will be kinescoped for eastern sponsor presentation. Shows are "Court of Law" and "Gay Nineties Revue." "Court" will feature attorneys fighting law

**THEATRE OF THE MIND**  
With Dr. Houston Peterson, Claire Savage Littleale, Dr. Marina Farnum, Dr. Edward Strecker, others  
Producer-Writer: Ann Marlowe  
30 Mins., Thurs., 9:30 p.m.  
Sustaining  
**NBC, from New York**

There's apparently still a deal of explaining to do about matters of the mind, and NBC's sustainer panned by eminent psychologists and psychiatrists as well as learned laymen is doing a great deal to edify the public on the subject. "Theatre of the Mind" is a laudable endeavor, format having a problem enacted by a competent cast which is followed by a panel discussion with studio audiences getting a chance to throw queries at the board.

It's an ambitious undertaking for a half-hour show inasmuch as there's enough meaty material to warrant longer study. The program can only serve to skim over the matter at hand, but even if there's only a surface discussion, listeners, at least, may be able to recognize the condition it crops up.

Initial problem concerned a mother who refused to untangle the silver cord from her grown son. Mother got justification for her possessive hold through the fact that he was deserted many years ago by her husband and all she has left is this boy. Comes a time when the boy would like to make his own life and get married to an understanding girl, but mother's interference puts in a great deal of obstructions.

The enactment was treated as though it were an independent venture, and per se presented a problem entertainingly. The panel, headed by Dr. Houston Peterson, of Rutgers U., also included Claire Savage Littleale, editor of Parents Mag, and Dr. Edward Strecker and Dr. Marina Farnum, one of the authors of "Women—the Lost Sex." All know sufficiently about their respective subject to spiel off volubly at the slightest opportunity. Their gab isn't the dry and technical type that would go over the head of the average listener, but on a level readily understood by the layman.

Jose.

### Chicago

Indie producer Ted Materna off to Dallas to talk up show idea for Nieman-Marcus store starring Kay Ballard. . . . John McPartlin of NBC-TV sales father of baby boy. . . . Joe Wilson appointed sports director of WBKB after three-year stint as announcer. . . . Disker Bill Evans on WNBQ's "It's A Great Idea" panel. . . . NBC-TV's Emcee Bob Trout in Chi for non-broadcast show of "Who Said That" last week before Crouseley dealers. . . . WTMJ-TV, Milwaukee, granted full scale license by FCC. . . . John Kasbeer appointed field rep for Television Shares Management, centering in midwest. . . . Pat Banks and John Dunham new WBKB team in "Window Shopping," replacing Ed Roberts and Eleanor Engle. . . . Yodeler Joe Isbell guested on ABC-TV Barn Dance last night (18). . . . Sarra film last night has sold Gimbels store in Milwaukee a pair of commercial jingles via WTMJ-TV used between innings of Brewers baseball telecasts. . . . WBKB director Jim Taylor on leave of absence as program co-ordinator for Railroad Fair.

### London

From July 24 there'll be a new tuning signal for the BBC-TV service and the program will open with a new introductory film. . . . Donald Houston and Eileen Jones have the leads in "Choir Practice," which will be aired July 30. . . . Jack Buchanan debuts in video when he'll emcee a vaude show Aug. 1, and will also appear in a comedy sketch called "Quartet." . . . County cricket from the Oval will provide the daytime fare during the August Bank Holiday weekend. . . . Turgenev's comedy, "The Provincial Lady," will have its first British production when it is telecast July 24. . . . Coinciding with the opening of the Salzburg Festival July 27, BBC will air a film made by its own unit.

**THIS IS BROADWAY**  
With Clifton Fadiman, Abe Burrows, George S. Kaufman, Faye Emerson, others  
Producer: Irving Mansfield  
Director: Alex Leftwich  
Music: Ray Bloch  
60 Mins., Fri., 9 p.m.  
Sustaining  
**CBS-TV, from N. Y.**

After having established indie producer Irving Mansfield's "This Is Broadway" on radio, CBS has now made it available to television via the simulcast system. And, like most simulcast programs, this one, while in no way dressed for TV, gains quality merely through the addition of the cameras. Show is basically a variety presentation and, since most performers sell much better via both sight and sound, they project much more strongly on video.

Guest talent, because of the show's visual aspects, should like it much better, since they now have available a far better showcase. In addition to the talent, however, the panel which solves the performers' biggest problems project better on TV. Faye Emerson joined regulars Abe Burrows and George S. Kaufman on the initial telecast. While neither of the latter looked as pretty as Miss Emerson, TV's visual factor made them extremely personable. Clifton Fadiman, too, can rank with the best video moderators.

Productionwise, the TV end of the program was handled adequately. Director Alex Leftwich had an easy job, since Fadiman, the panel and the guests were grouped closely. He mixed his shots sufficiently to maintain eye interest, aided by the fact the guests stepped out in front of Fadiman's desk to perform. Fadiman, along with some of the talent, was obviously reading from concealed scripts at times but not to such an extent that it detracted. That opening shot, repeated after the midpoint station break, should be dispensed with, since the overall view of the stage with the mike boom in plain sight is not for TV.

Mansfield lined up a strong list of guests for the first simulcast, all of whom performed well despite synthetic equality of some of their problems. They included comedienne Nancy Andrews, harmonica Stan Fisher, comedian Eddie Garr, singers Maxine Sullivan and Lawrence Davidson and moppet Patty Hahn from "As the Girls Go." Advice given them, while gagged up by the panel, seemed generally good. Top credit goes to Ray Bloch for some excellent orchestral backing and some equally good arrangements.

CBS appropriated the TV station break to plug a couple of its other tele shows, since "Broadway" is still sustaining.

Stal.

## Tele Followup

"Chevrolet on Broadway" wound its current season on NBC-TV Monday night (18) with a stodgy presentation of A. A. Milne's "Wine Glass." Film actor Alan Mowbray, in his first eastern tele appearance, displayed his thespian ability only in spots and seemed generally hampered by a poor adaptation of the murder mystery and by static direction.

Original story of a Scotland Yard investigator taking advantage of a murder to do some killing on his own should have made a good show for TV, but the cast, under Barry Bernard's heavy directorial hand, wrecked most of the mystery and telegraphed what should have been a surprise ending. Douglas Clarke-Smith, as Mowbray's superior, was one of the supporting players. Bernard's camera direction and Vic McLeod's production mountings were adequate.

## Tele Crews Doing Dry Runs to Improve Work

Hollywood, July 19.

Closed circuit television operations have been started at ABC's KECA-TV under the direction of Jimmy Vandiver, director of remote operations for outlet. Vandiver is working camera crews on different types of remote operations in order to bring about a closely knit team for station's kickoff on Sept. 16 with the UCLA-Oregon State football game.

Outlet is doing remote telecasts three days weekly from Bullocks department store. Hoffman Radio Corp., and Bullocks are picking up tab to cover outlet's expenses. Show is a see-yourself-on-video feature plugging Hoffman TV sets. Also set for closed circuit maneuvers is a man on the street interview which will be handled by Zeke Manners. Manners will more than likely be seen on ABC outlet this fall.

**HUM & STRUM**  
With Max Zides and Tom Currier  
Producer: Tom Sawyer  
15 Mins., Thurs., 7 p.m.  
C & L TIRE CO.  
**WBZ-TV, Boston.**

This is a pleasant 15 minutes of comedy and old time songs by a couple of the Hub's best known entertainers whose particular style seems to fit right into the video media. Although the duo has been doing this sort of stint together for years, having just celebrated their 25th anni as a team, they manage to get the impression across that they are enjoying themselves with a freshness that is not seen too often on the video screen.

Production and camera problems are at a minimum with both boys seated on a bench at the grand piano with only an occasional close up when one has a solo spot. Show moves along at a fast pace segueing from one song to another with a few gags thrown in here and there adding up to an easy-to-take stanza. Boys handle the plugs and at show caught, gave out with a "That's why we won't mention the sponsor" routine that registered better on this type show than a straight pitch.

Duo is sponsored by Admiral Corp. on their Tuesday night telecast.

## New Tele Biz

WLW-C, Crosley's Columbus station, has sold seven segments totaling six hours and 45 minutes of the current Roller Derby in Red Bird Stadium to Ohio Appliances, which is using the time to plug RCA Victor products.

WJZ-TV, N. Y., will air a series of 13 five-minute programs during August and September sponsored by Liebmann Breweries in behalf of Rheingold Beer. Series will plug the "Miss Rheingold Contest." Agency is Foote, Cone & Belding.

Camden Trust Co., of Camden, N. J., the first out-of-state bank to buy time on Philly video, starts sponsorship of "Kelrains Kaleidoscope," featuring John Keiran, July 31. Program, to run Sundays from 6:45 to 7 p.m., is slated for 52 weeks. Agency is Albert Frank-Guenther Law, Inc.

Abbotts Dairies has extended its weekly sponsorship of "Yesterday's News" on WCAU-TV, Philly, (Mons., 10 to 10:15 p.m.) until January, 1950.

Ruppert Beer has scheduled 14 showings of its five minute film "Sports Album," over WCAU-TV, Philly. Schedule calls eight showings between 8:15 and 8:20 on nights when the station carries the Athletics or Phillies games. Six shows are set for the middle of Bill Sears nightly sports program at 7 p.m. Blow is the agency.

WBKB, Chi, reported that men's softball will be telecast every Sun. night with Joe Wilson announcing for Northwestern Currency Exchange and Ken Dan's Drawings; announcements for Dan's Root Beer through Malcolm-Howard agency; 1-c Cream Novelties through Greatal agency; Matthews Roofing through Guenther Bradford agency; Essansess Theatres through M. C. Fisher agency; Tower Optical Co. through Malcolm-Howard agency; Murphy & Miller through Arthur Meyerhoff agency; Chi Motor Club through Agency Service.

WNBQ, Chi, reported announcements for George S. May through M. C. Fisher agency; and station breaks for Carpenter-Morton Paints through John Dowd agency; Baiters through Ice Cream through Goodkind, Jolce & Morgan agency; WGN-TV, Chi, announced Motor Club Service will renew 15 min. film "The World Is Yours" for 13 weeks through Agency Service Corp.; and announcements for Dulane Manufacturing through Vernon Weiler agency.

## NBC Experimental Lab Via 'Academy Theatre'

Techniques of Chinese legit presentation will be seen on television for the first time next Monday (25) with the preem of NBC-TV's new "Academy Theatre" series. Program, which takes over the 8 to 8:30 p.m. slot being vacated for the rest of the summer by "Chevrolet on Broadway," is to comprise an experimental lab for video drama.

Chinese presentation is to be introduced in Dan Totherow's "Stolen Prince," which will be broken up into succeeding programs. Other shows are to include poetic plays by Thornton Wilder and John M. Synge and a surrealist comedy by William Saroyan. Curtis Canfield, Amherst College drama professor, will produce and direct.



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## Don't Humiliate 'Em

Continued from page 24

for that the other half dipped during the same period.

In another major daytime show, interest in the personalities of the guests proved to be strong. Short interviews left the audience dissatisfied, so that the listeners were unconcerned with the fate of the guests in the contests following these interviews. Schwerin's prescription was to reduce the number of guests. In order to give more time for the interviews. Before this was done, only about a third of the interviews lasted over two minutes, and the average liking score of all the interviews was only 63; after the change had been made, four-fifths of the interviews lasted over two minutes, and the average liking score was 69.

(This last case, by the way, is an example of the principle of **emphasis**—giving the proper amount of weight to each element in the show. It should be stressed that this does not mean the imposition of a purely mechanical rule on talent. Schwerin merely assures the emcee that he can safely devote the necessary time to bringing out the personal backgrounds of the guests, and that the audience will not dislike his doing so. The emcee still cuts off unresponsive guests or others who in his judgment are not going over well with the listeners.)

In still a third instance, the prizes proved the key to the show's mood. Here the pyramid of prizes coincided with the theme of the

program, a Cinderella concept. The mood of the audience was one of identification with the lucky woman who became the winning contestant. When the winner was the woman the listening audience thought was the right choice, the gift-giving portion at the end was the best liked part of the show.

### How Good Is the Emcee?

A question frequently asked by those exposed for the first time to qualitative research is, "How does the emcee on this program rank in comparison to other emcees?" Schwerin holds that this is a mistaken approach. The system's numerous tests have forcefully demonstrated that most leading emcees will be well liked under the proper conditions. The important thing is to match the right emcee to the right show.

One successful emcee was first tested by Schwerin in a program that wasn't well liked. The tests revealed, however, that the audience was very favorably disposed toward this emcee, and that one of the things they liked best about him was his ability to handle older guests. A show making use of this talent was built around him, and proved a quick success.

The above is only one of many instances that have afforded convincing evidence that every emcee, just like every show, creates a certain mental image in the listener's mind, and that these images must synchronize if a truly successful

participation show is to be achieved. **Sight Gags and Studio Laughter**

A mishap that overtakes participation shows more often than any other type is loss of audience liking because of misuse of visual material. Sight gags that cause hearty studio audience laughter which makes the home listener feel he's "being left out of things" will disrupt mood, and frequently have an adverse effect on liking for the rest of the show.

Even the late, great Tom Breneman, an emcee with a splendid sense of what the home listener wanted, got in the habit of assuming that his "trying on hats" routine was so well known that it no longer required explanation. The Schwerin System found that when Breneman failed to explain what was happening, liking for that portion of the show was low. When Breneman was careful to talk to the hat's wearer about it and to describe the hat thoroughly, on the other hand, the liking score rose.

### Contestants' Treatment Important

Audiences are particularly conscious of an emcee's attitude toward the contestants. Physical punishment or the threat of it as the "consequence" of a stunt is often well received, but in contrast there are numerous cases in Schwerin's records where mental punishment, in the form of sarcasm at a guest's expense, has cost an emcee heavily.

One of the commonest mistakes of this sort that is made by emcees is yielding to the temptation to make jokes at a contestant's expense. These often backfire. In one case where the emcee joked about a guest's name early in the show, the liking score dropped swiftly from 68 to 33, and it was not till four minutes later in the program that it recovered its normal level.

Emcees can also err in the other direction, though, and they most often do this by helping contestants too much. Daytime listeners are most likely to resent such assistance if it is given to a woman guest who has been described as young and pretty. (You don't have to conduct an elaborate research study to know that the majority of women daytime listeners don't fall into these categories themselves.) Occasionally, a skillful emcee gets excellent results by helping a contestant, but the conditions have to be right. In one test of a daytime show, the emcee gained very high liking by going along with a contestant, all of whose answers were so far off base that the effect was delightful, and then told him at the end that he just couldn't help giving him his prize.

### The Title and the Mood

In conclusion, it is worthwhile to return to **mood** for a moment and underline the great importance Schwerin places on a participation show's mood being in keeping with its title. A top program like "People Are Funny" repays careful study from this point of view. The casual listener perhaps does not realize how carefully Art Linkletter keeps reminding the audience that the stunts, gags and gimmicks are designed to find out how people will react to situations, what their motivations are, whether they will respond in expected or unexpected ways—and that it is their behavior in such circumstances that proves "people are funny." As Schwerin remarks in the box accompanying this chapter, the movie industry has sometimes made a great mistake in assuming that a picture title is merely a hook to attract customers; and he explains clearly why it is especially important that a radio show should not make the same mistake.

Defining the mood of the program, giving it an emcee who fits into that mood, and trying the combination together with the right title—these, in sum, start a participation show off on the high road to radio success.

### 92 Farmers for WOW Tour

Omaha, July 19. Ninety-two farmers signed for the WOW Farmers West Coast farm study tour. More than 100 are expected before the tour begins in an all-Pullman air-cooled special train Sept. 16.

For 16 days trippers will visit points of special interest to farmers in nine western states, parts of Canada and Mexico.

San Antonio — Eugene Nolasco has joined the sales staff of KCOR here. He'll handle Spanish language accounts.

## Radio Reviews

Continued from page 30

ducers come to the mike. Many of them have background and personalities which make good listening, even though interviews on occasion are slow, talky and diffuse.

Miss Drooz, intelligent, quick-spoken, and neat-voiced, is improving as an interviewer.

She also presents a Saturday night "On Stage" taped feature, in which she reviews strawhat performances. *Jaco.*

### P. M. PLATTER PARTY

With Harvey Husen

60 Mins., Mon.-thru-Fri.

Sustaining

WABY, Albany

Harvey Husen, new jock on WABY, runs off a moderately listenable late-evening program. Formerly doing Cornell U. sports via WHCU, Ithaca, Husen handles a supper-hour sports show here, in addition to the record stint. His knowledge of popular music seems sound; his approach is more conversational and unspectacular than the run of platter-spinners hereabouts. He doesn't register quite as strongly as he might.

Husen comments knowingly about bands and instrumentalists, new and old. Records of the latter vintage are included. A mystery tune is played several times during the hour, theatre passes being offered to listeners identifying it. *Jaco.*

## Followup Comment

Henry Morgan's second show in his Bristol Myers series found, the comic in the top echelon of radio satirists. There were some clever bits of business including a lively lampoon of the processes involved in making a long-distance phone call. This was an especially laugh provoking situation inasmuch as the brand of humor dished out had sharpness as well as subtlety, plus the important factor of projecting a situation easily imaginable to the listener.

Morgan also had another high calibre bit with his satire of Gabriel Heatter, and enacted a piece with a panhandler that lacked out a healthy quota of laughs. The Arnold Stang bit, however, didn't have the usual punch. Point was lost somewhere in the projection.

## Oboler

Continued from page 25

check of \$1,250 a week, which is high for the NBC course. But he left behind one indelible mark—that he's still the old master of surprise and suspense. Give him a man he can work with and he'll again have the setsiders biting their nails and squirming on their bottoms.

### Spier Back on 'Suspense'

William Spier will return as producer and editor of CBS' "Suspense" when the Electric Auto-Lite Co.-sponsored series ends its summer hiatus and goes back on the air Sept. 1 in the Thursday, 9 p.m. time period. Anton M. Leader is checking out. Norman MacDonnell will direct.

Spier was producer of the air for five years, from 1943-48. During the '48-49 season he produced "Adventures of Sam Spade" and "Philip Morris Playhouse."

## Mutual

Continued from page 22

had been offered cuffs when backers took an entire geographical group, are now available with the purchase of specific stations. For example, a sponsor who buys WNEK, Macon, will get four bonus stations in other Georgia towns. Stations assigned bonus outlets, it's hypo, while the bonus markets will get their income by selling spots around the network aires.

New setup also aids big spenders by liberalizing full network discounts. A \$23,000 weekly gross evening hour purchase entitles a backer to a 35% discount. Advertisers making a 52-week deal get an additional 12½% cut, bringing the total discount possible to 47½%.

Chicago—WLS will celebrate 20-year anniversary of airing from midwest state fairs when its cowboy stars headed by program director Harold Safford open the Illinois Fair Aug. 13.

## CATHOLIC B'CASTERS TO MEET AT NOTRE DAME

South Bend, July 19.

Second annual convention of the Catholic Broadcasters Assn. will be held at the U. of Notre Dame here July 29-31. Among speakers at the sessions and forums will be Donald Atwater, who broadcasts for the BBC in London; Orville Foster, former Chicago station manager, now head of Notre Dame audio-visual department; Rev. Archibald MacDowell, director of Notre Dame's campus station, WND; Rev. Richard Tormay, Rochester, N. Y., news broadcaster; Rev. Joseph E. Gedra, pioneer in Catholic broadcasting from Washington; and William Murphy, NBC script writer, Chicago.

Television technique will be discussed in one of the special panels, and television equipment will be on display for members of the association attending the sessions. Other subjects to be discussed will include news programs, local programs, script writing, dramatic techniques, promotion, personnel recruitment, musical backgrounds and other problems.

## NABUG

Continued from page 25

necessary against any agency which imposes and employs a blacklist." Sweets, according to the directorial union's resolution, "was forced to resign from the Philips H. Lord packaged 'Gangbusters' and 'Counterspy,' because of 'sponsor-agency pressures.'"

NABUG has set up a committee to meet with and cooperate with the fact-finding committee of the RTDG. It also asked representatives of the Radio Writers Guild and Television Writers Guild to inquire of the Authors League of America, their parent body, whether the existence of the "blacklist" constitutes "censorship of a man's work without examining the man's work."

On Monday (18) the RTDG committee co-chaired by Lester O'Keefe and Ernest Ricca, national and New York executives, respectively, met to implement its resolutions of last week. First step taken was to send a letter to the Lord office requesting a meeting and a full explanation of the situation. Methods of combatting the "blacklist" were also explored.

Members of the NABUG committee which will meet with the RTDG are: for the American Federation of Radio Actors, Clayton Collier, Vinton Hayworth, Leon Janney, Ted Osborn; for RWG, Erik Barnouw, Welbourn Kelley, Roy S. Langham, James A. Stabile; for TWG, Lee Berg, Evelyn F. Burke, Kay Wood, Ben Zavin; for National Assn. of Broadcast Engineers and Technicians, Clifford Gorsuch, Harry E. Hiller, D. C. Shultis and Edwin Stolzenbecker; and Oliver W. Nicoll, NABUG national chairman, ex-officio.

The AFRA group probing the situation consists of Hayworth and Janney, co-chairmen, and Osborn, Collier, Dan Seymour, Chuck Goldstein, Virginia Payne, Alan Bunc and Kenneth Banghart, with Roger de Koven empowered to interrogate.

New York World-Telegram and Monday (18), in an article by Frederick L. Wolfman, included a counter-charge to the "blacklist" reports, alleging that leftist directors bypass anti-Communist actors. These charges are met by some directors and actors who said that examination of casting lists would show that directors accused of supposed radical sympathies employed performers of "all shades of political opinion, and lack of opinion."

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## Inside Stuff—Radio

ABC, which has launched a campaign to build up a stable of talent, is eschewing the capital gains strategy that CBS' Bill Paley has used. The web's contract with Ozzie and Harriet Nelson, which was signed last week through Music Corp. of America, is a straight employment deal for a 10-year period. Long-term pact satisfies the condition under which O&H split with International Silver, sponsors of their CBS series, the latter insisting on a one-year deal. Services of the Nelsons' two sons are also covered in the contract.

O&H will stick to radio for the '49-'50 season, but the contract places up to ABC the decision as to whether they will do AM or TV (but not both) in following years. It's understood that three sponsors are currently dickering for the show, with the added lure that the bankroller who picks up the tab will also get first option on the television.

ABC's talent yen, unlike CBS', is not for top Hooper performers but for those with a consistent listener following and strong salesmanship appeal. In addition to O&H, the web has inked Kate Smith for AM and TV and Boris Karloff and "Lil Abner" for tele, with negotiations for other names still in progress.

Frederick W. Ziv Co. is setting up territorial sales divisions in an effort to hypo its sales activities. Regions already established include eastern, midwestern, central and far west, with a southeastern division to be launched this year.

Divisional sales supervisors will headquarter in Cincinnati or New York. The plan will be carried out by Barney Cragston, assistant sales manager; and Stanley Florsheim, E. J. Broman and N. L. Rogers, divisional sales managers. Ziv sales force now totals 35 field reps, with further expansion planned.

## Inside Television

Rheingold Beer will repeat with its television campaign this year in its contest to select "Miss Rheingold of 1950." Decision was made following last year's contest, in which video, used for the first time, brought in double the number of votes that were received the preceding year.

Campaign will be run similar to last year's, with the six femme contestants appearing in a five-minute film, produced especially for TV to introduce them to the public. Film will be run 65 times during August over five N. Y. video outlets, with Cy Harrice interviewing the gals via off-screen questioning. Agency is Foote, Cone & Belding.

Al Simon's "Sceneshifters" video program has been offered a two-year contract by Don Lee's KTSN on the Coast. Program features Bobby Jordan and Roger Coleman. The 15-minute layout airs once weekly for \$75 which is split between Simon, Jordan, Coleman and a piano player bringing the individual total to one government savings bond weekly. In offering the program a two-year showcase, KTSN exec related that package price would naturally be upped for the second year of the contract. No one dared ask just how much the 1950 budget would allow.

The "Lone Ranger" will be unmasked in initialer of television film series to be produced by Jack Chertok's Apex Pictures for General Mills foods. Chertok plans to take the "Ranger" from his origination to show how and why the masked man came into being and inform teevee viewers just who he is. Also to be explained in the first 30-minute telepix is why the "Ranger" wears a mask.

The screen test idea is being applied to television by Video Film File Corp. The new outfit aims at aiding directors with casting auditions by shooting three-minute films of performers, classifying them in a permanent file and holding auditions for producers. Production cost is paid for by the talent.

## ABC's '4-in-One' Bid to Sponsors

Experimenting with techniques of reducing costs to attract bank-rollers with moderate ad budgets, ABC is reprising a version of the "team sponsorship" plan it used in 1942 for its new "Kate Smith Calls" show. Tagged the "four-in-one" plan, the new setup will give a backer major plugs in one quarter hour with lesser plugs in the segments of other sponsors.

The "four-in-one" idea will give advertisers a year-round, evening, hour-long show on the full network for less than \$300,000, including time, talent and commercials by Miss Smith. The disk jockey stanza, to be aired Mondays from 9-10 p.m. and from 10:15-11 p.m., will preem Aug. 8 and will include a telephone quiz routine, Miss Smith and her partner, Ted Collins, will present clues to identify a celebrity they have known, with the dollar value of prizes offered mounting. A new poster will be used every week, even if listeners failed to guess the identity of the celeb on the previous broadcast.

As a sales hypo, the web has announced, the first backer to sign for a segment on the show will get an option on the "Kate Smith TV Hour."

## KLAC's 3 Budgets

Hollywood, July 19.

KLAC-TV has set up a three-tier production budget for the fall season. Production chart to be put into effect will depend entirely on who owns the outlet when prime selling time rolls in.

Should Warner Bros. be awarded KLAC by the FCC, station will operate under its "A" production chart. If outlet remains in the hands of Dorothy Thackrey Schiff the "C" budget will govern production for the fall. Intermediate "B" slot has been set up to cover an unknown purchaser.

## John Balaban Sees Tele, Film Fans Settling Down To Both Media Shortly

Chicago, July 19.

"As soon as the customers get enough of television to be selective in their program choices, they'll find their way back to the film-houses." This opinion was given by John Balaban, who doubles as topper of WBKB tele station and the Balaban & Katz theatre chain.

Speaking on a WJJD discussion panel last week, Balaban admitted he was probably prejudiced in favor of films, but predicted that both tele and films would continue to make progress with each field forcing the other one to sharper competition.

Reversing his field slightly, Balaban said that the big favor TV could do films was to uncover new personalities much as radio has been doing for Hollywood all along. "Every time I look at the television screen I look for possible film personalities," he said.

Turning to sport events for big screen television, which the Chicago theatre of the B&K chain recently established, Balaban said it was a shame that such an event as the World Series, which grosses an annual figure of \$2,000,000 and is played before a maximum of 50,000 fans per game, couldn't be wired all over the country into theatres and auditoriums at the same time it was being played, to the unlimited benefit of players, promoters, theatre men and sports fans.

Jacksonville, Fla.—WOBS has realigned its staff with Wayne Farrell, ex-WJHP staffer, taking over as program and production manager and Jack Harrell, former WJHP librarian, named continuity director. Ray Herbert, WJHP account exec, is the new commercial manager and Jim Macri, who has been WOBS' acting manager, has been appointed general manager.

## New Tele Packages

Chicago, July 19.

Western Advertising agency is offering a series based on children's classics, under direction of Charlotte Chorpensing of the Goodman theatre, Chi. One shot appearance in test screening via WBKB of Tom Sawyer and his chums drew heavy mail response.

Agency will package in 30 or 60 minutes periods, and wants network facilities, maintaining that package offered at \$2,500 is too expensive for local telecasting. Professional actors will be used.

## Evans Fur Co., Big In Chi Radio, Plans All-Out Splurge as TV Sponsor

Chicago, July 19.

Evans Fur Co., a major local bankroller of radio over the past years, is plunging in tele July 22 with two WGN-TV quiz shows the same day. At the same time, Evans will sponsor four radio programs on a 13-week basis to get a comparative picture for its 1950 ad budget.

Tele shows are skedded for late afternoon and evening on a 13-week run, and will use the same format of fur fashion parades mixed up with a phone quiz. Prizes on the quiz range on up to a \$2,000 mink coat.

A State Ad agency, which handles the Evans account, is enthusiastic about tele possibilities, and figure on shooting the works next year if they get a favorable response from televiewers. Ad budget this year calls for radio-tele topping 50% of the total amount, with the rest set aside for newspaper layouts.

State Ad spokesman said that Evans operates on a "saturation principle of advertising" and will go all-out for TV in 1950 if their first shows pay off. Right now, agency is dickering with top local talent to head up their twin venture by sounding out Tom Moore, of "Ladies Be Seated," and Rose Dunn, creator of Telefashions.

## U-I FIRST STUDIO TO SPONSOR VIDEO SHOW

Hollywood, July 19.

Universal-International has signed contract with KTTV to sponsor, on a participating basis, the "Playtime" television show which is beamed from outlet three times weekly. U-I thus becomes the first studio to pay freight on a local telecast. U-I will insert live blurbs in "Playtime" plugging "Calamity Jane and Sam Bass."

Studios have gradually succumbed to video for plugging their pix but to date only on a spot basis beaming specially tailored trailers over local outlets.

Participating sponsors on the Jack Rourke-Jack Wheeler package, "Playtime," in addition to U-I, are Coca-Cola, Kaiser-Frazer, Kerns Foods, Dr. Ross Dog Food, Longren Aircraft and the Wilshire Tennis Club. Show is telecast on Monday, Tuesday and Friday. Each telecast is a 15-minute segment.

## Work Begun on Cable For Columbus Link

Columbus, O., July 19.

Work has already begun on laying of special video cable in the city to link stations here to the American Telephone & Telegraph microwave relay unit which is scheduled to bring in network television programs Oct. 1.

Ohio Bell Telephone engineers are putting down cable from the receiving point atop the LeVeque-Lincoln Tower to the central telephone office control panel. Cable will be laid from here to each of the city's three television stations.

At present 75% of the cable to WBNS-TV is down, and as soon as materials are available the much longer line will be started to WLWC. WTVN, which is also located in the LeVeque-Lincoln, would like to take the signal from the AT&T relay unit located there, but Ohio Bell officials insist the signal must first go to the downtown test board and then back to WTVN. The hassle is now being settled in conferences between the two.

## Connecticut Likely to Have Only One Station for the Next 2-3 Years

Hartford, July 19.

Despite the assignment of nine ultra-high frequency channels to the state, it looks as though citizens of Connecticut will have only one spot on the tele dial for the next two or three years. WNHCTV, New Haven, is the only tele station in the state in operation and from comment among radio-wise people, feeling is that there won't be another video station erected for a while. Reason for the long delay is due to two factors, lack of technical equipment in the higher range and tremendous amount of paper work (hearings, appeals, etc.).

UHF channel announcement didn't evoke much surprise among the trade. It was expected. However, the man on the street is visibly disappointed. Unfamiliar with the technical end of telecasting, he had expected television momentarily for the last three-four years. A series of contestant fights and then the freeze put the kibosh on any immediate television in this area.

Assignment of FCC is for three channels in the Hartford-New Britain area, with two assigned to Bridgeport and another two at Waterbury. New Haven, home of WNHCTV, will maintain that VHF, and in addition has been assigned two UHF bands.

Assignment of three channels to the Hartford area (FCC has in-

cluded New Britain into the Hartford area) will bring to a close the tri-pronged fight for two original VHF channels. WTIC, WDRC and WTHH had rolled up their legalistic sleeves for a royal battle for Hartford representation. WONS, a Yankee property, was trying to get FCC to assign one of the channels to Bridgeport. Intent was to secure a telestation there. Now everybody gets into the act.

Originally there was to be four VHF stations in the state.

## Dodge Gets in On L. A. College Grid Games

Hollywood, July 19.

Dodge Dealers Assn. of Greater L. A. has been set as secondary sponsor for the University of Southern California-University of California in Los Angeles football games to be telecast over ABC's KECA-TV this fall. Dodge is co-sponsoring with Hoffman Radio Corp.

Dodge dealers have laid out \$30,000 for the 11-game package. Coin goes to Hoffman Radio with whom Dodge is splitting the \$60,000 tab. ABC put up the remaining \$17,000 to make up the \$77,000 package.

Grid battles will be co-sponsored, being presented by the two firms throughout. There will be no alternation of sponsored games or single sponsor by halves.



# WWJ

HAS  
A STORY  
TO  
TELL . . .

*It's a long story . . . 29 years long, to be exact. It's the success saga of WWJ, Detroit's first radio station, and it includes the many success stories of its multitude of advertisers. It tells of WWJ's pioneering days, when radio was in its swaddling clothes. It covers the intervening years when radio came of voting age, and both WWJ and Detroit reached their pre-war peaks. And it brings you up to the present WWJ and the immensely wealthy post-war Detroit that is currently breaking all production records to keep up with the nation's demand for new cars.*

*Yes, the WWJ story tells advertisers, who themselves have a story to sell, how to tell it effectively and economically in the Detroit market. Get the WWJ story directly from us, or our national representative.*



AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—97.1 MEGACYCLES

Basic NEC Affiliate

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS  
National Representatives: THE GEORGE F. HOLINGBERRY COMPANY  
Associate Television Station W W J - TV

## CIRCLING THE KILOCYCLES

**Philadelphia**—Vivian Cooper, of WIP's promotion dept. has been named publicity director of WKDN, Camden, N. J. 1,000-watt. Miss Cooper also takes over the Carol Dean Show, WKDN's daily women's feature 10-15 to 10:30 a. m. Ham Dalton, publicist, commentator, news columnist and one of the best known figures in Philly radio when he retired 10 years ago, has returned to WPEN, with a series of broadcasts on civic developments and affairs. Mondays through Fridays 6:15 to 6:30 p.m.

**Louisville**—Pete Katz, member of WHAS producer-writer staff, comes from WSKI, Montpelier, Vt. Currently scripting—producing six-week "Music Under the Stars," which plugs Iroquois Amphitheatre series of summer musicals.

**East Liverpool, O.**—Richard V. Beatty has been named manager of WOHL. East Liverpool, which will begin broadcasting on Sept. 13, from 6 a. m. to midnight, with 250 watts power on 1490 kilocycles. Station will be operated by East Liverpool Broadcasting Co., and will be the city's second station.

**Chicago**—WMAQ, Chi. reported Chicago Downs Assn. will sponsor a 15 min., Mon.-thru-Fri. report on harness racing at Sportsman's Park. James S. Kearns agency handles; and announcements for Life Soap through Ramsey agency; Capper Publications through the Buchen Co.

**Toronto**—Back from his fifth round-the-world assignment for The Toronto Daily Star, largest circulation newspaper in Canada, Gordon Sinclair, former VARIETY mng., resumes his fourth 50-week season as noon newscaster over CFRB, Toronto, for Alka-Seltzer.

**Des Moines**—Paul Rhoades of Missoula, Mont., is a new member of the news staff of KRNT. He was previously on the news staff of WEAU-FM, Evanston, Ill.

**Detroit**—WXYZ, in cooperation with the Detroit Free Press and the U. S. Navy, will cover the 25th

annual Port Huron-to-Mackinac sailing boat races with four broadcasts during the three-day event, July 23-25. Fred Wolf will do the announcing via tape recordings.

**Detroit**—H. J. Heinz Co., through Maxon, Inc., ordered five participations weekly for five weeks in Ross Mulholland's WXYZ "Barefoot Suthy" program and Foster Milburn Co., through Street and Finney, ordered three spots weekly for 52 weeks on the same program.

**Boston**—Chief announcer Frederick P. Laffey, of WLAW in Lawrence, is on his annual 15-day tour of duty at Camp Edwards, Mass. Laffey holds the rank of Captain in the U. S. Army Military Intelligence (Reserve).

**St. Louis**—Slack Furniture Co. has renewed its contract with KMOX, local CBS station, and the new pact runs for 52 weeks. Furniture dealer bankrolls "The Ozark Varieties," a 30 mins. early a. m. program, Monday through Friday, and "The Old Fashioned Barn Dance," 60 mins. program every Saturday night.

**Cincinnati**—Deviating from its long established policy of heavy music fare, the Marshal Field-owned WSAI this week injected double doses of full-hour hillbilly platter sessions. They are jockeyed by Will Lenay at 6 a.m. and 12:45 p.m. Monday through Friday.

## KTTV Lining Up Strong Show to Buck Football

**Hollywood, July 19.** KTTV will build a television show to buck KECA-TV's Saturday afternoon UCLA-USC football games. Meanwhile, KFI-TV, the only video outlet beaming on a regularly scheduled Saturday schedule, plans to move out its strong programs because the grid battles will be too tough to fight. Remaining outlets, KNBH, KITS, KTLA and K-LAC-TV will not move into Saturday telecasting in face of the ball games.

## TV's Banner

Continued from page 27

Chevrolet to sponsor Arthur Schwartz's "Inside U.S.A.," which is scheduled to go half-an-hour twice a month. Other two weeks in the month may be filled by Jack Benny's TV show from the Coast, exact status of which is still in doubt. If Benny decides to go TV this year, Luckies will be his sponsor.

Chevrolet has also signed to sponsor five Notre Dame football games this fall on DuMont, plus another five college games which have not yet been selected. DuMont is taking advantage of the summer season to showcase a group of new house packages for which it hopes to pick up bank-rollers by fall. Bell & Howell returns to ABC in the fall as sponsor on "Action Autographs" and that web will also keep intact its current list of Thursday night bankrollers, which did not enter TV until May. These, all of which have been on through the summer, include Admiral and Old Golds, Time-Life and Pal Blades.

## Coy

Continued from page 23

will succeed him. Among the most recent names tossed about are Neville Miller, radio lawyer, former NAB press and former Mayor of Louisville; Benedict Cottone, general counsel of the FCC; and Jess Willard, who leaves NAB Aug. 1 as a result of the elimination of his office. The possibility that Gen. Telford Taylor, former general counsel of the Commission and now in private practice, may get the post, also persists.

There's only one thing certain about Coy's successor; he will get a thorough examination by the Senate Committee on Interstate & Foreign Commerce before confirmation. Anyone who watched the third degree treatment of Edward M. Webster, before the Committee reported his nomination last week, for a new term on the Commission, can be sure of that.

## WM. MORRIS PACKAGING 'SURPRISE THEATRE'

Hollywood, July 19.

William Morris agency has packaged "Surprise Theatre," which it will offer to a local television station. Package has been built for the purpose of obtaining kinescope prints for sales purposes. Show will consist of a series of agency's individual packages to be presented as a showcase. Agency is combing the woods for a local sponsor to handle incidental costs.

Already prepared are shows featuring Zasu Pitts, Billie Burke, Bella Lugosi, Sterling Holloway, El Brendel, Moro and Yaconelli, Weaver Bros. and Elviry, Pinky Lee and Marcy McGuire. Each is a 30-minute layout scripted by top grade scribblers represented by Wm. Morris.

Agency is anxious to land a sponsor for "Surprise" in order to keep program free of station strings. Morris office fears that station will want to bind program by contracting for local origination if show is sold nationally.

## Opera on TV

Continued from page 27

Europe the stories are generally translated into the vernacular and that both the illiterate and the highly cultured enjoy operatic works.

"In video," the baritone stressed, "it will not be possible to have the competent tenor and the middle-aged soprano believable as romantic young lovers. In televised opera we will have to incline to casting from the standpoint of appearance, rather than from the standpoint of voice. But there are enough fine voices among the younger generation to fill properly all the romantic parts, just as there are enough older singers of ability to fill the various character roles."

Tibbett stressed the fact that he doesn't share the fear of some circles that televising opera will undermine public support of its traditional form in opera houses. Through the new medium, he feels, a new public will be developed, just as radio increased public interest in serious music. In fact, Tibbett forecasts, the more realistic methods employed in television will progressively affect the sometimes outmoded methods of acting and production now employed in the opera houses.

At present, he said, two and three-hour productions are not feasible, but full-length operas can be condensed or given in weekly installments. In addition, there are many one-act operas which can be telecast in toto. He added that video's operatic experiments—"La Boheme," "The Old Maid and the Thief," "The Medium" and Toscanini's concert version of "Aida"—convinced him that teevee is an excellent medium for presenting opera.

## NAB

Continued from page 22

orship has the undivided blessing of the industry hierarchy and Robert Richard's public relations administration has the NAB stamp of approval.

Overall streamlining of the NAB administration represents a big chunk of coin saving, from a \$775,000 working budget to \$701,500. Actually, however, the cutback is far greater, for included within the framework of the new financial structure is the operation of the new Broadcast Advertising Bureau (BAB), plus the cost of operating the video division. In addition, the NAB is effecting a "share-the-savings" scheme permitting for a 12½% rebate to membership stations.

To pave way for the savings, the NAB is also drastically curtailing committee activity and personnel, permitting for a shave-off on expense accounts. Board meetings are cut down to three a year, with the board meetings at annual conventions eliminated.

The Structure Committee, headed by Clair R. McCullough, of WGAL, Lancaster, Pa., recommended that the NAB continue its present financial support and supervision of BAB, with the further recommendation that immediate steps be taken by the parent association to bring about the organization of the bureau as a separate and independent corporation.

## Mail Order

Continued from page 25

under our plan the manufacturer absorbs costs of refunds."

## Opposition Strong

PI has been heavily scored by the Broadcast Advertising Bureau and the National Assn. of Radio Station Representatives, as well as a number of station toppers. BAB's Maurice Mitchell recently tagged PI deals "examples of operators attempting to get stations to handle business at less than published rates." NARS's Tom Flanagan declared, "Legally and morally a station cannot have two prices for the same service, one rate card price to some sponsors and a per inquiry price to others."

But faced with a tremendous increase in the number of stations competing for a dwindling advertising dollar, many broadcasters are resorting to PI. "More and more stations are finding profits in direct mail order selling," said Kaye. "They know that a small advertiser will remain on the air at card rates only so long as his spots pay off cost-wise. The principle is no different from that of PI. But PI gives the station the advantage in sharing in the profits if commercials pull strongly."

Withycomb says that PI will introduce new bankrollers to radio and show them the medium's power. Pete Maddux, WOR sales v.p., declares that his station is not afraid of PI, adding that all sponsors want proof of purchase and PI effectively demonstrates AM's ability to sell.

## NBC Hearts

Continued from page 23

men (including advance guards) to the Day itinerary.

The "day and date" release of RCA-Victor's new platter of the singer to correspond with the Day p.a. tour, as a strategem to effect a closer tieup with the recording company and the network in building singing personalities, is to become an established practice.

When Day played Boston a couple weeks back, the occasion was marked by an unprecedented banquet turnout, including the mayor, governor of Massachusetts, high-ranking Catholic hierarchy, including the Archbishop, etc. Similarly, in Philadelphia last week the attendant NBC-inspired hoopla was calculated to cement the web-Day relationship for all time. And the affiliates love it.

## L'ville

Continued from page 21

such as television, is dried up," it contended, "the listener will be the loser."

WHAS pointed out that there were originally two other buyers for its stations besides Crosley, but the others (Bob Hope and the Port Industry Co.) withdrew. It told the Commission it recently constructed a building for its newspapers costing over \$10,000,000 and because actual expenditures far exceeded original estimates it had to secure \$3,000,000 through outside financing. It therefore decided to get out of radio to reduce this debt.

Denial of the sale not only deprives it of nearly \$2,000,000, it said, but also requires it to go ahead with prosecution of its TV permit at a cost of another \$1,000,000.

WHAS also took exception to many of the findings on which the examiner based his recommended decision. It contended that the basis for denial—overlap between WLW, Cincinnati, and WHAS—was given too much emphasis and the effect of FM and television was not considered. The examiner reached his conclusions, said WHAS, "as if the case involved only the transfer of AM facilities prior to the war."

## FILES FOR TEXAS STATION

Sherman, Tex., July 19.

Application has been made to the FCC by the Sherman Television Co. for a video outlet to be operated here on channel 6. Estimated cost of the plant is said to be \$109,000.

Principals in the organization include John A. Prather, prez; Hugh E. Prather, vice-president; Hugh E. Prather, Jr., and S. Foster Yancey.

## WHAS' New \$1,000,000 Setup Dedicated With Turnout of Notables

Louisville, July 19.

Special airing "In Looking Ahead" was carried by WHAS Monday (18) night to dedicate its new \$1,000,000 radio facilities and to mark close of 27 years of service to Kentucky and Indiana listeners. Show closed exactly on the minute that WHAS first went on the air 27 years ago in 1922. With dedicatory ceremonies, station's new offices and studios were open to visitors for tours.

Officials from government, military, labor, business and radio were present for the ceremonies. Invited to attend were Maj. Gen. Roderick R. Allen and Maj. Gen. William G. Livesay from Fort Knox; Vice-President Alben W. Barkley, Sen. Virgil W. Chapman, Sen. Garrett Withers, Gov. Earle E. Clements of Kentucky; Gov. Henry Schriener of Indiana; Rep. Thurston B. Morton; Louisville's Mayor Charles P. Parsley and others.

"Looking Ahead" included stories of the early broadcasting days of WHAS, with musical highlights by Rosalind Marquis, Bill Pickett and the orchestra and chorus, under direction of Edward Barret, WHAS musical director, Victor A. Sholis, WHAS director, and Mark Ethridge, WHAS v.p., participated in the dedication portion of the program. Announcer Jim Walton was emcee.

WHAS offices and studios occupy the fifth, sixth and seventh floors of the new Courier-Journal, Louisville Times and WHAS building. Among the most modern broadcasting plants in the country, studios are lighted by approximately ½ mile of fluorescent tubing, operates on 707 vacuum tubes and wiring in the studios exceeds 101 miles in length.

Chicago — WLS, in connection with the Sun-Times and the Chl Park District, is staging a citywide Square Dance contest, using headliners in the National Barn Dance as judges and extra entertainment. Contest prelims are underway now in city parks and pavilions, with finals skedded for Aug. 3.

## JUDY CANOVA

AMERICA'S NO. 1 COMEDienne



## WM. H. KING

Personal Management

A. S. LYONS

177 S. Beverly Dr.

Beverly Hills, Calif.



M.G.M.

"On an Island with You"

THE CAMEL SHOW

Every Friday Night, 8:30 D.S.T.

Mgt.: LOU CLAYTON

## COMEDY WRITER JACK HOUSTON

VIDEO, AUDIO, RADIO OR RODEO

Box 581, Grand Central P. O.

New York, N. Y.

CHrysler 4-0066

## The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooper ratings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

ARTHUR B. CHURCH

Productions

KANSAS CITY 6, MISSOURI



## Get Off That RPM Whirl!

Sporadic meetings have been going on among the diskers about the sundry rpm's. "There will always be plenty of 78 rpm turntables," says one complacently. And practically everybody agrees. But, thereafter, the proponents of LP—Columbia's Long Playing 33 1/3 revolutions per minute and RCA Victor's 45 rpm—sit back and each says, "Well, the public will decide which it prefers."

Maybe the public will. But right now all the public has agreed upon is that all have one big collective headache. The public yens for the good old days when the only worry was which tune and by what artists—no electronic or engineering wrinkles to complicate a simple transaction of a 50c or a 75c platter purchase.

The music business has a headache, in spades. Tunes are going no place. Artists are stalemated. The LP versus 45ers, with the old-school 78ers in the middle, has diskers, publishers, songsmiths and artists alike as befuddled as the public.

It's no secret that the angle of "pride" is entangled somewhere in the general thinking. Each feels that, in time, the public will give the answer on the proposition of a survival of the fittest.

Sales have dropped, inventories piled up, and 50% clearance sales have been effected by at least two majors, Victor and Decca. Incidentally, Decca reports that so far its sale is very successful—"it's bringing traffic back into the stores."

Decca is the company best in position to swing the balance of power. Decca, with its pops, is deemed more logical to go 45 rpm, but with its many albums it could just as feasibly go LP. RCA's wealth of Red Seal music is a natural for LP, but of course the pops are logical for the seven-inch, 45 rpm technique. Capitol, which had joined RCA for its pops, has also decided to go LP on its albums; and London Records (the British Decca, but no connection any more with the U. S. Decca company) has decided on LP. CAP's three-way move, in effect, may set the new pattern for all the diskers.

Phonograph manufacturers, inevitably, must produce the new sets to play all three speeds, and just as inevitably, as the market is equipped with the new electronic techniques—be they LP's 33 1/3 or RCA's 45s—the old-fashioned 78s will be played down.

Merchandising-wise, the packing, shipping, economy-of-space and non-breakage, 45s and LPs both have it over the heretofore orthodox 78 rpm's. The trade problem is to convert as quickly as possible before the public possibly says aw-nuts to the whole thing and goes back to just playing the radio. Abel.

## Citizens Group Fails

### To Halt Suspension

#### Of Philharmonic Orch

Columbus, O., July 19.

Attempt by a citizen's committee to halt the one-year suspension of the Columbus Philharmonic ended in failure last week as the orchestra association's board of directors rejected fund-raising plans advanced by the committee.

Committee suggested cutting orchestra size from 78 to 60 members and raising \$30,000 in a whirlwind campaign. This was not enough, the board said, to erase the present indebtedness and guarantee success for this coming season.

Move to continue the Philharmonic was piloted by Norman Nadel, Daily Citizen's music critic and one of the founders of the orchestra.

Reiterating its intention to reestablish the orchestra for the 1950-51 season, the board said in a statement that a committee would be appointed soon to consider that objective.

## ED FADIMAN TIES UP

### PIANO QUARTET COIN

Continuing its move against the four members of the First Piano Quartet in the current dispute over ownership and management of the name and ensemble, Fadiman Associates and Edwin Fadiman this week tied up all RCA-Victor funds due on recordings by the quartet. RCA-Victor is withholding royalties until the courts decide whether Fadiman or the four musicians own the name and music arrangements. Since the Quartet disks were high on longhair bestselling lists, funds are believed to be substantial.

Suit is in N. Y. supreme court. Fadiman claims to have paid the four musicians \$100,000 net in salaries last year. Musicians, led by Adam Garner, claim they hold title to the First Piano Quartet name, and want to do their own bookings henceforth. Fadiman claims ownership, alleging breach of basic agreements by the quartet in their recent activities.

## Boult Batons in Chi

Chicago, July 19.

Sir Adrian Boult, conductor of the British Broadcasting Orchestra, conducts the Chi Symphony in a series of four concerts, beginning July 26.

Boult is the fifth guest conductor of Ravinia Festival season.

## S-B Sues Vogel On

### '12th St. Rag' Usage

Charging Jerry Vogel Music with wrongfully using the original music of "12th St. Rag" by publishing the work since August, 1948, Shapiro-Bernstein, in an action filed in N. Y. federal court last week, seeks an injunction, damages and an accounting. Song was written as an instrumental in 1914 by the late Euday Bowman.

Bowman assigned the number to J. W. Jenkins Music Co., which later had its employee, James S. Sumner, write lyrics for the tune. Shapiro-Bernstein secured Bowman's renewal rights in 1941 and also obtained Jenkins' renewal rights the following year.

## Philly Hdqtrs.

### For Merger Of Wired Musickers

Philadelphia, July 19.

Headquarters for one of the nation's largest distributors of wired music and plant broadcasting has been set up here with the merger of two of the most important companies in this field—Muse Art Corp. of Philadelphia, local link in the Muzak chain, and National Wired Music Corp., formerly associated with the World Broadcasting System. Muzak has taken over the wired-music rights in the world.

The new firm, which will continue the Muse Art Corp. name, will be headed by John R. Kelly, former president National Wired Music, one-time Olympic oarsman and vice-president of radio station WIBG.

Hitherto concentrating on wired music, the Muse Art Corp. will expand its activities into plant broadcasting. It will cover the entire field of industrial plants, offices, hotels, restaurants and other outlets throughout Eastern Pennsylvania, central and southern New Jersey and Delaware.

Max Ingber, president of the original Muse Art Corp., will head the division of plant broadcasting under the new setup. Expansion of the firm has necessitated moving its studios and executive offices into larger quarters in the WIBG Bldg.

In conjunction with its plant broadcasting program, Muse Art will provide dramatic skills, jingles, spot announcements and posters to cut down plant hazards, promote healthful activities for workers and improve industrial relations.

In addition to Kelly and Ingber, Paul Haron, president of WIBG, will also be active in the firm.

## BLACKLIST DEVORES IN SLAPSY MAXIE'S RAP

Hollywood, July 19.

American Federation of Musicians Local 47 here has put Charlie and Sy Devore, who operated the now-defunct Slapsy Maxie's, on its blacklist, claiming they still owe coin to its members.

Local has also cracked down on the newly-opened Chanteclair restaurant on Sunset Strip, which takes on Harold Stern combo Aug. 3. Eatery has been told it must put up a week's coin before any musicians can play.

## Mpls. Provides Bands

### For Community Sings

Minneapolis, July 19.

Musicians union here is devoting its portion of the national transcription fund to join with the park board and newspapers to provide bands for community sings in city parks.

There are six such sings a week, covering all the parks, and the program continues for eight weeks. The union is distributing song sheets with 100 songs at each sing.

## Scouts Europe for RCA

Constance Hope, artists relations director for RCA-Victor, sails tomorrow (Thurs.) from N. Y. on the Caronia, to scout concert talent for Victor.

She'll visit various European spots, concentrating on the different music festivals. She's due to return after Labor Day.

## Wallerstein, Elliott to Highlight

### Dealers' Meet With Disking Analysis

## Soria Maps Repertoire

Dario Soria, head of Cetra-Soria Records, U. S. outlet for Cetra Records of Italy, is sailing Friday (22) on the Vulcanica for Italy, where he'll spend six weeks abroad to plan new repertoire. Soria, also in the radio production department of the D'Arcy ad agency, is on short leave of absence from the latter. Sailing with him is his wife, Dorle Jarmel, head of press department of the N. Y. Philharmonic-Symphony and Columbia Artists Mgt. Cetra-Soria was one of the first independent companies to go into LP last winter. Complete operas of "Lucia di Lammermoor," "L'Amico Fritz," "Norma" and "Turandot," originally recorded in Italy and re-pressed in the U. S., are due out in LP shortly.

## NICKY BLAIR BUYING INTO CLIQUE, PHILLY

Nicky Blair, former operator of the Carnival, N. Y., and one-time owner of the Paradise and other Gotham cafes, may buy into the Clique, Philadelphia. Way for the deal was paved this week when Frank Palumbo and his partner, Ben Corson, repurchased the Clique from William Levine, who operates the Brass Rail restaurants in N. Y.

Blair will go to Philly this week to look over the setup. It's expected that if he buys in, Palumbo will still be fronting the spot, which is a big buyer of name bands. Toots Shor, N. Y. restaurateur, is reported to be in on the deal with Blair.

Levine purchased the spot from Palumbo several months ago for \$180,000 of which one-third was in cash and the remainder in notes. Repurchase price wasn't disclosed.

With takeover of the spot, Palumbo installed a six act bill with Joe Frassetto's band. However, this type show is regarded as a temporary policy pending consummation of the Blair deal.

## Bill Lawrence Sked

### Cramped, Quits Astor

Singer Bill Lawrence dropped out of the Astor hotel, N. Y., show after one week because of inability to fill radio and tele commitments plus the hotel assignment.

Singer appears on the Arthur Godfrey early-morning and his evening video shows as well.

The Astor has set no replacement.

## Set Adams, Starr Hearing

N. Y. Supreme Court has set early-September hearing for \$100,000 breach of contract suit brought by Berle Adams, agent, against Kay Starr.

Adams claims chirper made \$38,000 in '48 under his management; that in 10 years previous she never had annual take greater than \$6,000. She hasn't paid him since April. Adams holds a three-year contract, with three-year option, which dates from '47.

Miss Starr reportedly claims Adams holds no California license and booked her without a legal right to do so.

## Virginia Davis' Dates

Vienna, July 13.

Virginia Davis, daughter of band-leader Meyer Davis, begins a tour of U. S. Army camps in Austria with an engagement at Camp McCauley July 22. The following day she will appear at Linz, and on the 24th she's scheduled to give a performance at Wels. She'll appear here July 27, and will then play a date at Salzburg three days later.

Miss Davis will pick up a pianist in Austria and may book more dates in Germany next month.

Because of a two-day fair date in Reading, Pa., Jimmy Dorsey's bow at the Statler hotel, N. Y., has been moved back one day to Sept. 13.

Sigmund Romberg has signed a term contract with RCA-Victor.

Agenda of the National Assn. of Music Merchants four-day convention, which starts in New York next Monday (25), will be highlighted by an analysis of the recording industry by Columbia prez Edward Wallerstein and RCA-Victor veepee J. B. Elliott. The execs, who are slated to address the Thursday morning (28) session, will talk on "Evolution in Records."

To be held at the Hotel New Yorker and the adjoining Manhattan Center, the conclave is expected to draw between 7,000 and 8,000. Other business sessions will be marked by talks from publishers, merchandisers and a television manufacturer. Sundry trade associations participating in the meet will also hold minor huddles.

In addition to the Wallerstein-Elliott debate, the Thursday morning (28) session will also present Richard A. Hoefler, publisher of House Beautiful, whose mag's August issue is devoted entirely to music. Convention closes Thursday evening (28) at a Waldorf-Astoria banquet, where an announcement will be made of the NAMM's new officers.

## Catalina Band Switch

### Looming as Tourists

### Tighten Up on Coin

Hollywood, July 19.

The somewhat soggy state of ballroom biz on the Coast this summer is afflicting the resort area of Catalina Island. In late May, when season opened at the P. K. Wrigley-owned Isle, Jan Garber band was escorted in Casino terrace on a 10-week ticket at flat \$4,000 weekly. It was not only best location coin Garber has grabbed in long time hereabouts, but a come-uppance for Catalina in postwar period.

Most bookers took it for granted that Garber would hold until season waned Labor Day, but last week the Catalina crowd was in Hollywood seeking a lower-priced orchestra to replace Garber when his 10th frame ends Aug. 4. Lyle "Phayer" former MCA and GAC booker, who spotted Garber, seems to have the inside track, offering Leighton Noble orch, which he now personally manages at \$2,750 per week. MCA, however, has gotten Catalinians to sit in on an audition of Le Carpenter's crew, offered at \$2,350 weekly.

A committee of Catalina residents now chooses Casino orchs, Wrigley taking less interest than formerly. Acting as advisors are certain CBS execs here, reflecting the Chicago tie-ins between Wrigley and the network.

Garber has been attracting stout biz, at least what biz hangs around the Isle at night. With tourists cautiously thumbing their thinning bankrolls, most aren't lingering long in Catalina, where food and accommodations are much more expensive than on the mainland. Fewer Catalina-goers are staying overnight, and that cuts down Casino admissions.

Another factor playing a part is the lofty scale affixed this year to the Casino by Musicians' Local 47 here. The minimum for a sideman is \$150 weekly; last year it was \$120. Union-titled scale after pointing out to Catalina committee that tuners found it excessively expensive to live there. The present scale, believed steepest regular weekly demand on any ballroom in country, covers Local 47 and traveling bands alike.

## Richmond on His Own, Also Handling 'Big 3'

Howie Richmond, ad and promotion manager for the Big 3 (Robbins-Fest-Miller-Warren), is expanding his activities to include national record exploitation, and will also operate as a personal manager. He will continue with the Big 3 advertising account from his own office.

He will represent Dinah Shore for national record exploitation, and has also signed Coast singer Nick Delano to a personal management contract.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**VARIETY**

**WEEK  
ENDING  
JULY 16**

Pos. Pos. No. this last weeks wk. in for

| Pos. | Pos. No. | Artist             | Label                  | Song              | Pub.                          | Paul Rob.  | Jerry S. | Tru. Cro. | Howard | Jackson | Johnny | Joe Mc. | Pat. Br. | Les. Ma. | Dan. K. | Trav. B. | Ted. Ha. | Ed. Mu. | Tom. St. | Kay. Pe. | Dick. B. | Wayne | Louis C. | Paul M. | Paul R. | Kay. Sh. | Bill. Br. | Harvey | Alonso |
|------|----------|--------------------|------------------------|-------------------|-------------------------------|------------|----------|-----------|--------|---------|--------|---------|----------|----------|---------|----------|----------|---------|----------|----------|----------|-------|----------|---------|---------|----------|-----------|--------|--------|
| 1    | 2        | 1                  | Perry Como             | Victor            | Some Enchanted Evening        | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 2    | 1        | 14                 | Vaughn Monroe          | Victor            | Riders in the Sky             | Morris     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 3    | 3        | 10                 | D. Shore-B. Clark      | Columbia          | Baby, It's Cold Outside       | Melrose    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 4    | 4        | 13                 | Gordon Jenkins         | Decca             | Again                         | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 5    | 5        | 11                 | M. Whiting-J. Mercer   | Capitol           | Baby, It's Cold Outside       | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 6    | 12       | 16                 | G. Jenkins-Stardusters | Decca             | I Don't See Me in Your Eyes   | Laurel     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 7    | 21       | 5                  | Sammy Kaye             | Victor            | Four Winds and Seven Seas     | Lombardo   | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 8    | 11       | 8                  | Vic Damone             | Mercury           | You're Breaking My Heart      | Algonquin  | BMI      |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 9    | 8        | 10                 | Mel Torme              | Capitol           | Again                         | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 10   | 10       | 12                 | Margaret Whiting       | Capitol           | A Wonderful Guy               | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 11   | 14       | 5                  | Peggy Lee              | Capitol           | Bali Ha'i                     | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 12   | 39       | 6                  | Bing Crosby            | Decca             | Some Enchanted Evening        | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 13   | 31       | 3                  | Fran Warren            | Victor            | A Wonderful Guy               | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 14   | 16       | 11                 | Perry Como             | Victor            | "A"—You're Adorable           | Laurel     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 15   | 26       | 10                 | Perry Como             | Victor            | Bali Ha'i                     | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 16   | 17       | 3                  | Sons of Pioneers       | Victor            | Bali Ha'i                     | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 17   | 3        | D. Haymes-Tattlers | Decca                  | Riders in the Sky | Morris                        | ASCAP      |          |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 18   | 46       | 4                  | Ray Anthony            | Capitol           | Maybe It's Because            | B.V.C.     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 19   | 46       | 4                  | Ray Anthony            | Capitol           | A New Shade of Blues          | Maypole    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 20   | 21       | 4                  | Doris Day              | Columbia          | Again                         | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 21   | 26       | 3                  | D. Day-F. Sinatra      | Columbia          | An Old-Fashioned Walk         | Berlin     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 22   | 19       | 6                  | Ezio Pinza             | Columbia          | Some Enchanted Evening        | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 23   | 23       | 8                  | Art Mooney             | M-G-M             | Merry-Go-Round Waltz          | Shapiro-B  | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 24   | 13       | 10                 | Frank Sinatra          | Columbia          | The Hucklebuck                | United     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 25   | 33       | 4                  | Patti Page             | Mercury           | Cabaret                       | Duchess    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 26   | 39       | 5                  | Doris Day              | Columbia          | Everywhere You Go             | Lombardo   | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 27   | 20       | 11                 | Connie Haines          | Decca             | It Happens Every Spring       | B.V.C.     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 28   | 20       | 11                 | Connie Haines          | Coral             | How It Lies                   | Morris     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 29   | 36       | 4                  | Bing Crosby            | Columbia          | A Kiss and a Rose             | Mogull     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 30   | 26       | 8                  | Vaughn Monroe          | Decca             | Riders in the Sky             | Morris     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 31   | 26       | 8                  | Vaughn Monroe          | Victor            | Dreamy Old New England Moon   | Leeds      | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 32   | 26       | 8                  | Vaughn Monroe          | Coral             | I Never See Maggie Alone      | Bourne     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 33   | 26       | 8                  | Vaughn Monroe          | Decca             | Honey Bun                     | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 34   | 26       | 8                  | Vaughn Monroe          | Decca             | I Get Up Every Morning        | Leeds      | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 35   | 26       | 8                  | Vaughn Monroe          | M-G-M             | Crying                        | Greenwich  | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 36   | 26       | 8                  | Vaughn Monroe          | Mercury           | Four Winds and Seven Seas     | Lombardo   | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 37   | 26       | 8                  | Vaughn Monroe          | Mercury           | Again                         | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 38   | 26       | 8                  | Vaughn Monroe          | Columbia          | A Wonderful Guy               | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 39   | 26       | 8                  | Vaughn Monroe          | M-G-M             | You're So Understanding       | Barron-Pom | BMI      |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 40   | 26       | 8                  | Vaughn Monroe          | Mercury           | Room Full of Roses            | Hill-Range | BMI      |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 41   | 26       | 8                  | Vaughn Monroe          | Capitol           | One and Only Highland Fling   | H. Warren  | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 42   | 26       | 8                  | Vaughn Monroe          | Columbia          | There's Yes, Yes in Your Eyes | Remick     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 43   | 26       | 8                  | Vaughn Monroe          | Victor            | Forever and Ever              | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 44   | 26       | 8                  | Vaughn Monroe          | Columbia          | Forever and Ever              | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 45   | 26       | 8                  | Vaughn Monroe          | Victor            | Homework                      | Berlin     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 46   | 26       | 8                  | Vaughn Monroe          | Decca             | Room Full of Roses            | Hill-Range | BMI      |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 47   | 26       | 8                  | Vaughn Monroe          | Columbia          | Some Enchanted Evening        | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 48   | 26       | 8                  | Vaughn Monroe          | Victor            | Again                         | Robbins    | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 49   | 26       | 8                  | Vaughn Monroe          | M-G-M             | There's Yes, Yes in Your Eyes | Remick     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 50   | 26       | 8                  | Vaughn Monroe          | Victor            | Someday                       | Duchess    | BMI      |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 51   | 26       | 8                  | Vaughn Monroe          | Decca             | Bali Ha'i                     | Williamson | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |
| 52   | 26       | 8                  | Vaughn Monroe          | Mercury           | There's Yes, Yes in Your Eyes | Remick     | ASCAP    |           |        |         |        |         |          |          |         |          |          |         |          |          |          |       |          |         |         |          |           |        |        |



## Bands at Hotel B.O.'s

| Band              | Hotel                        | Weeks Played | Covers Past Week | Total Covers On Date |
|-------------------|------------------------------|--------------|------------------|----------------------|
| Guy Lombardo      | Waldorf (400; \$2)           | 2            | 3,185            | 5,885                |
| Nat Brandwynne    | New Yorker (400; \$1-\$1.50) | 12           | 835              | 10,805               |
| 3 Suns-Paul Sparr | Roosevelt (400; \$1.50-\$2)  | 14           | 725              | 4,225                |
| Ray Anthony       | Statler (450; \$1.50-\$2)    | 13           | 990              | 3,050                |
| Blue Barron       | Astor (850; \$1.50-\$2)      | 3            | 2,280            | 7,970                |

\* New Yorker, Ice revue.

## Chicago

Johnny Brewer (Swiss Chalet, Bismarck, 200; \$2 min.-\$1 cover). Leni Lynn and Joe Isbell. Conventioneers keeping tabs at 2,200.  
 Frankie Yastors (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Ice show and Masters up over last week with 3,837 covers.  
 Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "Salute to Rodgers & Hammerstein" playing to packed spot. Fine 4,000 tabs.  
 Ted Straeter (Empire Room, Palmer House, 500; \$3.50 min.-\$1 cover). Sid Caesar keeping furniture men happy. Bigger 4,150 covers.  
 Claude Thornhill (Beachwalk, Edgewater; \$2 adm.). Mayfly invasion and two cool nights niked here. 9,700 admissions.

## Los Angeles

Emil Coleman (Ambassador, 900; \$1.50). With Jack Cole Dancers and the Merry Macs. Second wk. Good 5,268 covers.  
 Chuck Foster (Biltmore, 900; \$1.50). Seventh wk. Okay 3,040 covers.  
 Ted Fio Rito (Beverly Hills, 300; \$4 min.). Nsg 672 covers.

## Location Jobs, Not in Hotels

## (Chicago)

Cee Davidson (Chez Paree, 500; \$3.50 min.-\$1 cover). Willie Shore and Billy Eckstine getting heavy summer trade; 4,000 covers.  
 Dick Jurgens (Aragon, \$1-\$1.15 adm.). Opened Tues. (12). Teddy Phillips out. First week for Jurgens 13,500 admissions.  
 Al Trace (Blackhawk, 500; \$2.50 min.). Leveling off at 2,100 tabs.  
 Orrin Tucker (Trianon; \$1-\$1.15 adm.). Third week garnered 9,800 admissions.

## (Los Angeles)

Desi Arnaz (Mocambo, 300; \$3-\$4 min.). Fourth wk. Big 3,900 covers.  
 Billy MacDonald (Aragon, Santa Monica; 3rd wk.). Good 3,800 covers.  
 Harry James (Casino Gardens, Santa Monica; 6th wk.). Off with 3,400.  
 Russ Morgan (Palladium B., Hollywood; 6th wk.). Okay 10,300 admissions.

## 200 Dismissed

## In Col.'s Coast Plant Shuttering

Hollywood, July 19.

Columbia Records on Monday (18) temporarily closed down its big pressing plant here. Plant cost more than \$1,000,000 to establish. Shuttering will continue for "about three months," according to Ben Selvin, Coast rep of Col.

Two hundred employees have been laid off by Col. Andy Schrade, in charge of stockpile at plant, with no definite word given as to when work will resume. Schrade stays on salary until present planters in warehouse are disposed of. Selvin and his secretary, Mary Kettrlin, will then be only employees remaining.

Col now presses only at Bridgeport, since its midwest supplier, at King's Mill, Ohio, has been shuttered for past 60 days. Col originally opened this plant in order to make fast disk shipments to western distributors. Now, with sales slump, it appears speed with which deliveries to be made is less important.

Company continues recording here, however, with Selvin cutting four faces Monday (18) night with Harry James and four with Frank Sinatra Thursday (21).

## LOU LEVY BECOMING

## OWN GEN. PROF. MGR.

Lou Levy, head of Leeds Music, has decided to be his own professional manager. He'll take over the duties formerly handled by Al Gallico, who recently resigned to start his own music-publishing firm.

Levy took on this post in order to test his theory of "pin-point plugging" which his firm has evolved and has been testing in selected situations. While details of the plan haven't been revealed, it's believed that "pin-point plugging" revolved around concentration on a tune in one given area. In that way, it can be determined whether a song has any potentialities before full-scale plugging starts.

Another feature of the new plan will be quality rather than quantity plugs, thus concentration will be on the playing of a tune on shows featuring top bands or singers, or shows with large Hooperatings.

## 20 for Mpls. Symph

Minneapolis, July 19.

Impending Minneapolis Symphony season, opening Oct. 21, will include 20 concerts for the local subscription season, the largest number yet. The less extensive touring next season makes the increase possible. Experiments will be occasional Thursday night concerts. The regular concert days are Friday night and Sunday afternoon. It will be the first season under new conductor, Antal Dorati, who resigned as Dallas Symphony maestro to succeed Dimitri Mitropoulos, now with the New York Philharmonic.

Three major orchestra resignations, those of Louis Krasser, concertmaster; Yves Chardon, associate conductor and principal cellist, and Valeria Vitalis, harpist, have resulted in the employment of Rafael Druian, David Serkin and Ann Nesbit as replacements.

Robin Hood Dell  
Getting Off the Nut

Philadelphia, July 19.

Robin Hood Dell promises to get off the nut this year, with its star attractions drawing capacity gates and better, coupled with favorable weather breaks. Only two of the nine concerts presented in the first three weeks of operation had to be postponed because of rain, and none of the shows have had to be cancelled.

Last week Oscar Levant drew a crowd of 12,000 for his all-Gershwin program. The turnout for Levant was seemingly unaffected by the crowd of 40,000 that jammed the Municipal Stadium for the Gavilan-Robinson fight the same evening. Thursday night (14) the combination of Patrice Munsel and Jan Peerce brought out the season's highest crowd, the Dell playing to more than 13,000 paying customers.

Last year the Dell folded after four weeks, with three stanzas still to go, because of rain and financial troubles. The open-air concert stadium is operating this year under new management.

## Majors' RPM Tug-of-War Charged

## With Ignoring Smaller Mfrs., Etc.

## Best British Sheet Sellers

(Week ending July 9)

London, July 6.

Wedding Marlene... Box & Cox  
 Red Roses... L. Wright  
 Lavender Blue... Sun  
 A You're Adorable... Connelly  
 Candy Kisses... Chappell  
 12th Street Rag... Chappell  
 Again... P. D. & H.  
 Buy Killarney... P. Maurice  
 Riders in Sky... Chappell  
 Put Shoes on Lucy... Gay  
 Forever and Ever... F. D. & H.  
 Strawberry Moon... Kassner

## Second 12

Faraway Places... Leeds  
 Put 'Em in Box... Connelly  
 Cuckoo Waltz... K. Prowse  
 Echo Told Me Lie... Chappell  
 Powder Your Face... Chappell  
 I'll Always Love You... Clover  
 In Shady Nook... K. Prowse  
 Clancy Lowered Boom... Leeds  
 Careless Hands... Morris  
 It's Magic... Connelly  
 Behind the Clouds... Feldman  
 It Happened in Adano Maurice

Eckstine's 7 1/2 G  
For N.Y. Par Date

Billy Eckstine has been pacted for the N.Y. Paramount theatre for the Christmas show at a reported \$7,500 salary. Film will be Bob Hope's "The Great Lover." Salary would be highest in Eckstine's career, marking one of the most meteoric rises of the past year.

Meanwhile, Milt Ebbins, Eckstine's manager, is spotting the singer on one-nighters and asking \$2,000 nightly. Negotiations are on for a theatre tour in which the singer is asking \$10,500 weekly plus percentages, out of which he'll pay for surrounding acts. Other talent on the bill is expected to cost around \$2,500 and house would supply a band. A Metro film deal is currently being dickered.

Charging that the interests of the smaller manufacturers, wholesalers and dealers have been ignored by the majors in the disk industry's rpm tug-of-war, Allegro Records prez Paul Puner yesterday (Tues.) asked Secretary of Commerce Charles Sawyer to appoint a mediator to assist in settling the dispute. In a letter to Sawyer, the Allegro head cited a report that execs of RCA, Columbia and Decca were "secretly" meeting in New York to resolve the deadlock.

Puner's message called Sawyer's attention to the majors' alleged "veil of secrecy" and noted that "only three companies in an industry that numbers several hundred are meeting to solve a problem of vital concern to all others." He also felt that the intervention of a Federal arbitrator "is the only way that I can think of through which an equitable solution can be arrived at with ample protection and consideration" for the independents.

Replying to Puner's original request for a Federal mediator last November, the Commerce Department pointed out that it could not intervene in such a situation unless directed to do so by law. While conceding there is no legal basis for Government intervention, Puner opined in his letter that there is "ample precedent for high officers of our government... to inject themselves into a situation which affects the national economy."

## BMI 'Unalarmed'

## At Report of Govt. Anti-Trust Probe

With the American Society of Composers, Authors & Publishers on the verge of inking a new consent decree with the Department of Justice, it's reported in trade circles that the "vulnerability" of Broadcast Music, Inc., to the anti-trust laws may soon be tested by Government attorneys. Answering a protest made by songwriter-publisher Milton Drake that BMI is a "monopoly in restraint of trade," Sigmund Timberg of the Justice Department's anti-trust division said the matter would be given "careful consideration."

Industry factions long have been pressing for a BMI investigation, but an official probe has never materialized. In a telegram to the Justice Department, Drake also charged that BMI, as a vendor of music rights, is in a position to fix prices in collusion with the broadcasters by whom it is owned. He added that BMI and the broadcasters, as combined buyer and seller, can "control conditions in the music right field to the end that all songwriters and music publishers would be at their mercy."

Approved of Drake's complaint, BMI verpee Robert J. Burton declared in New York Monday (18) that there was no need for alarm in his organization since the company has been operating under a DoJ. consent decree since 1941. He opined that Timberg's "careful consideration" answer is a "stock reply" given any complaining individual. Pointing out that Drake spoke as an individual, the BMI topper said "he's free to speak his mind."

Wakely Not Doing Enuf  
Warbling, Quits Mono

Hollywood, July 19.

Jimmy Wakely is parting with Monogram after five years and 24 oaters because he feels he's not being given enough singing to do, or enough coin. He's been getting \$5,000 per film.

"They want me to do action westerns," Wakely complains. "Who am I to stack up against John Wayne? My chief stocks in trade are my voice and guitar. What fans I have want to hear me sing."

## VARIETY 10 Best Sellers on Coin-Machines, Week of July 15

|  |                  |          |
|--|------------------|----------|
| 1. SOME ENCHANTED EVENING (8) (Williamson) | Perry Como       | Victor   |
| 2. RIDERS IN THE SKY (12) (Morris)         | Frank Sinatra    | Columbia |
| 3. AGAIN (18) (Robbins)                    | Vaughn Monroe    | Victor   |
| 4. BABY IT'S COLD OUTSIDE (9) (Melrose)    | Burl Ives        | Columbia |
| 5. BALI RAT (5) (Williamson)               | Gordon Jenkins   | Decca    |
| 6. I DON'T SEEM ME (9) (Laurel)            | Vic Damone       | Mercury  |
| 7. FOREVER AND EVER (13) (Robbins)         | Whitney Mercer   | Capitol  |
| 8. WONDERFUL GUY (5) (Williamson)          | Shore-Clark      | Columbia |
| 9. HUCKLEBUCK (3) (United)                 | Perry Como       | Victor   |
| 10. "A" YOU'RE ADORABLE (13) (Laurel)      | Bing Crosby      | Decca    |
|  | Gordon Jenkins   | Decca    |
|  | Perry Como       | Victor   |
|  | Perry Como       | Victor   |
|  | Russ Morgan      | Decca    |
|  | Margaret Whiting | Capitol  |
|  | Fran Warren      | Victor   |
|  | Frank Sinatra    | Columbia |
|  | Tommy Dorsey     | Victor   |
|  | Perry Como       | Victor   |
|  | Tony Pastor      | Columbia |

## Second Group

|                                      |                 |          |
|--------------------------------------|-----------------|----------|
| ROOM FULL OF ROSES (Hill & Range)    | Sammy Kaye      | Victor   |
| FOUR WINDS, SEVEN SEAS (Lombardo)    | Dick Haymes     | Decca    |
| YOU'RE BREAKING MY HEART (Algonquin) | Sammy Kaye      | Victor   |
| CARELESS HANDS (9) (Melrose)         | Guy Lombardo    | Decca    |
| EVERYWHERE YOU GO (Lombardo)         | Vic Damone      | Mercury  |
| HOW IT LIES (Morris)                 | Sammy Kaye      | Victor   |
| KISS ME SWEET (Advanced)             | Mel Torme       | Capitol  |
| MERRY GO ROUND WALTZ (Shapiro-B)     | Guy Lombardo    | Decca    |
| RED ROSES FOR BLUE LADY (19) (Mills) | Doris Day       | Columbia |
| CANDY KISSES (Hill & Range)          | Bing Crosby     | Decca    |
| LOVE ME, LOVE ME, LOVE ME (Miller)   | Kay Starr       | Capitol  |
| COMME CI COMME CA (Leeds)            | Kitty Kallen    | Mercury  |
| NEED YOU (Choice)                    | Sammy Kaye      | Victor   |
| SO IN LOVE (9) (T. B. Harms)         | Tony Martin     | Victor   |
|                                      | Dick Haymes     | Decca    |
|                                      | Stafford MacRae | Capitol  |
|                                      | Bing Crosby     | Decca    |
|                                      | Dinah Shore     | Columbia |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

# VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**  
By **JULIUS MATTFELD**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1919—Continued

The wartime prohibition law went into effect. It had been enacted the previous year to save grain supplies for war purposes.

Ragtime music, via Negro influence, was changing to jazz.

Victor Moore and Emma Littlefield had a vaudeville act entitled "Change Your Act or Back to the Woods." Film actors of the year included: Tully Marshall, Alma Rubens, Pauline Stark, Lillian and Dorothy Gish, Hope Hampton, Elaine Hammerstein and Lila Lee, "Greenwich Village Follies," "Irene," and "Smilin' Through" with Jane Cowl were successful stage plays.

1920

All She'd Say Was "Umh Hum" (Ziegfeld Follies). w., m., King Zany, MacEmery, Van and Schenck. Harry Von Tilzer Music Pub. Co., cop. 1920.

All Wien. Piano solo. m., Leopold Godowsky. G. Schirmer, Inc., cop. 1920.

Avalon. w., m., Al Jolson and Vincent Rose. Jerome H. Remick & Co., cop. 1920.

Bright Eyes. w., Harry B. Smith. m., Otto Motzan and M. K. Jerome. Waterson, Berlin and Snyder Co., cop. 1920.

Broadway Rose. w., Eugene West. m., Martin Fried and Otis Spencer. Fred Fisher, Inc., cop. 1920.

Chili Bean. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

Daddy, You've Been a Mother to Me. w., m., Fred Fisher. McCarthy & Fisher, Inc., cop. 1920.

Deep In Your Eyes (The Half Moon). w., William Le Baron. m., Victor Jacoby, T. B. Harms & Francis. Day & Hunter, cop. 1920.

Feather Your Nest. w., m., James Kendis, James Brockman and Howard Johnson. Leo Feist, Inc., cop. 1920.

Hiawatha's Melody of Love. w., Alfred Bryan and Artie Mehlinger. m., George W. Meyer. Jerome H. Remick & Co., cop. 1920.

Hold Me (Ziegfeld Follies of 1920). w., m., Art Hickman and Ben Black. Jerome H. Remick & Co., cop. 1920 by Sherman, Clay & Co., San Francisco; assigned to Jerome H. Remick & Co.

I Lost the Best Pal That I Had. w., m., Dick Thomas. Harry Von Tilzer Music Pub. Co., cop. 1920.

I Used to Love You But It's All Over Now. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

It'll Be With You In Apple Blossom Time. w., Neville Flesoon. m., Albert Von Tilzer. Broadway Music Corp., cop. 1920.

The Japanese Sandman. w., Raymond B. Egan. m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1920.

Jazz Babies' Ball (Shubert Gaieties of 1919). w., Charles Bayha. m., Maceo Pinkard. Shapiro, Bernstein & Co., Inc., cop. 1920.

Left All Alone Again Blues (The Night Boat). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1920.

Look for the Silver Lining (Good Mornin', Dearie; Afterwards Introduced In: Sally). w., Bud De Sylva. m., Jerome Kern. T. B. Harms Co., cop. 1920.

The Love Boat (Ziegfeld Follies of 1920). w., Gene Buck. m., Victor Herbert. T. B. Harms & Francis. Day & Hunter, cop. 1920.

The Love Nest (Mary). w., Otto Harbach. m., Louis A. Hirsch. Victoria Pub. Corp., cop. 1920.

Mah Lindy Lou. w., m., Lily Strickland. G. Schirmer, Inc., cop. 1920.

Margie. w., Benny Davis. m., Con Conrad and J. Russel Robinson. Waterson, Berlin & Snyder Co., cop. 1920.

Mary (Mary). w., Otto Harbach. m., Louis A. Hirsch. Victoria Pub. Corp., cop. 1920.

My Home Town Is a One-Horse Town—But It's Big Enough for Me. w., Alex Gerber. m., Abner Silver. M. Witmark & Sons, cop. 1920.

Old Pal, Why Don't You Answer Me? w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1920.

Pale Moon. w., Jesse G. M. Glick. m., Frederick Knight Logan. Chicago: Forster Music Pub. Co., cop. 1920.

Walter Michels. Van Alstyne & Curtis, cop. 1920.

So Long: oo-Long. w., m., Bert Kalmar and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1920.

Tell Me, Little Gypsy. w., m., Irving Berlin. Irving Berlin, Inc., cop. 1920.

That Naughty Waltz. w., Edwin Stanley. m., Sol P. Levy. Belwin, Inc., cop. 1919; cop. 1920 by Forster Music Publisher, Inc., Chicago.

That Old Irish Mother of Mine. w., William Jerome. m., Harry Von Tilzer. Harry Von Tilzer Music Pub. Co., cop. 1920.

Timbuctoo. w., m., Bert Kalmar and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1920.

Tripoli—On the Shores of Tripoli. w., Paul Cunningham and Al Dubin. m., Irving Weill. M. Witmark & Sons, cop. 1920.

La Veeda. w., Nat Vincent. m., John Alden. Maurice Richmond Co., cop. 1920.

When I'm Gone I Won't Forget. w., Ivan Reid. m., Peter DeRose. F. B. Haviland Pub. Co., Inc., cop. 1920.

When I'm Gone You'll Soon Forget. w., m., E. Austin Keith. F. B. Haviland Pub. Co., Inc., cop. 1911 by E. Austin Keith; assigned 1920 to F. B. Haviland Pub. Co., Inc.

When My Baby Smiles at Me. w.,

Andrew B. Sterling and Ted Lewis. m., Bill Munro. Harry Von Tilzer Music Pub. Co., cop. 1920.

Where Do They Go When They Row. Row, Row? w., Bert Kalmar and George Jessel. m., Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1920.

Whispering. w., Malvin Schonberger. m., John Schonberger. San Francisco: Sherman, Clay & Co., cop. 1920.

Who Ate Napoleons With Josephine. When Bonaparte Was Away? (As You Were). w., Alfred Bryan. m., E. Ray Goetz. Jerome H. Remick & Co., cop. 1920.

Whose Baby Are You? (The Night Boat). w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1920.

Why Don't You Answer Me? w., Sam M. Lewis and Joe Young. m., M. K. Jerome. Waterson, Berlin & Snyder Co., cop. 1920.

Wild Rose (Sally). w., Clifford Grey. m., Jerome Kern. T. B. Harms Co., cop. 1920.

The Woe of the Violin (Some Colonel). w., Robert B. Smith. m., Victor Herbert. T. B. Harms & Francis. Day & Hunter, cop. 1920.

You Oughta See My Baby. w., Roy Turk. m., Fred E. Ahlert. Waterson, Berlin & Snyder Co., cop. 1920.

A Young Man's Fancy. w., John Murray Anderson and Jack Yellen. m., Milton Ager. Leo Feist, Inc., cop. 1920.

The Detroit News operated a radiophone called WWJ, and in Pittsburgh the Westinghouse Co. launched KDKA, which sent out the Harding-Cox election returns as one of its early feats. Thus was radio born, with perhaps 5,000 earnest amateurs trying to "pull in" something on their home-made sets.

Prohibition—the 18th Amendment, ratified by 46 states, but not by Connecticut or Rhode Island—came effective with the Volstead Act, defining what constituted prohibited beverages, to put teeth into it.

Likewise the 19th Amendment—giving women the right to vote—became the law of the land.

Prices by now were sky-high, and the term "H.C.L." (high cost of living) was born. Sugar cost 19½¢ lb., butter 70¢, eggs 68¢, ham 55½¢, flour 8¢ and round steak 39½¢.

Following the wave of strikes, and various other post-war disturbances, the U. S. developed a great "Kluge scare" out of which the Ku Klux Klan, officially dead since 1869, re-emerged.

The world of sports was in an uproar when a Chicago grand jury brought indictments against eight members of the 1919 Chicago White Sox aggregation, on the grounds that they had allegedly "thrown" the world series to the Cincinnati Reds. Although the jury eventually voted acquittal, baseball put its house in order by appointing Judge Landis as czar.

"Man of War" was docked at 2 mins. 14.1-5 sec. at Belmont Park, N. Y., for a 1½-mile stretch. The great horse in this year won stakes totaling \$166,140.

Roger Hornsby began his six-year reign as National League batting champion.

Oultra was a popular game. The U. S. population crossed the hundred million mark, standing at 105,710,000.

Sales of canned foods were growing.

Occupations claiming more and more workers were: mining, iron and steel working, plumbing, textile making, chauffeurage (something brand new since the automobile), railroading, barbering and hair-dressing, clerking, typing and machine-making. Sadly on the wane were farming and sailing.

The "flapper" wearing rolled stockings and galoshes (all buckles open), began to be a public spectacle. Her heyday was yet a few years off, but definitely in store.

In Wall St. a bomb, set off by unknown persons, killed 30, while in South Braintree, Mass., a paymaster was robbed and killed, for which Sacco and Vanzetti were convicted of murder. They were executed in 1927.

Amateur night had a revival in theatres, after having been dead since 1910. Vaudeville patrons now could see Ben Bernie, Olsen and Johnson, Jack Benny, Winnie Lightner, Georgie Price, Harry Richman and Sluggers' Midgets. On the stage Marilyn Miller starred in Ziegfeld's long-run musical "Sally"; Frank Crumit appeared in "Greenwich Village Follies"; Madge Kennedy had the star role in "Corncorner"; David Belasco's "Gold Diggers" again gave a star role to Ina Claire; "The Bat" launched its run of 878 performances; and "Little Old New York" and "Rollo's Wild Oat" made money.

Charlie Chaplin and Jackie Coogan appeared in "The Kid"—a film bringing in several millions in rentals.

The U. S. complained of the twenty-third depression since 1790. It lasted two years and was severe.

1921

Ain't We Got Fun? w., m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1921.

The Answer. w., m., Robert Huntington Terry. G. Schirmer, Inc., cop. 1921.

April Showers (Bombo). w., Bud G. DeSylva. m., Louis Silvers. Sunshine Music Co., Inc. (Harms, Inc.), cop. 1921.

Bandana Days (Shuffle Along). w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

By The Waters of Minnetonka. w., J. M. Cavanaugh. m., Thurlow Lieurance. Philadelphia: Theodore Presser Co., cop. 1921.

Coal-black Mammy. w., Laddie Cliff. m., Ivy St. Heller. Leo Feist, Inc., cop. 1921 by Francis, Day & Hunter, London.

Dapper Dan. w., Lew Brown. m., Albert Von Tilzer. Broadway Music Corp., cop. 1921.

Dear Old Southland. w., Henry Creamer. m., Turner Layton. Jack Mills, Inc., cop. 1921.

Eve Cost Adam Just One Bone. w., m., Charles Bayha. Skidmore Music Co., cop. 1921.

(Continued on page 42)

## RETAIL DISK BEST SELLERS

# VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

## Week Ending July 16

National  
Rating

This Last  
wk. wk.

Artist, Label, Title

New York—(Daveiga Stores)

Chicago—(Hudson Ross)

Los Angeles—(Denel's Mus. Shop)

Boston—(Boston Music Co.)

St. Louis—(S. S. Kresge Co.)

Indianapolis—(Pearson)

San Francisco—(Sherman-Clay)

Omaha—(A. Hospe)

Kansas City—(Jenkins Music Co.)

San Antonio—(Central Radio)

Minneapolis—(Don Leary)

Seattle—(Sherman-Clay)

TOTAL  
POINTS

|     |    |   |    |    |    |    |    |    |    |    |   |    |    |
|-----|----|---|----|----|----|----|----|----|----|----|---|----|----|
| 1   | 1  | VAUGHN MONROE (Victor)<br>"Riders in the Sky" .....               | 3  | 7  | 3  | 3  | 1  | 4  | 2  | 2  | 4 | 2  | 79 |
| 2   | 2  | PERRY COMO (Victor)<br>"Some Enchanted Evening" .....             | 2  | 1  | 1  | 1  | 3  | 1  | 5  | 5  | 2 | 68 |    |
| 3   | 4  | GORDON JENKINS (Decca)<br>"Again" .....                           | 1  | 3  | 2  | 5  | 3  | 3  | 49 |    |   |    |    |
| 4   | 3  | M. WHITING-J. MERCER (Cap)<br>"Baby, It's Cold Outside" .....     | 4  | 4  | 1  | 2  | 1  | 43 |    |    |   |    |    |
| 5   | 8  | D. SHORE-B. CLARK (Columbia)<br>"Baby, It's Cold Outside" .....   | 7  | 2  | 9  | 4  | 4  | 7  | 4  | 40 |   |    |    |
| 6   | 5  | BING CROSBY (Decca)<br>"Some Enchanted Evening" .....             | 9  | 1  | 2  | 5  | 6  | 32 |    |    |   |    |    |
| 7   | 17 | FRANK SINATRA (Columbia)<br>"The Hucklebuck" .....                | 8  | 6  | 7  | 1  | 22 |    |    |    |   |    |    |
| 8A  | 10 | G. JENKINS-STARBUCKERS (D)<br>"I Don't See Me in Your Eyes" ..... | 6  | 10 | 8  | 3  | 9  | 19 |    |    |   |    |    |
| 8B  | 14 | SAMMY KAYE (Victor)<br>"Room Full of Roses" .....                 | 4  | 6  | 4  | 19 |    |    |    |    |   |    |    |
| 9   | 9  | DICK HAYMES (Decca)<br>"Room Full of Roses" .....                 | 5  | 9  | 1  | 18 |    |    |    |    |   |    |    |
| 10A | 17 | VIC DAMONE (Mercury)<br>"You're Breaking My Heart" .....          | 5  | 2  | 9  | 17 |    |    |    |    |   |    |    |
| 10B | 14 | RUSS MORGAN (Decca)<br>"Forever and Ever" .....                   | 5  | 10 | 5  | 8  | 10 | 17 |    |    |   |    |    |
| 11  | 5  | MARGARET WHITING (Capitol)<br>"A Wonderful Guy" .....             | 10 | 5  | 6  | 10 | 8  | 16 |    |    |   |    |    |
| 12A | 6  | MEL TORME (Capitol)<br>"Again" .....                              | 4  | 3  | 15 |    |    |    |    |    |   |    |    |
| 12B | 15 | TOMMY DORSEY (Victor)<br>"Again" .....                            | 3  | 4  | 15 |    |    |    |    |    |   |    |    |
| 13  | 11 | PEGGY LEE (Capitol)<br>"Bali Ha'i" .....                          | 6  | 2  | 14 |    |    |    |    |    |   |    |    |
| 14A | .. | PERRY COMO (Victor)<br>"Bali Ha'i" .....                          | 5  | 6  | 11 |    |    |    |    |    |   |    |    |
| 14B | 15 | PERRY COMO (Victor)<br>"I Don't See Me in Your Eyes" .....        | 8  | 3  | 11 |    |    |    |    |    |   |    |    |
| 15A | 13 | BING CROSBY (Decca)<br>"Bali Ha'i" .....                          | 6  | 6  | 10 |    |    |    |    |    |   |    |    |
| 15B | 14 | FRANKIE YANKOVIC (Columbia)<br>"Blue Skirt Waltz" .....           | 1  | 10 |    |    |    |    |    |    |   |    |    |
| 15C | .. | DORIS DAY (Columbia)<br>"Again" .....                             | 1  | 10 |    |    |    |    |    |    |   |    |    |
| 16  | 14 | D. HAYMES-TATTLERS (Decca)<br>"Maybe It's Because" .....          | 2  | 9  |    |    |    |    |    |    |   |    |    |
| 17  | .. | HERB JEFFRIES (Columbia)<br>"Four Winds and Seven Seas" .....     | 10 | 7  | 8  |    |    |    |    |    |   |    |    |
| 18A | 7  | TOMMY DORSEY (Victor)<br>"The Hucklebuck" .....                   | 8  | 7  | 7  |    |    |    |    |    |   |    |    |
| 18B | .. | AL MORGAN (Universal)<br>"Jealous Heart" .....                    | 4  | 7  |    |    |    |    |    |    |   |    |    |

## FIVE TOP ALBUMS

| 1  | 2  | 3   | 4  | 5  |
|--|--|---|--|--|
| SOUTH PACIFIC<br>Broadway Cast<br>Columbia | KISS ME, KATE<br>Broadway Cast<br>Columbia | SUPPER CLUB FAVORITES<br>Perry Como<br>Victor | SONGS WITHOUT WORDS<br>Selected<br>Capitol | MANHATTAN TOWER<br>Gordon Jenkins<br>Decca |

## Disk Best Sellers by Companies

(Based on Points Earned)

| Label    | No. of Records | Points | Label     | No. of Records | Points |
|----------|----------------|--------|-----------|----------------|--------|
| Victor   | 7              | 210    | Capitol   | 4              | 88     |
| Decca    | 7              | 100    | Mercury   | 1              | 17     |
| Columbia | 5              | 99     | Universal | 1              | 7      |



# A New Ballad by BENNIE BENJAMIN and GEORGE WEISS I'LL KEEP THE LOVELIGHT BURNING (IN MY HEART)

Refrain Slowly



I'LL KEEP THE LOVE-LIGHT BURN-ING in my heart



so — that you can find your way to me; — For you — there's such a



yearn-ing in my heart, — Dar - ling, it will burn e-ter - nal-



ly. — The flame will grow in-to a fire — as bright as an-y star a -



bove — so let the glow — of my de - sire — light your way to my love, I'LL



KEEP THE LOVE-LIGHT BURN-ING in my heart



so — that you can find your way to me. — I'LL me. — *rall.*

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Recorded by—

BILL LAWRENCE — Victor  
JERRY WAYNE — Columbia  
VERA LYNN — SAM BROWN  
London

DICK HAYMES — GORDON JENKINS  
Decca

RAY ANTHONY — Capitol  
BILL HARRINGTON — Vocalion

PATTI PAGE — Mercury

ALAN DALE — Signature  
DERRY FALLIGANT — MGM

— ALL MAJOR TRANSCRIPTIONS —

## LAUREL MUSIC CORPORATION

TOMMY VALANDO — 1619 Broadway, New York 19, N. Y.

Hollywood — Artie Valando

New York — Victor Pelle-Gene Piller

## Cavalcade

Continued from page 40

**De Gospel Train.** Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.

**Heav'n, Heav'n.** Negro spiritual arr. by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.

**I Ain't Nobody's Darling.** w. Elmer Hughes. m., Robert A. King. Skidmore Music Co., cop. 1921.

**I'm Just Wild About Harry (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

**I'm Missin' Mammy's Kissin'—and I Know She's Missin' Mine.** w., Sidney Clare. m., Lew Pollack. Waterson, Berlin & Snyder Co., cop. 1921.

**I Found a Rose In The Devil's Garden.** w., m., Fred Fisher and Willie Raskin. Fred Fisher, Inc., cop. 1921.

**I Wonder If You Still Care For Me?** w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1921.

**Ka-lu-a (Good Morning, Dearie).** w., Anne Caldwell. m., Jerome Kern. T. B. Harms Co., cop. 1921.

**Kitten On The Keys.** Piano solo. m., Zee Confrey. Jack Mills, Inc., cop. 1921.

**Learn To Smile (The O'Brien Girl).** w., Otto Harbach. m., Louis A. Hirsch. Harms, Inc., cop. 1921.

**Leave Me With a Smile.** w., m., Charles Koehler and Earl Burnett. Waterson, Berlin & Snyder Co., cop. 1921.

**Little Batease.** w., William Henry Drummond. m., Geoffrey O'Hara. Boston: Oliver Ditson Co., cop. 1921.

**Little David, Play on Your Harp.** Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.

**Love Will Find a Way (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

**Ma—He's Making Eyes At Me (The Midnight Rounders).** w., Sidney Clare. m., Con Conrad. Fred Fisher, Inc., cop. 1921.

**Ma Li'l Bateau (In The Cycle Bayou Song).** w., Michael de Longpre. m., Lily Strickland. J. Fisher & Bro., cop. 1921.

**Make Believe.** w., Benny Davis. m., Jack Shikret. Waterson, Berlin & Snyder Co., cop. 1921 by Benny Davis Music Pub. Co.; assigned 1921 to Waterson, Berlin & Snyder Co.

**Mandy 'n' Me.** w., Bert Kalmar. m., Con Conrad and Otto Motzan. Shapiro, Bernstein & Co., Inc., cop. 1921.

**My Mammy (Sinbad).** w., Joe Young and Sam Lewis. m., Walter Donaldson. Irving Berlin, Inc., cop. 1921.

**My Man (Mon Homme) (Ziegfeld Follies of 1921).** French words, Albert Willemet and Jacques Charles. English words, Channing Pollock. m., Maurice Yvain. Leo Feist, Inc., cop. 1920 by Francis Salabert, Paris; American version cop. 1921 by Leo Feist, Inc.

**My Sunny Tennessee (The Midnight Rounders).** w., m., Bert Kalmar, Harry Ruby and Herman Ruby. Waterson, Berlin & Snyder Co., cop. 1921.

**Nichavo!** w., Helene Jerome. m., Mana-Zucca, cop. 66. Cincinnati: The John Church Co., cop. 1921.

**Peggy O'Neil.** w., m., Harry Pease, Ed. G. Nelson and Gilbert Dodge. Leo Feist, Inc., cop. 1921.

**Say It With Music (Music Box Revue).** w., m., Irving Berlin. Irving Berlin, Inc., cop. 1921.

**Second Hand Rose (Ziegfeld Follies of 1921).** w., Grant Clarke. m., James F. Hanley. Shapiro, Bernstein & Co., cop. 1921.

**She's Mine, All Mine!** w., m., Bert Kalmar and Harry Ruby. Waterson, Berlin & Snyder Co., cop. 1921.

**The Sheik Of Araby (Make It Snappy).** w., Harry B. Smith and Francis Wheeler. m., Ted Snyder. Waterson, Berlin & Snyder Co., cop. 1921.

**Shuffle Along (Shuffle Along).** w., m., Noble Sissle and Eubie Blake. M. Witmark & Sons, cop. 1921.

**Some Day I'll Find You (Kiki).** w., Schuyler Greene. m., Zoel Parenteau. Harms, Inc., cop. 1921.

**Song Of Love (Blossom Time).** w., Dorothy Donnelly. m., Sigmond Romberg. Leo Feist, Inc., cop. 1921 by Karezag Pub. Co.

**Steal Away.** Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1921.

**Swanee River Moon.** w., m., H. Pitman Clarke. Leo Feist, Inc., cop. 1921.

**Sweet Lady (Tangerine).** w., Howard Johnson. m., Frank Crumit and Dave Zoub. Leo-Feist, Inc., cop. 1921.

**Ten Little Fingers And Ten Little Toes—Down In Tennessee.** w., Harry Pease and Johnny White. m., Ira Schuster and Ed. G. Nelson. Leo Feist, Inc., cop. 1921.

**There's A Million Girls Lonesome Tonight—and Still I'm All Alone.** w., William Tracy, Alfred Jentes and Murray Roth. m., James F. Hanley. Shapiro, Bernstein & Co., cop. 1921.

**Tuck Me To Sleep In My Old Tucky Home.** w., Sam H. Lewis and Joe Young. m., George W. Meyer. Irving Berlin, Inc., cop. 1921.

**Wabash Blues.** w., Dave Ringle. m., Fred Meinken. Leo Feist, Inc., cop. 1921.

**The Wang, Wang Blues.** w., m., Gus Mueller. "Buster" Johnson and Henry Busse. Leo Feist, Inc., cop. 1921.

**When Big Profundo Sang the Low "C."** w., Marion T. Bohannon. m., George Botsford. Jerome H. Remick & Co., cop. 1921.

**When Bhudda Smiles.** w., Arthur Freed. m., Nacio Herb Brown. Harms, Inc., cop. 1921.

**When Francis Dances With Me.** w., Benny Ryan. m., Violinsky. Leo Feist, Inc., cop. 1921.

**When Shall We Meet Again.** w., Raymond B. Egan. m., Richard A. Whiting. Jerome H. Remick & Co., cop. 1921.

**When The Honeymoon Was Over.** w., m., Fred Fisher. Fred Fisher, Inc., cop. 1921.

**Whip-poor-will (Sally).** w., Bud DeSylva. m., Jerome Kern. T. B. Harms Co., cop. 1921.

**Yoo-hoo.** w., B. G. DeSylva.

Melody by Al Jolson. Richmond-Robbins, Inc., cop. 1921 by Maurice Richmond, Inc.

Dempsey beat Carpentier in four rounds at Boyle's Thirty Acres, N. J. It was the first million dollar game in prizefight history, and the first major fight to be broadcast via radio.

Warren Gamaliel Harding was inaugurated president.

Fifty-two billion cigarettes, \$52,200,000 worth of cosmetics, and 217,000,000 pairs of silk stockings were purchased in this year.

Champ Clark of Missouri, former speaker of the House, died.

Outside the three-mile limit along the Atlantic seaboard stretched a row of speedy boats with contraband liquor ready for smuggling. It came to be known as "Rum Row."

Plastic surgeons were advertising heavily in trade journals about the wonders they could work on actors' faces.

Due to the depression, the cabaret business was in a bad slump.

Will Rogers, after two and a half years in pictures, went into vaudeville. He wisecracked that he was the only film actor who so far had come out of Hollywood with the same wife. Also in vaudeville at this time was Fred Allen.

The U. S. declared formal peace with Germany and Austria. America's Unknown Soldier was buried at Arlington, and President Harding's speech on this occasion was broadcast.

Women's skirts became shorter.

In Atlantic City, N. J., the first much-ballyhooed bathing beauty contest was staged, and with it the form-fitting one-piece bathing suit was adopted by feminine bathers. Freud and psychoanalysis were topics of conversation.

Rudolph Valentino became a strong box office draw, following the release of "Four Horsemen of the Apocalypse" and "The Sheik"—both tremendously successful pictures from the money viewpoint.

Plays of the year included "Anna Christie" (Pauline Lord), "Bill of Divorcement" (Katharine Cornell), "Blossom Time" (Dulcy) (Lynn Fontanne and Frank Bacon), "Kiki" (Lenore Ulric), "The Circle" (John Drew and Mrs. Leslie Carter), "The Green Goddess" (George Arliss and Winthrop Ames), and "The Perfect Fool" (Ed Wynn).

Also achieving a notable stage

success at this time was Julian Eltinge, the feminine impersonator.

1922

**Aggravatin' Papa.** w., m., Roy Turk, J. Russel Robinson and Addy Britt. Waterson, Berlin & Snyder Co., cop. 1922.

**Ain't It a Shame.** w., m., W. A. Hann, Joseph Simms and Al W. Brown. M. Witmark & Sons, cop. 1922.

**All Over Nothing at All.** w., J. Keirn Brennan and Paul Cunningham. m., James Rule. M. Witmark & Sons, cop. 1922.

(Continued next week)

## Disk Jockey Review

**CLASH OF CROONERS**  
With Ray Shelton  
60 Mins., Mon. thru Fri. (3:30 p.m.)  
Participating  
WLOU, Louisville

Youthful Ray Shelton, one of the town's more recent entries in the diskjockey field, is riding high each afternoon over WLOU. Station has been airing about a year, and Shelton is attracting a goodly share of listeners to his "Crooners Clash."

Idea back of the sesh is to play only disks made by male singers. Listeners then by letter and postcard send in their requests, and crooner polling the most votes by the end of the week is given the featured slot the following week, that is, last 15 minutes of the show exclusively. It's as simple as that, no giveaways, tickets or merchandise. Shelton reads the letters and cards, and has friendly comments to make. He's not the brash type, just a wholesome, nice guy, and the teen-agers particularly go for his style.

Shelton works on the percentage of about 4-1, that is to say, four Crosby requests rate one playing. He doesn't overstress the contest angle, but gets the idea over neatly. At show caught, most of his requests came from suburban communities.

Participating commercials are mostly small business, located in the city and outlying districts, and Shelton works 'em in neatly and to good effect. Wied.

## On the Upbeat

### Chicago

**Harry Kool and Mel Brandt Trio** set for Mickey's, northside bistro, Aug. 2. **Mitch Miller**, Mercury recording topper, in last week for sessions with Tiny Hill and "Two-Ton" Baker. **Ebert Van Alstyne**, Chi composer and writer of "In the Shade of the Old Apple Tree" and other oldies, bedded at home with heart ailment.

**Max Gordon Trio** into Orchid Club, Springfield, Ill., July 22, for three weeks. **Bill Owens**, pianist, into Bar of Music for indefinite period.

**Talbert Music Corp.** shuttered Chi offices for the summer.

**Griff Williams** set for Trianon ballroom, Aug. 9.

**Charlie Fisk** winding up engagement at Lake Delavan, Wis.

**Bob Strong's** orch opens at Trocadero, Evansville, Ind., July 22, staying to Aug. 4.

**Ted Weems** into Claridge hotel, Memphis, July 29 to Aug. 11.

**Herbie Fields** into Continental Club, Milwaukee, Aug. 22 for two weeks.

**Sam Fox**, Paramount Music midwest rep, holding down Chi office for **Eddie Talbot**, who's recuperating at Michael Reese hospital.

**Art Kassel** set for Trocadero, Henderson, Ky., Aug. 5 to Labor Day.

**Elliot Lawrence** does two-weeker at B'ye Moon, Wichita, Aug. 5.

**Johnny Long's** orch into Peabody hotel, Memphis, Aug. 15 for two weeks.

**Ray McKinley** heading for one-weeker at Eastwood Gardens, Detroit, Aug. 5.

**Freddie Nagel** precedes **Johnny Long** at Peabody hotel, Memphis, opening July 29.

**Jimmy Featherstone** taking time out from Delavan Gardens engagement, Delavan, Wis. to see new-born son here.

**Dick Parker**, Miami Beach disk jock, in town for confabs with various agencies.

**Hi Note**, northside jazz spot, has switched to trio and piano for the summer, with **Max Miller** and **Anita O'Day** returning after Labor Day.

**1111 Club**, northside lounge, converts to Dixieland jazz spot with **Doe Evans** orch.

**Fran Warren**, Victor recording songstress, with manager **Barbara Bell**, in town making rounds of disk jockey programs.

Coral records reissuing old **Bob Crosby** Dixieland disks in

"Swinging at the Sugar Bowl" album. **Vic Damone** hosted disk jocks Friday (15) to a screening of "Come to the Stable" (20th) and to listen to his latest Mercury release, which features "Through Long and Sleepless Night," song from the film.

### Hollywood

**Andre Previn** doing musical score on **Pete Smith's** football short at Metro, "Football Thrills".

**Connie Haines** will do four frames at the Copacabana, opening Oct. 20.

**Johnny Clark** cut four sides for **Bullet Records**.

**Liberace** set for five weeks at Chicago's Palmer House and two at the Chicago theatre.

**Frankie Laine** booked for two weeks at El Rancho, Las Vegas, at \$5,000 weekly, opening Nov. 23.

**Max Steiner** is writing the score for Warners' "White Heat."

**Jimmy Cagney's** first pic since his return to WB.

**Lionel Barrymore** is waxing "All Baba and the 40 Thieves" album for MGM Records, with background music he composed.

**RCA-Victor** is asking MGM Records for loan of **Kathryn Grayson** to duet with **Marlo Lanza** tunes from Metro pic, "That Midnight Kiss."

**Fran Warren** opening at El Rancho Vegas Aug. 3.

**Joe Glaser** back to New York after meeting here with **Milt Deutsch**, local rep for Associated Booking.

**Lena Horne** goes into Club Carnival, Minneapolis, Sept. 1-14.

**Vic Blau**, veepee of Music Publishers Holding Corp., treks to Europe in September, checking company agencies and scouting for new tunes. He'll be gone from Coast three months.

**Annette Warren** waxing two sides for **Discovery Records**.

**Jimmy Zito** will do the role of **Al Hazard** in Warners' "Young Man With a Horn."

**Hazard** was teacher of **Bix Beiderbecke**.

**Lionel Hampton** band and four-act package took \$2,262 Wednesday (13) on one-nighter at Edgewater Beach, Frisco.

**Woody Herman** herd slicing four sides for Capitol. **Ike Carpenter** drew nearly 3,500 payees to Pasadena Civic Auditorium in one night, setting summer record.

**Ralph Wonders** in Las Vegas making arrangements for **Spike Jones'** opening at the Flamingo on Aug. 4.

## Concentrate

## On 78, Stores Warn Diskers

Disk manufacturers are being urged by many record retailers to concentrate on the needs of the 18,000,000 owners of regulation 78 rpm machines instead of bickering about odd speeds. They hold that the 800,000 machines now on market with 33½ rpm, and the 250,000 phonos with 45 rpm brought out by Victor in the past few months constitute only a minor part of the market.

Viewpoint of many dealers is that both RCA Victor and Columbia have done the record industry much harm by the terrific amount of publicity given the odd-speed attachments. They've confused the public to the point where many buyers are shying away from record purchases because of obsolescence fears. Many retailers think that an insufficient amount of stress has been placed on the fact that 78 rpm records and machines will continue to be the mainstay of the market.

### Cap's 3-Way Speeds

Hollywood, July 19. Capitol Records this week announced that it would be the first disk manufacturer to make records in all three speeds. Capitol will produce its classical catalog on 33½ rpm platters. First releases are set for September.

Capitol will use the 33½ rpm speed for its Telefunken catalog, which is also waxed on 45 rpm.

Firm plans no issue of pop music in the LP field but will continue to concentrate on 78 and 45 for this type music.

## MY ONE AND ONLY HIGHLAND FLING

From M.G.M.'s  
"THE BAKELITES OF BROADWAY"  
recorded by  
**BUDDY CLARK—DINAH SHORE**  
Columbia  
**GORDON MACRAE—JO STAFFORD**  
Capital  
**FRED ASTAIRE—GINGER ROGERS**  
M.G.M.  
**FREDDY MARTIN**  
RCA Victor

HARRY WARREN MUSIC, INC.

### POPULARITY CONTINUES

### CARMEN LOMBARDO'S

## SAILBOAT IN THE MOONLIGHT

CRAWFORD

## YOU'RE HEARTLESS

### TING-A-LING

(Waltz of the Bells)

## THE DREAM OF OLWEN

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.

## MUSIC BOURNE TO LIVE



Columbia 34158  
**BOB CROSBY'S**  
"DON'T CALL ME SWEETHEART ANYMORE"

ABC MUSIC CORP.



## FRANKIE LAINE

HELD OVER  
ORIENTAL THEATRE  
CHICAGO

### A NEW JIMMY McHUGH STANDARD

## IT'S A MOST UNUSUAL DAY

Music by . . .  
**JIMMY McHUGH**  
ROBBINS MUSIC CORPORATION

## MUSIC BOURNE TO LIVE



COL. 84500  
**MARJORIE HUGHES**  
YOU  
TOLD A LIE

BOURNE, Inc., 100 N. A. N. Y. N. Y.

## FOR SALE—Addisleigh Park, Long Island

English type brick house, 7 rooms; 2 baths; cathedral living room; fireplace; game room; venetians; casement windows; garage; large book cases; tall trees; other extras; LIRR and New York City transit; principals; JA 4-8869; \$12,800.



# 'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of July 8 to July 14

| Songs  | Publishers    |
|--|---------------|
| Again—'Road House'                                   | Robbins       |
| And It Still Goes                                    | Shapiro       |
| A Wonderful Guy—'South Pacific'                      | Williamson    |
| Baby, It's Cold Outside—'Neptunes Daughter'          | Morris        |
| Bali Ha!—'South Pacific'                             | Williamson    |
| Candy Kisses   | Hill & Range  |
| Dreamy Old New England Moon                          | Leeds         |
| Everytime I Meet You—'Beautiful Blonde Bashful Bend' | Feist         |
| Five Foot Two, Eyes of Blue                          | Lombardo      |
| Forever and Ever                                     | Robbins       |
| 4 Winds and 7 Seas                                   | Lombardo      |
| Girl From Jones Beach—'Girl From Jones Beach'        | Harms         |
| How It Lies  | Morris        |
| Just One Way To Say I Love You—'Miss Liberty'        | Berlin        |
| Kiss Me Sweet  | Advanced      |
| Let's Take Old-Fashioned Walk—'Miss Liberty'         | Berlin        |
| Look at Me   | Jewel         |
| Lora Belle Lee                                       | Santly        |
| Lover's Gold   | Oxford        |
| Merry Go Round Waltz                                 | Shapiro       |
| My One & Only Highland Fling—'Barkleys of Broadway'  | H. Warren     |
| Riders In The Sky                                    | Morris        |
| Some Enchanted Evening—'South Pacific'               | Williamson    |
| Swiss Lullaby  | Southern      |
| There's Yes Yes In Your Eyes                         | Witmark       |
| Wedding Day  | Famous        |
| Who Do You Know In Heaven                            | Robbins       |
| Younger Than Springtime—'South Pacific'              | Williamson    |
| You're So Understanding                              | Barron-Pemora |

The remaining 20 songs, based on Richard Himber's new development in logging broadcast performances.

|   |             |
|---|-------------|
| Ballin the Jack                                       | Marks       |
| Beautiful Blonde Bashful Bend—'Beautiful Blonde'      | Miller      |
| Careless Hands  | Melrose     |
| Don't Call Me Sweetheart Anymore                      | ABC         |
| Every Night Is Saturday Night                         | B.M.I.      |
| Fiddle Dee Dee—'It's a Great Feeling'                 | Harms       |
| Have a Wonderful Wish—'Sorrowful Jones'               | Paramount   |
| Homework—'Miss Liberty'                               | Berlin      |
| Hucklebuck  | United      |
| I Don't See Me In Your Eyes Anymore                   | Laurel      |
| Just For Me   | Peer        |
| Look For the Silver Lining—'Look For Silver Lining'   | T. B. Harms |
| Love Is a Beautiful Thing                             | Porgie      |
| Maybe It's Because                                    | BVC         |
| Now Now Now Is the Time                               | Fremart     |
| Simplau   | Campbell    |
| So In Love—'Kiss Me Kate'                             | T. B. Harms |
| Someday You'll Want Me                                | Duchess     |
| Someone To Love                                       | Warren Pub. |
| Through Long and Sleepless Night—'Come To the Stable' | Miller      |

† Filmmusical. \* Legit Musical.

## Band Reviews

**BUDDY WILLIAMS ORCH (12)**  
With Armen Camp, Dick Stanley, Kay Justice  
Clik, Philly

With successive engagements of a week at Atlantic City's Star Pier and the current 10-day run at the Clik, Buddy Williams's orch is beginning to win attention. Williams's position in the local musical setup is unchallenged. A good pianist and a fine tenor-sax, he is also arranger of considerable taste.

Opening at Clik was in marked contrast to Dizzy Gillespie's behop outfit, which just preceded it. Dancefloor at the huge musical bar, barren for two weeks due to the tricky Gillespie rhythms, burgeoned with steppers. Williams combination plays listenable music, but he has been through too many proms and one-nighters to neglect a solid dance beat.

Instrumentation is pair of trombones, ditto trumpets, five reeds paced by Williams on tenor and clarinet, piano, drums and bass. Band plays up vocals strongly with Armen Camp, who has been doing a single in clubs. Camp has tenor voice of good range and he sells neatly. He doubles with Kay Justice, the band's canny, for items like "Baby, It's Cold Outside," and trombonist Joe Hoover steps in for trio effects.

Recent addition is Dick Stanley, mimic, who fills in with trick voice effects in the lyric numbers, and does a routine of impersonations, all musical.

Gagh.

**WAYNE MUIR ORCH (6)**  
With Crinkle  
Drum Room  
President Hotel, K. C.

Adage about a prophet being without honor in his own backyard doesn't hold for Wayne Muir. A local lad, he set up a two-piano orch for a class spot here right after the war, then played dates through the south, the coast and Chicago areas. Recently he changed his outfit to a society combo with a single keyboard, and now he is back in town in the Drum Room, dinner-dancing spot of the President hotel. Band has held the stand for several weeks, and looks good for many more.

Forté of the group is Muir's pianistics, backed by pair of strings, tenor sax, drums, string bass and piano, adding up to sweet and versatile combo. Muir styles the arrangements, and leans to the more musical show and pop tunes, with generous sprinkling of rumba-samba tempos. Orch also takes a featured turn in the twice-nightly shows.

Vocally, Muir has stately brunet, Crinkle, to handle tunes with pipes in the lower ranges. In all, crew fits nicely into the Drum Room, the cozy type of dinner room.

Quin.

**DANNY VAN ALLEN ORCH (4)**  
The Willows, Orinda, Cal.

This is an instance wherein a "budget band" profits from its compactness. Sparked by Danny Van Allen, who is equally handy with songs, chatter and trap playing, unit keeps the 150-seat room hopping with a well-paced gamut of dance items, specialty tunes, old reliables and pops.

Consisting of sax, trumpet, piano and drums, the combo prove that there are hundreds of small off-the-main-stem spots that could up their grosses by featuring suitable small combos that know their stuff. Van Allen's quartet gives verve to spot that is paying off to excellent business, pulling trade 21 miles from Frisco.

Ted.

**WINKLER QUITS B&H**

Harold Winkler has resigned as general manager of Bonsey & Hawkes, British music firm. Successor will be named in August.

### Tops of the Tops

Retail Disk Seller  
"Riders in the Sky"  
Retail Sheet Music Seller  
"Some Enchanted Evening"  
"Most Requested" Disk  
"Some Enchanted Evening"  
Seller on Coin Machines  
"Some Enchanted Evening"  
Best British Seller  
"Wedding of Lilli Marlene"

## RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

Week Ending  
July 16

National  
Rating

This Last  
wk. wk.

Title and Publisher

|  | New York, MDS | Chicago, Carl Fischer | Los Angeles, Morse M. Freeman | St. Louis, S. L. Music Supply Co. | San Francisco, Pacific Coast Music | Indianapolis, Pearson | Omaha, A. Hospe Co. | Kansas City, Jenkins Music Co. | Philadelphia, Charles Dumont | Minneapolis, Schmidt Music Co. | Seattle, Capitol Music Co. | TOTAL<br>POINTS |
|--|---------------|-----------------------|-------------------------------|-----------------------------------|------------------------------------|-----------------------|---------------------|--------------------------------|------------------------------|--------------------------------|----------------------------|-----------------|
| 1 1 "Enchanted Evening" (Wmson)        | 1             | 1                     | 1                             | 1                                 | 1                                  | 1                     | 1                   | 1                              | 1                            | 3                              | 1                          | 108             |
| 2 2 "Riders in the Sky" (Morris)       | 3             | 4                     | 3                             | 3                                 | 4                                  |                       | 4                   | 4                              | 6                            | 1                              | 3                          | 75              |
| 3 5 "Bali Ha'i" (Williamson)           | 8             | 6                     | 4                             | 6                                 | 3                                  | 2                     | 6                   | 3                              | 2                            | 6                              | 5                          | 70              |
| 4 4 "Forever and Ever" (Robbins)       | 2             | 3                     | 2                             | 4                                 | 6                                  |                       | 9                   | 7                              | 5                            | 4                              | 2                          | 66              |
| 5 3 "Again" (Robbins)                  | 5             | 2                     | 8                             | 2                                 | 2                                  | 5                     | 8                   | 2                              |                              | 2                              |                            | 63              |
| 6 9 "It's Cold Outside" (Melrose)      | 10            | 7                     |                               | 8                                 | 7                                  | 4                     | 2                   | 5                              |                              | 9                              | 4                          | 43              |
| 7 8 "Wonderful Guy" (Williamson)       |               |                       | 7                             | 5                                 | 5                                  | 8                     | 5                   | 6                              |                              | 5                              |                            | 36              |
| 8 6 "Cruising Down River" (Spitzer)    | 4             | 9                     | 10                            | 7                                 |                                    |                       | 3                   |                                | 10                           |                                | 7                          | 27              |
| 9 8 "I Don't See Me" (Laurel)          | 9             | 9                     |                               | 10                                | 10                                 | 9                     | 10                  | 9                              | 9                            | 7                              | 8                          | 20              |
| 10 7 "'A—You're Adorable" (Laurel)     | 7             |                       | 9                             | 9                                 | 8                                  |                       |                     | 8                              |                              |                                | 6                          | 19              |
| 11 11 "Highland Fling" (H. Warren)     |               |                       | 6                             |                                   | 9                                  | 3                     |                     |                                |                              | 10                             |                            | 16              |
| 12A 12 "Blue Skirt Waltz" (Mills)      |               | 5                     |                               |                                   |                                    |                       |                     |                                |                              |                                | 9                          | 8               |
| 12B "Maybe It's Because" (B.V.C.)      |               |                       |                               |                                   |                                    | 7                     | 7                   |                                |                              |                                |                            | 8               |
| 12C 11 "Breaking My Heart" (Algonquin) |               |                       |                               |                                   |                                    |                       |                     |                                | 3                            |                                |                            | 8               |



**BMI'S**  
**WHO'S WHO**  
*in Music*

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AVE MARIA

BABY IT'S GOT TO BE YOU

BACK TO DONEGAL

BEE ON A SPREE

BOY WHO SANG FOR A KING

COCKLES AND MUSSELS

DREAMER'S DAY

HAPPY CONDUCTOR, THE  
I LOVE YOU MORE, MORE  
EVERY DAY

I'M THE MAN WITH THE  
DREAMS

I ONLY WANT WHAT'S  
A COMIN' TO ME

JOSIE

LIKE I ALWAYS SAY

LOOK UP

MARY IS HER NAME

OWA THE TARANTELLONA

TEA TIME ON THE THAMES

WHAT'LL IT GETCHA

WHOOPEE TI YI YO

YA SHURE YOU BETCHA

THINK IT OVER

**BROADCAST MUSIC, INC.**

580 Fifth Avenue, New York 19, N. Y.

## Fla. Labor Commission, AGVA Reach Accord on Performers' Salary Bonds

Miami Beach, July 19. Danger of Florida niteries being elited on American Guild of Variety Artists' unfair list has been averted with the Florida Industrial Commission's okay of a plan in which the union may collect nitery salaries in advance.

Agreement was reached last week in a conference in Tallahassee between Mortimer S. Rosenthal, associate counsel of the union, with Jonas T. Silverstone, and Wendell Heaton, director of the Florida State Industrial Commission. It was agreed that if niteries paid salaries in advance, ability of the spot to pay off will have been established and thus the aims of the state would be satisfied.

Originally, State's regulations provided that niteries post a salary bond with the Industrial Commission, but that section of the law was inoperative inasmuch as the officials were content to have the clubs post a bond with the union in order to insure salaries. However, events took a different turn when Danny Davis, operator of the Airliner, asked the Commission to enforce that section of the law. Union insisted upon its right to collect bonds otherwise acts couldn't play cafes in that state.

Davis took that view when the union ordered him to pay \$2,200 to B. S. Pulley on an old contract. Davis fired the comic and his partner, S. B. Gump, in 1946, when pact had several weeks to go. Union only recently processed the claim and ordered payment. Davis appealed to the AGVA national and got nowhere. Consequently, he asked the State Industrial Commission for aid.

Commission wanted the Pulley case disposed of before taking up the bond matter. Rosenthal had Pulley and Davis agree to a compromise and claim was reduced to \$1,000. After the settlement, Rosenthal and Heaton effected new arrangement on salary bonds.

Florida cafe operators are still

uncertain whether they'll be able to buy bond from agencies not licensed in the state. Amendment in the state's employment agency law effective July 1, compels nitery owners to submit a financial statement showing ability of owners to pay salaries. Commission, if in doubt as to the financial stability of the cafe, can order a bond to be posted with the state. If a Florida agent books the show, Commission will take a statement filed by the agent stating terms of the contract and by whom the salaries shall be paid. Copy of pact is also to be filed.

Whether Florida nitery owners will want to reveal the corporate setup to the state, plus names of owners, remains to be seen.

It's felt that these clauses were incorporated into the law to make it easier for nitery owners to book through licensed agencies only. Legal opinion holds that if law flatly forbade operators from buying talent from agencies not registered in the state, there's the possibility law could be declared unconstitutional. As written, there's no such loophole, inasmuch as the state has the right to ascertain financial stability of employers.

How the major N. Y. agencies will cope with the situation hasn't been figured out. It's unlikely that N. Y. percenters will split commissions with Miami bookers.

## Coin From Boff Crowd Pays Off, Lifts Plaster On Wild West Rodeo

Allentown, Pa., July 19.

Customers saved the Wild West Rodeo, Inc., here Sunday (17). As the show was getting ready to go on, a corps of deputy sheriffs descended on it with attachments for unpaid bills, issued in behalf of four Allentown broadcasting companies, and seized the equipment.

After levying on the show, the deputies stationed themselves at the various box offices and attached the receipts as tickets were purchased for the final show of the two-day stand at the Fair Grounds. Luck was with the operators, however, as the crowd was good and the receipts were far more than the \$1,800 owed the creditors.

The debts were taken out of the receipts, the levies were lifted, the show went on, and the rodeo was free to leave the city.

In paying the debts, taxes owed the city also were deducted.

## Bert Levey to London

Hollywood, July 19.

Bert Levey is on his way to England to have the first vacation he's had in years. Veteran vaude booker will join his wife, who is visiting relatives there.

Levey will combine business with the trip, but says its mostly for pleasure.

## Crabbe's Aqua Show

Hits Boff 59G in Toledo

Toledo, July 19.

Buster Crabbe's Aqua Parade racked up \$59,000 gross in 12 performances between July 8 and 17 at Sports Arena here. Show played to 30,000 admissions at a \$3 top.

Layout was sponsored by Toledo Aquarama Festival Committee as part of the city-wide recreation program.

## N.Y. Cafes Drop Chorus Lines

Chorus line employment is at a new low in N. Y. cafes. Number of major spots using lines has dwindled to the Copacabana, Riviera, Latin Quarter and Diamond Horseshoe. Leon & Eddie's chorus dropped its girl line last week. Havana-Madrid has also dispensed with production displays. Minsky's, with one of the largest lines in town, closes for the summer to night (Wed.). In all cases, the lines will return in the fall.

Out of town cafes are similarly cutting overhead via chorus elimination. For example, the Piping Rock, Saratoga, will play the season sans chorines for the first time in many years.

Chorus employment has been dwindling for some years for several reasons. Most important factor is the fewer big cafes, due to economic conditions. To an equally great extent, chorus unemployment has increased, especially in New York, since city officials have been enforcing the anti-mixing regulations. With none of the femmes out on the floor to promote extra business, many small spots dispensed with lines. However, the major places such as the Copa, Horseshoe and Latin Quarter, forbid chorines to mingle between shows.

Another contributing factor to unemployment is the increasing costs of costumes, arrangements and dance directors. Bonifaces estimate that even with present minimums, each girl costs about \$100 weekly. Many spots cannot stand such outlay.

## BENNY GOODMAN UNIT CLICKS AT PALLADIUM

London, July 19.

A capacity Palladium house gave the Benny Goodman package an enthusiastic welcome Monday (18) with Herkie Styles registering especially well. Goodman is playing this stand sans his band inasmuch as the British Musicians' Union forbids the importation of sidemen. Maestro's unit is being used as an act which makes it okay with the union.

Other U. S. performers scored. Frank Marlowe duplicated his previous success of last year and the Deep River Boys also made a strong impact.

## Flies Unwelcome At Chi's Edgewater Beach

Chicago, July 19.

Edgewater Beach hotel's swank Beachwalk suffered a setback in biz last week, despite balmy weather. Outdoor spot was invaded by May flies from the lake, preventing completion of the first floorshow Monday (11) and causing a halt also of next night's show. Bugs were so thick they practically blotted out the spotlight beam and also covered the floor, making it too hazardous for gals in the Dorothy Hild production numbers to strut their stuff.

Beverages were served with covers and food orders were not taken. Spot was forced to shut down at around 10 p.m. and show Tuesday (12) consisted of songs by the Yost Ambassadors, who had a swatting time of it.

Mayflies invade the lake front area around every three years, after a two or three-year under-water existence, according to Chi's health department.

## BARTO ELECTED TO 4A'S

Dewey Barto, national administrative secretary of the American Guild of Variety Artists, was elected third vice-president of the Associated Actors and Artists of America, early this week.

There had been a vacancy in this post since the 4A's discharged Matt Shelvee, former national administrator, over a year ago.

## Ohio Governor Launches Cleanup Drive vs. Nitery Gambling Casinos

Columbus, O., July 19.

## Irene Hilda Planes To Resume European Dates

Irene Hilda, who just closed a five-week singing stint at the Top Hat, Montreal, planes to Europe today (Wed.) to open next Wednesday (27) at the Casino in the Belgian seaside resort, Knokke. Also appearing with her will be the Delta Rhythm Boys and a band led by the diseuse's brother, Bernard, who's there for the season.

With the windup of her Knokke date, Miss Hilda is set for a three-month stand at the Alhambra, Brussels. She'll appear at the spot in a French revue with Fernandel, one of France's top comics. Same revue previously was presented at the Theatre Etoile, Paris. In December the singer expects to work with Fernandel in an indie French film.

## 'Grand Ol' Opry' Unit Mops Up on Coast One-Night Promotions

Hollywood, July 19.

"Grand Ol' Opry" barnstorming troupe mopped up on Coast one-niters last week. Outfit made a sweep by air between its July 9 and last Sat. (16) broadcasts from Nashville. One-niters, which grossed \$7,000 in Denver municipal auditorium (10); \$6,200 in Portland, Ore. (11); \$8,200 in Oakland, Calif. (12); \$9,000 in Long Beach; \$9,700 here at Shrine auditorium last Thurs. (14).

Two performances were put on at Long Beach and two at Shrine here, with Marty Landau, vet local one-nite band promoter, in on deal with Davis. Latter stipulated that Landau had to spend \$3,500 in publicity. Out of the two grosses Landau got that coin back. Davis then knocked net \$6,000. Thereafter the two split all the intake, after incidental expenses. Profit was large. Shrine was rented on four-week basis for \$700.

The 20-person "Opry" troupe was headed by Red Foley, Ernie Tubbs, Minnie Pearl, Rod Brassfield, Lonzo & Oscar. Enroute back to Nashville base for outfit's NBC broadcasting, unit played a Friday one-niter in Mississippi.

## Stunter's Close Shave

Manchester, N. H., July 19.

More than 5,000 spectators saw Hartley Moore, 24, of Miami, narrowly escape death when his motorcycle missed one of the ramps as he crashed through a wall of flames in a feature act of Ward Beam's Auto Daredevils' show at the Motordrome here, July 8.

The stunt rider crashed to the pavement unconscious and was removed in an ambulance to Alexander-Eastman hospital in East Derry.

The state's plush nightclub gambling casinos were threatened by Gov. Frank J. Lausche last week (11) with an attack wherein he plans to use "every power the state possesses" to stamp them out. Specifically singled out were the Pettibone Club in Geauga County, the Jungle Inn in Trumbull County, the Benore Club in Lucas County, and the Continental Club in Lawrence County. The Mounds Club in Lake County was raided Saturday (16) by state liquor agents and four persons were arrested, preceding the Governor's blast.

He said he would fight to "drive out of existence" all night spots not abiding by the law. If the clubs could not be eliminated by other means, they would be checked for violations of the workmen's compensation law, fire safety code, and health laws, the governor said. He also threatened to have the Ohio Public Utilities Commission stop services such as telephone lines to the clubs. The Ohio Highway Patrol would check the driver's licenses of automobiles parked at the spots under investigation, probably to discourage patronage.

None of the clubs has state liquor licenses.

## AGVA Rep Blasts IA in L.A. Kiddie Show Beef

Hollywood, July 19.

Eddie Rio, head of American Guild of Variety Artists office here, has now taken on the International Alliance of Theatrical Stage Employees in these parts for refusing to pull a projectionist in an AGVA beef with a film theatre. House was the Fox West Coast Carlton, which used an amateur kiddie show.

Rio was burned because, he said, he had helped the IAATSE put pressure on the Florentine Gardens recently when they started to open "Grandfather's Follies" without a stagehand. Rio refused to okay the stage show until the IA man was added to the payroll.

"Wait until they ask AGVA for another favor," Rio said. "And see what we do." He declared that Carl Cooper, IA veepee, explained the IA couldn't get into controversy with FWC circuit because of a firm contract.

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## CAROLYN MARSH

"DISTINCTIVE SINGER OF SONGS"

Just Concluded "CLUB CHARLES," Baltimore

"CAROLYN MARSH, too long absent from Broadway, is clicking at 'Club Charles,' Baltimore."

WALTER WINCHELL

Direction—DICK HENRY—WM. MORRIS AGENCY

## KIM YEN SOO

and Co.

"ORIENTAL FANTASY"

Just Concluded PALACE, New York

Thanks to DAN FRIENDLY

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New York Post.

Direction: PHIL RUSH

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# VAUDE RIVALRY HITS THE ROAD

## Summer Slump Murdering N.Y. Cafes, Carnival Folds, Others May Shutter

The summer slump in N. Y. bistros has many operators in a dither, wondering whether it's worthwhile continuing for the hot months. Harold Minsky's Carnival, N. Y., is the first midsummer casualty. Spot closes tonight (Wed.), to reopen in the fall.

Several others are going along on a week-to-week basis. There's a possibility the Diamond Horse shoe may close for summer for the first time in its 10-yr. history. It posted a notice to shutter this month, but later rescinded it. However, unless there's a big pickup, it's still likely to fold later. It would reopen in late September with a minstrel show format.

Blue Angel is similarly operating from week-to-week. Should it dive from current levels, operators Herbert Jacoby and Max Gordon will shutter until after Labor Day.

Some respite from summer doldrums has been evident by current Lions-Clubs convention. Conventioneers have been circulating in cafes, but once that's over, biz is figured to hit downgrade again.

Minsky plans to reopen Carnival around Labor Day and then shove off to Florida to reopen the Colonial Inn, Hallendale, which will have same format as N. Y. spot.

### N. Y. Carnival Show Going Out as Unit

The Carnival, N. Y., show, which closes tonight (Wed.), will be sent out as a cafe unit. It opens at the Beverly Hills Country Club, Newport, Ky., Sept. 2.

Roster includes Corinne and Tito Valdez, Maxie Furman, Murray Briscoe, Ralph Young, Ruth Brown and a 12-girl line.

### Seek Non-Commie Oath For AGVA Officers, Board

A movement has been started by N. Y. membership of American Guild of Variety Artists to adopt a constitutional amendment requiring officers and board members to take non-Communist oath to be eligible for office.

Movement was started at the monthly membership meeting of the N. Y. branch when Jimmy Lyons, eastern regional head, introduced the legislation at the behest of board member Jimmy Hollywood, who was on tour at the time. Resolution was adopted at the meeting and will be put up for referendum vote of the entire AGVA membership.

### Rochester Unit's Tour of Arenas

Eddie "Rochester" Anderson will attempt the arena and ballpark circuit with a series of bookings starting July 26 at the Denver auditorium, starting July 26. Unit is getting \$2,500 nightly guarantee against percentages. Route, so far, includes 15 dates throughout the south, midwest and west with eastern dates still to be set. At conclusion of the stand in Louisville (Ky.), ballpark, dates will be lined up for Ohio and Pennsylvania for this all-Negro show.

Unit will include the Jubilaires, Mabel Scott, Edwards Sisters, Joe Litcher orch and a performer billed as the Scat Man.

Show is owned by Rochester Enterprises, Inc., with which agent Ed Fishman is associated. Bookings are being handled by Fishman and Jack Archer of the Federal Artists Corp., Hollywood.

### Kallen's Buffalo Stint

Kitty Kallen, who holds for a third week at the Versailles, N. Y., bows out of the spot because of a commitment for the Buffalo theatre, July 28.

She'll be succeeded at the Versailles by Susan Wayne, a Viennese import, making her cafe bow in the U. S.

## LOEW'S NAMES VS. RKO 8-ACTERS

With interest in vaudeville reaching its highest sustained level since 1935, a new pattern of competition is being made evident. Chief protagonists in the rivalry are the RKO and Loew circuits. RKO is headlining the Palace, while the Loew chain is relying on name draws.

Each chain now has one unit on the road and each is doing extremely well. For the time being RKO and Loew are not clashing with each other by playing the same town simultaneously. Each unit is being routed so that there will be no conflict within the same city, although Cleveland, Rochester and Syracuse, among others, are some of the towns that have both RKO and Loew houses with each town anxious to get live talent.

Closest clash came in Cleveland, where the Loew unit headed by the Ink Spots, and Jack Leonard started at the State one day after the Palace unit with Pat Rooney, Watson Sisters and six more acts, wound up a one-week date. Each show did extremely well with the Palace show getting \$30,000 while the Loew package hit around the same amount.

The success of the "Palace policy" was continued at the Albee, Cincinnati, where the unit hit \$33,000. Prior week with a double bill topped by the Bob Hope film, "Sorrowful Jones" in its second week did \$13,000, which is considered very good for the house. The Loew unit is also heading for a top gross in Rochester, its current stand.

Other vaude units are similarly heading for smash business. There are very few name packages on the road inasmuch as theatre operators didn't anticipate the unexpected draw of stageshows during this summer. Dennis Day has done very well in his dates in Boston, Washington and Philadelphia. Frankie Carle Orch and Mills Bros. package last week wowed Minneapolis with a \$40,000 gross. On previous week that house grossed \$13,000.

There is still some likelihood that RKO may play some name (Continued on page 47)

## British Import Curbs Touch On Fancy Salaries (In \$) Paid U.S. Acts

London, July 19.

### Cuban Dance Team Found Dead in N. Y. Apartment

A Cuban dance team was found dead in their N. Y. apartment Saturday (16) under suspicious circumstances. Pablo Duarte and his wife, Georgianna, were found fatally stabbed in their gas-filled apartment by Pablo Hernandez, brother of Mrs. Duarte. Pair had played minor niteries under team name of Ricardo and Georgianna.

Police said deaths were caused by murder and suicide. An eight-inch knife was found in the apartment.

Tragedy was discovered when Hernandez called to help them prepare for a trip to Cuba. Smelling gas he notified the apartment house superintendent and the police.

Britain's plans to cut down on imports, in order to conserve U. S. dollars, may hit the employment of American vaude acts in British theatres. An unexpected debate cropped up in the House of Commons Monday (18) when Glenvil Hall, Financial Secretary of the Treasury, hit the loss of dollar reserves through talent imports. Hall stated that in the year ending March 31, remittances by U. S. artists totalled \$1,880,000. MP also questioned the payment of \$8,000 to American acts for a one-night stand. (Myron Cohen and Gene Marvey recently played a one-nighter at the Olympia arena, London, at that figure.)

It was suggested that the same financial restrictions applying to films be extended to theatrical showings. Film agreement now in effect provides that American film studios can take out \$17,000,000 annually plus an amount equal to earnings of British films playing in the U. S. Surplus can be invested in British production. If such a plan goes into effect, it's likely that a figure of earnings of American artists in Britain would have to be arrived at. It's also likely that earnings of British stars in this country would be added onto the basic sum.

Some MP's suggested that action against American talent would be tantamount to censorship and discrimination and might lead other countries to set up similar barriers against British artists.

British theatre operators are known to be against any plan that would restrict importation of acts from the U. S. Vaude house grosses have zoomed considerably since American headliners are permitted.

## Omaha Hot For Icers; Duo Set

Omaha, July 19.

Omaha has been converted to a major ice-show stop. Shipstad & Johnson's "Ice Follies" has been signed as a replacement for the Arena Managers Assn's smaller show, "Ice Cycles," which will hit the Coliseum Oct. 31. AMA's "Ice-Capades" goes into that house April 10, next year.

Switch was made for several reasons. Last year, both "Cycles" and "Capades" grossed in excess of \$100,000 during engagements in this town. Another reason is the fact that because of "Cycles" current London engagement, show had to be rerouted so that layout will be in Vancouver in October.

A third major arena show is also being negotiated for Omaha. There's the possibility that "Skating Vanities" will play the Omaha Auditorium. "Vanities" for many years made Omaha, but last season had to forego this date because itinerary would have forced it to play almost immediately after one of the blades-displays.

The Coliseum is leased by Arthur M. Wirtz from the Shrine organization, Ak-Sar-Ben, which takes over the house around May for the summer and leases it to Wirtz during the hockey and ice-shows season.



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**JACK KALCHEIM**

## 'Palace Vaude' Opens in Chi To Plenty Fanfare


Chicago, July 19.

The Palace, once the showcase of vaudeville west of Broadway, brought back live talent last week with payoff results that augurs well for subsequent bills. While the next bill is not until Sept. 1, interest and boxoffice receipts portend a regular weekly schedule within the next six months, according to Dan Friendly, RKO talent booker.

Press and radio went all out on nostalgic campaign culminating in civic event with Mayor Martin Kennelly officially welcoming the return of vaude to the city. Besides the critics' reviews, all papers gave full photo coverage to the event. In addition radio and associated plugs were abundant.

Amazing preponderance of customers queried by VARIETY, which included mostly those in the middleage brackets, brought forth that it was the first time in decade they had attended stageshow in Loop. House dropped vaude in Oct., 1939.

Peculiarly enough, the Oriental, Essaness presentation house, tried eight acts of vaude immediately following its return of it to the Palace in New York, with the boxoffice taking the worst shelling in months. However, the Oriental was a quick booking without the attendant terrific promotion a publicity campaign the Palace revival got.



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# DUPONT

Many Thanks to **SIDNEY PIERMONT**

# ARTIST BILLS

WEEK OF JULY 20

Numeral in connection with bills below indicate opening day of show

Letter in parentheses indicates circuit: (I) Independent; (L) Lowry; (M) Moss (P) Paramount; (H) RKO; (S) Stoll; (W) Warner; (WB) Walter Reade

## NEW YORK CITY

Capitol (I) 21  
Hal McIntyre Orc  
Hilary Hall  
Bert Wheeler  
Sid Slade  
Theodore Carpenter  
Bob Dupont  
Music Hall (I) 21  
Steve Evans  
Wyn Mayo  
Edna Rensell  
Stuart & Lee  
Rockets  
Corps de Ballet  
Syn Orc  
Palace (R) 21  
Haddock  
Burn's Birds  
T.K.A. Hoffman  
Meyer & Walker  
Viola Layne  
Joe Terminal  
Herscov  
G. to fill  
Paramount (P) 20  
Jimmy Dorsey Bld  
Peggy Lee  
D. Barbour Quintet  
Georgie Kaye

Al Norman  
Lolo & Lolita  
Palace (R) 20  
Hilary Hall  
The Chords  
F. & K. Watson  
COLUMBUS, OHIO  
Palace (R) 25-27  
Dennis Day  
Accomplices  
Clark Bros  
Bill Norvas &  
Upstairs  
Gale Robbins  
MIAMI  
Olympia (P) 20  
Phillips & Evelyn  
George Prentice  
Johnny Coy  
Nimrod  
Jackie Gleason  
CAMDEN  
Towers (R) 22-24

Benny Goodman Co  
Frank Marlowe  
Deep River Boys  
Ladd Lavin  
2 Kemmy  
Wilson Keppel & B  
Lenny  
Doc Marcus Orc  
MANCHESTER  
Palace (M) 18  
Billy Cotton & Sid  
Tessie O'Shea  
3 Hotleys  
Ann Clavin  
Arthur Dowler  
Cooper 2  
Hamilton & Vassil  
WOODCASTLE  
Empire (M) 18  
Prof J. Edwards  
Freddie Frinton  
Jimmie  
Steele Clair & Day  
Renee Platt & Ray  
Torus & Reach  
Finlay Bros  
Heather Furnell

NOTTINGHAM  
Empire (M) 18  
1 & S Davis  
Adrianne & Leslie  
Morris & Cowley  
Konny  
Helen & Henlere  
Ronnie Ronalde  
Dave Jackley  
Dennis Ateil  
PORTSMOUTH  
Thea Royal (M) 18  
Lay Bonn  
Wacky Boyd  
Daryl Co  
Merreux & Lilliane  
Nobey  
Woods Green  
Empire (S) 18  
Peter Lorre  
Edric Connor  
Middoo  
3 Leroy  
Godfrey & Kerby  
Bernard's Pigeons  
2 Eddie  
Keola

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Roy (I) 20  
Bob Doby  
Sid Stone  
Virginia Maxey  
Bills Raves  
Johnny Mack  
CHICAGO  
Chicago (P) 21  
Andrews Sis  
Lary Marion  
Loe Gallos  
Oriental (I) 21  
Lassie  
Penny Singleton  
Stan Jones  
Buck & Bobbles  
Carly Sand's Orc  
BALTIMORE  
Hippodrome (R) 21  
Lott & Joe Anders  
Senator Murphy  
P. Hill & L. Delman  
Aunt Jimmie  
Rosa & LaFiere  
3. Edwards  
State (R) 21-23  
The Stonehams  
Ginny Lowry

Bud & Cee  
Robinson  
Dick & Bush  
Verna Leeds  
Marshall Bros  
Dior Dners & Joy  
PHILADELPHIA  
Carman (R) 21  
Billy & Joyce  
DeLeon & Ryder  
Guy Raymond  
3. Adams  
CLEVELAND  
Loews (L) 20  
Larry Karr  
Mindy Garrett  
Jack Gilford  
Paula Bane  
Kanasawa  
SYRACUSE  
State (L) 20  
Mandy Brandt  
Stagg McManis  
Ada Lynne  
Jack E. Leonard  
Ink Spots  
WASHINGTON  
3. Edwards  
State (R) 21-23  
The Stonehams  
Ginny Lowry

## Cabaret Bills

### NEW YORK CITY

Blue Angel  
Roger Price  
Josephine Premice  
Diane Jackson  
Irene Williams  
Chittison 3  
BO City  
Dinah Washington  
Ravens  
Billy Taylor  
Cafe Society  
John White  
Ruth Brown  
Calvin Jackson  
Tom Scott Orc  
China Doll  
Kanasawa  
Jadine & Jackie  
Mei Ling  
Pupi Camp Orc  
Jose Curbello Orc  
Line (7)  
Florence Ahn  
Wong Sisters  
Cocacabana  
Joey Adams  
Mark Plant  
Tony Canzoneri  
Patricia Kraft  
Mindy Garrett  
Ramona Lange  
Penny Carroll  
Jack Cassidy  
Al Duroso Orc  
Alvares Orc  
Diamond Horseshoe  
Jay Marshall  
Pearl Bailey  
Jackie Leonard  
Jack Gansert  
Billy Banks  
Choral Jubel  
H. Sandier Orc  
Alvares Mera  
Jungler Ballet Line  
El Chico  
Rita Rios  
Damon &  
Chiquis  
Tina Ramirez  
Los Guacharochos  
Vina  
Navana-Madrid  
Rob & Larry Leslie  
Raquel & Rolando  
Raguel  
Sacasas Orc  
Pencho Orc  
W.C. Ambassador  
Fred Oliver Orc  
William Adler Orc  
William Scott  
Hotel Astor  
Blue Baron Orc  
Louis & Charles  
Grinko Orc  
Hotel Biltmore  
Dor Bestor Orc  
K. D. Dners  
Harold Nagel Orc  
Hotel Edison  
Lee Carter  
Nat. Brandwynne  
Johnny Flanagan  
Mona McDonald  
Joan W. Alder  
Aileen Graff  
Elouise Christie  
Barbara Traylor  
Bruce Mapes Jr.  
Dick Price  
Michael Neehan  
Bill Knapp  
Three Suns  
Nicolas Mather Orc  
Paysan Orc  
Hotel Roosevelt  
Three Suns  
Paul Sparr Orc  
Hotel St Regis  
L. Clifford  
M. Shaw Orc  
Hotel Statler  
Eddy Howard Orc  
Hotel Telf

Vincent Lopez Orc  
Iceland  
Danny Lewis  
Hazel Dixon  
Eddie Nelson  
Harry Forrest  
Mary Mayo  
Morris Loid  
Line  
Palmer Orc  
Latin Quarter  
Joe Howard  
Roger Ray  
Helen & Howard  
Lela Moore  
Don Saxton  
Art Waver O  
B. Harlow Orc  
Le Coo Rouge  
Oscar Calvert Orc  
Jack Towne Orc  
Leon & Eddie's  
Eddie Davis  
Shirley Dietz  
Rita & Allen  
Marilyn Joyce  
Johnny Crawford  
Bella Smaro  
Shepard Line  
Art Macombo  
Jerry Bergen  
Hazel Webster  
Jack Prince  
Leona Hall  
Jordan Andrews  
Fletcher & Shelly  
Vandy  
Alan Ross  
Bob Downey  
Hazel Webster  
Harold Fonville  
El Knick  
Gene Bore  
Paul Killiam  
Clara Leachman  
Bob McMenimen  
John Silver  
Gloria Manning  
Al Cooper Orc  
El Koumanian  
Sadie Banks  
Bob Fitzgerald  
Clara Wootton  
Mickey Freeman  
Joanne Florio  
Joe LaPorte Orc  
D'Aquila Orc  
Penthose  
Gloria Benson  
Billy Tabbert  
Yoli O'Brien  
Kurt Mayr  
Riviera  
Sophie Tucker  
Wesson Bros  
July 29  
Jeff Lynne  
Jeff Clay  
Hazel Webster Orc  
Ralph Funt Orc  
Savannah  
Annabelle Hill  
Hazel Peterson  
Jimmie Lewis  
Manhattan Paul  
The Blenders  
Shotsie Davis  
Andre & Dorthoe  
Tim Benson  
Laurie Dixon Orc  
Versailles  
Kitty Kant  
Tony Grant Orc  
Fanchito Orc  
Village Barn  
Bols  
Abbey Allen A  
Abbey Albert Orc  
Village Vanguard  
Theresa Brown  
Marion Bruce  
C. Williams  
Gloria  
Waldorf-Astoria  
Guy Lombardo Orc  
Gloria Borr Orc

## SHERMAN VAUDERS SET FOR SHUBERT, PHILLY

Philadelphia, July 19.  
Eddie Sherman, who is putting out nine-act, two-day shows to play one and two-week stands in Chicago, Detroit, Cleveland, Pittsburgh, Baltimore, Newark, N. J., and this city, closed a deal here for the Shubert theatre.  
Sherman will send out one unit at a time, with initialer due to tee off in Chicago, Aug. 15.  
Understood here that deal doesn't mean that the Shubert or any of the Shubert theatres will be converted into vaude houses. It will rely primarily on legit bookings, using the variety bills to fill in between legit dates.

## Shoreham Hotel, D.C., Sets Talent for Sept.

Shoreham hotel, Washington, re-sumes entertainment policy Sept. 11. Sande Williams orch has already been signed and acts will be lined up later.  
Room generally uses name talent.

## Russell Vice Hutton

Atlantic City, July 19.  
Jane Russell, filmster, is set for Steel Pier Aug. 28 in place of Marlon Hutton, originally scheduled for that date. Mills Bros. come in for week of Aug. 14, which date had not been filled. These additions complete vaude lineup for the season.  
Miss Russell last appeared here three seasons ago when her film starrer "The Outlaw" was also an attraction.

## Midwest Dates

Chicago, July 19.  
Boyle Woolfolk agency takes over the booking of the Fox theatre. St. Louis, with Gaynor & Ross and Loyd & Willis set for the Aug. 18 show. Jack Waldron into the Tic-Toc, Milwaukee. Peg Leg Bates taps at the Carnival, Minneapolis, Aug. 4 for two weeks.  
Lenny Colver pacted for the Stork Club, Council Bluffs, Ia., Aug. 5, preceded by Ming & Ling, July 22.  
Ben Beri switched from Sam Roberts agency to William Morris.  
Arren & Broderick leave the Thunderbird, Las Vegas, to tour fairs for Barnes and Carruthers starting Aug. 1. Larry Ross moves south to the Blue Sock Club, Abilene, Tex., July 20, for a fortnight.  
Phil D'Ray headlines at the Kentucky Club, Aug. 2.  
Clay Parce has set the July 29 bill with Jackie Mills, Betty Reilly, Betty Bruce and Anita Martell.  
Danny Friendly, head RKO talent booker, in to catch return of vaude at the Palace last week.  
Monica Lewis thrushes at the Lake Club, Springfield, Ill., Aug. 5.  
Betty Hill into the Carnival, Minneapolis, July 21.  
Patrice & Russell due at Henry Grady hotel, Atlanta, Aug. 4.  
George Gobel opens at Mount Royal, Montreal, July 29.  
Pastime Club, Des Moines, lineup has Mary Francis Kincaid, Aug. 5. Rand & Raymond, Aug. 12, and Marie Lawler, Aug. 26.  
Dorothy Claire and Gene Sheldon have been added to the George Jessel bill for the Oriental, Aug. 4.

## Saranac Lake

By Happy Benway  
Saranac Lake, N. Y., July 19.  
In a downpour of rain the dedication of the Saranac Lake Airport went off without a hitch. Dick Benson, acrobatic flyer, won top honors. Band concert climaxed a gala day.  
Virginia Bishop left for N. Y. C. after visiting husband, Joe Bishop, at the Variety Clubs hospital. He'll rest here for several months.  
Mrs. J. A. Wotton and daughter left for Cranford, N. J. after a two-week vacash bedding, Jim Wotton, who is doing well via the rest routine.

B. & C. Exposition Shows, here for a week stand to big business, under the auspices of the VFW. Management had gang of the colony as cuff guests.  
Delphin Stredler, formerly of Colonial theatre, N. Y. C., showing a marked improvement.  
Edwin (IATSE) Gaiser, progressing nicely here, his 27th wedding anniversary.  
Guernsey Knight & Tessie, dancers, in to ogle the Variety Clubs hospital and mitt the gang.  
Dr. William Stern, Variety Club hospital medico, celebrated his birthday by handing out top reports to George Power, Doris Carey, Eugene Reed, Joe Phillips, Dolly Gallagher, and your columnist.  
Write to those who are ill.

## New Acts

### LEE KRIEGER

Comedy  
12 Mins.  
Village Vanguard, N. Y.

Lee Krieger, young thespier who was in "Mr. Roberts" on Broadway, is making his niter debut as a comic. Act lacks pacing and routine and suffers from failure to decide on just what is his forte: yarn-spinning, impressionistic sketches, or dance satire.

He is weakest in the story department, one tale about a pigeon being in poor taste. More effective is a lampoon of the Stanislavsky method which draws on his acting experience. Strongest segments make use of his terping background. In one spoofing bit he dances like Martha Graham, a la Russe, and in the Broadway manner. Finale, giving his impressions of what a stranger sees in Gotham, he also integrates some witty dance steps. Krieger's personality reveals promise and his general approach is sophisticated. **Bril.**

### BOUNCING BODOS (3)

Trampoline  
9 Mins.; Full  
Palace, N. Y.

The Bouncing Bodos have a good trampoline turn well-suited for all visual media despite evident rough edges in their turn. Trio of two boys and a girl display standard assortment of tricks which includes some good tumblers and high leaps together with some rope-skipping variations.

Their routine isn't all to be desired. The lad in comedy makeup gets the heaviest burden of the work showing some of the better tricks. It's comparatively difficult for the straight to follow him under these circumstances. Femme also contributes some well-executed stunts, none outstanding. **Jose.**

### MERCER BROS. (2)

7 Mins.; Two  
Palace, N. Y.

The Mercer Bros. dance turn is a good potential for vaude, cafes and video. The duo is expert at precision work with comedy soft shoe terms that hit high laugh values. In this department, they show a big-time stamp.

However, comedy Latin dance routine with one of the boys in drag needs considerable polish before being worthy of metropolitan exhibition. Piece seems pointless and witless and can only be made effective through a major overhauling. **Jose.**

### KIM YEN SOO & CO. (3)

10 Mins.; Full  
Palace, N. Y.

Kim Yen Soo is an Oriental magico who has obviously been around, but new to the New Act files. Assisted by a pair of decorative femmes, he shows some good illusions. His magnum opus is the escape trick from a bound and locked trunk.

He works rapidly in a series of stunts, most of them in the standard category. His paraphernalia is elaborate and he presents a well-dressed act good for exhibits in family time vaude. **Jose.**

### RICHARD X. CARTER

Folk Songs  
10 Mins.  
Village Vanguard, N. Y.

Breaking in at the Village Vanguard, which over the years has popularized several top folk singers, Richard X. Carter has a neat style and versatile delivery. Tunes ranged from sea chanteys, which he gathered from fishermen on Nantucket, to sentimental ballads, in which he avoids sugary sweetness. Best is "John Henry."

Carter differs from others in the genre in that Carter doesn't use a guitar but performs with the house trio or unaccompanied. Numbers are well chosen for pacing and originality. A Yale grad, he plays up his youthful, clean-cut appearance and has a confident technique. **Bril.**

### RUTH BROWN

Songs  
10 Mins.  
Cafe Society Downtown, N. Y.

Ruth Brown is a young attractive Negro singer who attempts a style that would even throw a mature piper of broad experience. Hers is a combination that encompasses elements of swing, pop and ballad interpretation. There are moments when she achieves her aim with departures from orthodoxy that show vivid interpretation. But, generally, an effect of labored effort is registered.

Miss Brown, however, has indications that she'll settle down into a style that will express her own personality and a unique styling. Once that's achieved, she'll cause some excitement. **Jose.**

### PAT HILL & LARRY DELMA

Puppet  
8 Mins.; Two  
Palace, N. Y.

Pat Hill and Larry Delma are experienced puppeteers with a good assortment of dolls and some fetching routines. High spot comes with a baby bit in which an infant cavorts while an elderly baby-sitter sleeps on a rocker near him. There are some overly cute moments in it and some overenthusiastic bits of byplay, but net effect is one of masterful manipulation that gets its full measure of audience appreciation.

They have some other stunts with a Negro pianist, a skeleton and a trumpet player, and an opening rhumba dancer. All the bits are well executed. Routine isn't polished inasmuch as much continuity is lost by long stagewalks between numbers. Lessening these intervals would not only smooth out their turn but be a showmanship must. **Jose.**

## Unit Review

### Girls A-Poppin'

(NATIONAL, LOUISVILLE)

Louisville, July 15.  
Here's another entry for the "new" vaudeville trend, assembled on the Coast. It's a neat stage package, which stacks up as suitable for any house looking for solid entertainment.

Unit carries line of six girls, all tall lookers, who display their charms in three production numbers. Opener is the Penguin number, backed vocally by the Chordmen, newly organized quartet of young, fresh male voices. Guys then get together for some close harmony on "Sentimental Gentleman from Georgia," and bow off to hearty applause.

Next out is Ginger Tinney, red-haired tapster. She has couple slick routines, and a lovely green gown which changes color under the spot. She's a cute trick and registered solidly.

Emcee Marvin Himmel opens with some sly barbs and throw-away lines which had the customers warming up slowly. However, getting down to business, he launches into impersonations of Phil Harris, John Charles Thomas singing "Figaro" and of various diskers warbling "Temptation," to platter accompaniment, to garner good applause.

Really topnotch juggling act, Jacques Cordon, French import, works atop a small table, balancing himself on a unicycle. Guy gives the balancing, juggling treatment to rings, plates, balls, etc., and keeps customers interested. A neat turn, good for any vaude bill.

Doris King, prima donna, closes show with a mixture of light operatic selections, and clicks. Opens with "Chiribiribin," then "Some Enchanted Evening," and a jam sesh version of "Blue Danube Waltz." Closes back for "Sweethearts," "Falling in Love with Someone," "Kiss Me Again," "Ah, Sweet Mystery of Life" and "Zing, Zing, Zing," latter two backgrounded by the Chordmen.

Finale had the June Jackson girl line out, with Miss King and the Chordmen forming a picture upstage, and warbling "One Man." Unit is set at this house for four weeks, and may stay longer. Producer King aims to bring in other talent to bolster the resident policy, and judging from this show, the idea should click. **Wied.**

## Mex Tourism Sets Cap For Retired Americans

Mexico City, July 12.  
As part of its drive to get more dollars to hypo national economy via tourists, particularly Americans, the Mexican Tourist Assn., which has just received a \$60,000 gift from private Mexican contributors for its world publicity campaign, plans to attract as residents of Mexico retired or pensioned Americans who fixed monthly incomes range from \$200 to \$500.

Association says it has hired two top U. S. writers (unnamed), residents of Mexico, to survey the U. S. for this plan, which it admits in order to work demands modification of the immigration laws to admit such Americans as residents. Now foreigners can only enter as tourists, for a six months' stay, or investors, who must have a hunk of ready coin to place down here.

Association avers that at the 8.65-peso-per-dollar rate, Americans can live royally in Mexico.

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A. Harlow (M) 18  
Dave & Joe  
O'Gorman  
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Ladd  
3 Monarchs  
Beryl Seton  
Slim Allen  
Nigel Nelson  
4 Yeomen  
Helen Darnora  
3 Arlatos  
BRISTOL  
Hippodrome (S) 18  
8 Smith Bros  
Nittwa  
Warren Latona & S  
Birdan  
Henry Benty  
Walter Niblo  
Nolan & Monty  
Maltia  
C. (R) 18  
Pete Collins  
Tarzan Jr., Hazell  
Conky Javen  
John & Duke  
Frogmen  
Charish Indra  
Alan Bros & June  
Gerby Leader  
Elizabeth & Collins  
Elet van Brechts  
K. to fill  
AUSTRALIAN AIR ACES  
CHATHAM  
Empire (S) 18  
Louis Barber  
Len & Bill Lowe  
Sandra & Duke  
Agnette & Silvio  
Del Mond  
Jacqueline & D  
Shirley Cook

## Henderson & Kemp

FINSBUR PARK  
Hippodrome (M) 18  
Dennis Lawes  
Jimmy James Co  
Winifred Atwell  
Bonar Collesano Jr  
Manley & Austin  
Ben Vout Co  
Hilary Hall  
Paige & Metro  
GLASGOW  
Empire (M) 18  
Jimmie Elliott  
Cass Daley  
Helen Bros  
Dave Barry  
Keeffe Bros & A  
Lillian Gordon & Co  
Maurice French Co  
Johnny Lawson 3  
HACKNEY  
Empire (R) 18  
Chico Marx  
Joe Ortnes  
John Clavin & J  
Davis & Lee  
Harry Nichols  
L. Clifford & Freda  
J. Davies & J. Reab  
Harry Barr  
LEDS  
Empire (M) 18  
S. & M Harrison  
Suzette Tari  
John Clavin & J  
Patricia & Colin  
Bob Grey  
LIVERPOOL  
Empire (M) 18  
Johnston Clark  
B. Minivitch Co  
John Clavin & J  
Lionel King  
Gaston Palmer  
Olga Varona Co  
George Meaton  
Karen 3  
PALLMUND (M) 18

## CHICAGO

Blackhawk  
Al Tucker Orc  
Jackie Van  
Wunder Wheelers  
Brinckman Sis.  
Lillian Blowers  
Charles & Lucile  
Chez Paree  
Adorables  
Chez Paree (2)  
Cee Davidson Orc  
Stan Kramer Orc  
Lino Riva Orc  
Holsings  
Duplicators (3)  
Tony Rami  
Adrianne Loraine  
Billy Chandler Orc  
Gone to fill  
Holsings  
Leul Lynn  
Joe Iabell  
B. & J. Bradley  
John Brecker Orc  
H. Edgewater Beach  
Claude Thornhill Orc  
Marianne Fedele  
John Clavin & J  
D. Hild Dancers  
Yost Ambassadors  
Maya Bros  
Hotel Stevens



## House Reviews

## Paramount, N. Y.

Jimmy Dorsey Orch. (17). Peggy Lee with Dave Barbour Quintet, Tip, Tap & Toe, George Kaye, "The Great Gatsby" (Par), re-viewed in VARIETY April 27, '49.

The Paramount layout has plenty marquee lure. The major headliners, Jimmy Dorsey's band and Peggy Lee, backed by the Dave Quintet, are flanked by a pair of creditable acts in Tip, Tap and Toe and George Kaye. It's a good all-around display.

Miss Lee has made a myriad of appearances at this house, beginning as a chirper with the Benny Goodman band. She's gained in stature and authority since those days. Singer has top-drawer routine delivered with a dash of pash. Her selections, with a single exception, are applause getters. Deflection is caused by a heavy ballad which didn't live with the audience mood. Otherwise her tunes are imaginative and expertly projected. Barbour Quintet's backgrounding is colorful and lively. Her concluding number, "Manana," has some trick lyrics which were lost when the JD crew and Barbour latched onto the session. Salvo at the end was rewarding.

Dorsey crew projects a colorful brand of music. Highlight of session is the Tutti Camarata comp, "Fingerbustin'" which gives JD a chance to show his virtuosity on both sax and clarinet. In other words, there's also a good deal of imagination and controlled fireworks which gives the audience a chance to appreciate the good all-around entertainment values. The sidemen are of top caliber, band including drummer Ray Bauduc.

On the surrounding bill, Tip, Tap and Toe score handsily with plain and fancy taps, while George Kaye still gets top returns with his psychiatrist routine. His newer material doesn't have the same impact as the former bit, but overall results are good. **Jose.**

## Palace, Chi

Chicago, July 14.

Berk & Hallow, The Chords (2). Fanny & Kitty Watson, Bob Hammond, Birdie Mack, Ross & Owen, Wally Brown, Dolinoff & Raye Sisters (4). Pat Rooney, Sr., and Francis Orch. (10); "Judge Steps Out" (RKO).

Following the same successful pattern that it instituted in New York two months ago, RKO has brought a New York Palace bill to its sister house in Chicago for the first vaude show in this house since 1939. Under the barrage of terrible malta exploitation campaign, house was jammed for opening bill, a portent of the best business house has seen in many months. All credit must be due to the vaude as the picture is lower budget fare. However, whether or not sock reception can be repeated, especially on once a month basis—as it now stands—and without powerful fanfare is a question. Clearly, many of the first-day customers were non-regular theatregoers. Whether or not present day seat holders will make holdout of an hour and half show without names is something only time will tell, not just one hoopla week.

Berk and Hallow, youthful pair, are fast openers with tap taping which gets nifty applause. The Chords, male duo, should cut some of their band imitations. However, their slick versions of Spike Jones and Dave Rose on "Holiday For Strings" rings the bell.

Kitty and Fanny Watson, enjoying their 40th year in show business, have tailored their act to present-day groove. With Kitty straightening for hefty sister, garbed in cowgirl costume, laughs come fast. Gals walk off a solid hit.

Bob Hammond Birds are surefire attention holders with white cockatoo scoring with their well paced tricks, and storming of miniature fort a sock closer.

Mack, Ross and Owen are robust openers of the second half, with acrobatic-dancers getting big returns for horseplay with midget male, who holds his own in the tumbling and dancing side. Finale with member doing running flips landing on partner's shoulders for walkoff gets heavy mitt.

Wally Brown dives into the blue stuff in his unfinished sentence comic routine. However, audience goes for tinged quips as comic relates his trip to Lake Placid for winter sports and his description of an auto accident. Dolinoff and Raye Sisters do a smartly costumed wooden doll marriage dance before going into their black light illusion act to register strongly.

Pat Rooney, Sr., after short thank-you speech, socks across soft-

shoe standards to "Daughter of Rosie O'Grady" with 70-year showman doing a bit of cakewalk and off-to-Buffalo to strains of "It Seems Like Old Times." For encore he does an imitation of Joe Frisco's shiver dance. Nick Francis does an exceptionally good job of backing the acts. Production and staging by David Bines is tops.

At \$5.50 for the package, plus several additional bites for house band, venture is a sure payoff for this week. **Zabe.**

## Palace, N. Y.

Bouncing Bodos (3). Pat Hill & Larry Delma, Kate Murtah, Mantan Moreland with Nippy Russell, Sylvia Manon 3, Mercer Bros. (2), Eddie White, Kim Yen Soo & Co. (3); "Massacre River" (Mono), re-viewed in VARIETY April 6, '49.

Even the Palace can't have a winner every week. The difficulty in booking eight acts on its limited budget showed for the first time since the house reopened a couple of months ago. Not that the show doesn't have its moments and virtually every act gets its share of applause, but the watering down of act availabilities at this time when talent in the Palace salary bracket are in demand in the summer spots, doesn't give booker Danny Friendly too much of a chance.

There's no particular focal point on this bill. There's an even tenor to the layout. But thanks to Dave Bines' excellent staging, the acts couldn't look better under any circumstances.

Of the eight acts, four are strangers to VARIETY's New Act file: The Bouncing Bodos, Pat Hill & Larry Delma, Mercer Bros. (2), and Kim Yen Soo & Co.

The others get varied results. Kate Murtah, in the trolley, has a disappointing batch of material. This former mainstay of the Murtah Sisters act has little subtlety and her lines are better suited for cafe floors. Some of her comedy songs are much too long and sharper editing would net a better effect. Mantan Moreland, now working with Nippy Russell, is still effective with the unfinished sentence routine which he's been doing for many years. The Harlem comedy act gets across handsily in this house.

Eddie White hasn't exhibited on Broadway for many years. This vet story-teller proves he's a new generation for humor every decade. Songs and stories have been in circulation for years but the majority in the house were unfamiliar with 'em. His applause values were especially high.

The Sylvia Manon Trio, two males throwing a petite femme around with careful abandon, show some good adagio tricks. However, routines had no outstanding items and applause values are based on the general era of effectiveness.

Don Albert's band does an effective job of backing the show. **Jose.**

## Hippodrome, Balto

Baltimore, July 17.

Rosale Sisters (2), Jack Parker, Kay Kenton, Florida Trio, Carlton Emmy Mad Wags, Ben Yost's Colleens (4), Steve Evans, Gus Van, Jo Lombardi House Orch. (12); "The Green Promise" (RKO).

Izzy Rappaport is continuing his stab at an eight-act lineup after a brief interruption to play the Andrews Sisters on a four-act layout last week. While trade is not up to the mark set by the name trio, returns currently are pleasing enough to merit a continuation of the popular "Palace type" of vaude and Rappaport is ballyhooing it accordingly.

Current bill is opened by the Rosale Sisters, duo of skilled performers on a flashy high perch act. Top mounter contributes some flashy balancing for a bangup send-off. More sight stuff is in the deuce via Jack Parker juggling small stuff. Kay Kenton follows with comedy chirping nicely delivered. The Florida Trio is next with their tossing around of one of its members in doll makeup providing novelty and an applause getter.

Carlton Emmy's well trained birds had pace smartly after which Ben Yost's Colleens, quartette of singing lookers, give out with the usual medleys winding up with smartly contrasted opera vs. jazz stuff good for strong getaway. Steve Evans runs the gamut of his impressions including the one dramatic bit in the green spotlight he used to introduce as Len Chaney in "The Hunchback of Notre Dame." Now it's given straight name. Now it's given straight name and without qualification, and good for a pace changer between the hilarious Polish drunk item and

the business built around laughers in an audience.

Gus Van in closing slot, is solid from the teeoff. Wide swath of nostalgia plus an expert vocal delivery of dialect and straight vocals had the stubholders yelling for more. Opening reprise of Van & Schenck trademarks and the next-to-closing run-through of oldies are sold to the hilt. All-around knowhow serves to sell his closing medley in parody equally well for a perfect clincher to an entertaining layout that should build customers.

Biz is all right. **Burm.**

## Steel Pier, A.C.

Atlantic City, July 14.

Henny Youngman, Betty Reilly, Gautier's Bricklayers, Bill Behney Holiday Dancers with Ginger Harris, Johnny O'Connell's House Orch. (10); "Jigsaw" (U.A.).

Henny Youngman, heads well-balanced bill in Steel Pier's music hall this week, and is given able support by Betty Reilly, "Irish Senorita." Gautier's Bricklayers, top dog act, and the Bill Behney Holiday dancers (12) with Ginger Harris in a neat solo.

Youngman, always a fave here, emcees and keeps show moving at fast pace, working his stuff into other acts. Has them laughing and applauding all the way. Miss Reilly sings three fast numbers for nice returns. Trio comprises "Cumbachero," "Louie Drop The Gun," "Greenah Kosenah" and "Rancho Grande." Parodies on latter to self-accomp on guitar is high spot of act.

Gautier's Bricklayers, top pooch act, wins good applause. Dogs stagger out of corner "saloon" to house construction job, climb ladders, do numerous tricks to delight of audience.

Holiday Dancers appear in three entry numbers. Tops is their second when Ginger Harris does neat acrobatic number flanked by girls. **Walk.**

## Earle, Philly

Philadelphia, July 15.

Dennis Day, Clark Bros., Gale Robbins, Bill Norvas & Upstairs, Acromaniacs, Bud Dant & House Orch.; "Make Believe Ballroom" (Col).

Dennis Day, who seems to be jockeying a round in his package show, reverts to the lineup he used two weeks ago in Boston. As far as the Earle audience was concerned, he can leave it alone. The show added up to one of the best vaude layouts seen here in years.

Standees greeted the singer at the Friday morning opener, his first appearance in Philly in eight years. Day virtually copied Milton Berle's show, doing all the intros and getting into every act. He tees off with "Forever and Ever" and brings on the nimble Clark Bros., local steppers and great faves here.

Next on is Gale Robbins, a red-head with a husky voice, who does "Again," "Everywhere You Go" and duets with Day in "Baby, It's Cold Outside." Bill Norvas and the Upstairs, a vocal quintet who remind of The Revuers, add sophistication to the bill. And the Acromaniacs, a trio of balancers and tumblers, make for a flashy next-to-closing. Day is in the windup slot with such surefires as "Some Enchanted Evening," "Galway Bay," "Casey Lowered the Boom" and "Ave Maria."

Lad is a top trouper and his emceeing is refreshing and distinctive. He retains character of the shy youth of the Jack Benny programs and his gags and impressions go over big. Bud Dant, Day's musical director, leads the pit orchestra. **Gagh.**

## Vaude Rivalry

Continued from page 45

packages if top talent becomes available. Current policy is to buy "anything that will make a buck." However, with the "Palace policy" going great, there's no longer any urgency about getting names. So far, policy will be to try to get one Palace show a month. Second unit has already been booked to start in Boston, Aug. 4, with Syracuse, Cleveland, Cincinnati and Chicago to follow. Remainder of the dates are still being worked out. This bill will comprise the Edwards Bros., Yvonne Moray, Marvellos, Cook & Brown, Steve Evans, Appletons, Ross & La Pierre and Gus Van.

The RKO circuit, however, is using a name policy even though performers per se aren't top-bracket performers. The big name on their shows is the Palace theatre and it's currently felt that as long as that name draws, they'll be in the vaude business in a big way.

## Night Club Reviews

## Club Carnival, Mpls.

Minneapolis, July 16.

Louis Armstrong & "Esquire" group, including Earl Hines, Jack Teagarden, Sidney Catlett, Barney Bigard, Arvell Shaw and Cozy Cole with Velma Middleton, Perry Martin Orch. (12); \$1 cover; \$2.50 minimum.

This show provides a munificent banquet for jazz and swing lovers, and, judging by the completely filled room at performance caught, the Louis Armstrong gang and its type of music take a prominent place in the niterly sun. Inasmuch as each member is tops in his field, items dished up merit high rating.

Ensemble and solo contributions are all socko. The resultant rhythm and melody because at their hands jazz actually becomes melodic—bring terrific customer response.

Lads make a fast getaway with "Meet the Gang." Then Armstrong takes over with trumpet and vocalizing of "Brother Bill." Tall, dignified Jack Teagarden scores with the old fave, "St. James Infirmary." In robust Velma Middleton the group has a slick singing comedienne who clowns with Armstrong and the others while doing bang up vocals on "Lover Come Back to Me," "Blue Eyes" and "I Was."

Earl "Fatha" Hines, at the keyboard, comes through in his usual big way with his "Little Girl," "Pale Moon" and "Boogie Woogie." He's a show-stopper. "Tea for Two," as done by Barney Bigard on the clarinet, is swift-paced and tuneful. Much steam is whipped up by Arvell Shaw on the bass for "Whispering," and Cozy Cole has a fast and furious "Stompin' at the Savoy" session on the drums.

Perry Martin orchestra continues to play for guest dancing and maestro vocalizes neatly during many of its numbers. **Rees.**

## Chase Club, St. Loo

(HOTEL CHASE)

St. Louis, July 13.

Merriel Abbott Ice Revue with Jean Arlen, Bob & Peggy White, Manuel Del Toro, Jerry Rehfeld, Melendez & Bandstetter and Line (6); Nick Stuart Orch. (13); cover \$1-\$1.50.

Transferring entertainment to the newly decorated, air-conditioned Starlight Roof, Chase Hotel teed off summer season with a two-week run of the elaborate Merriel Abbott Ice show.

The troupe abounds with talent and class. Jean Arlen, a teenager, has plenty on the ball with her leaps, twirls, etc., on the blades. She also clicks in a routine with the line, all of whom are shapely lookers.

Rehfeld and Del Toro, personable lads, score with a fast Spanish medley and Melendez and Brandstetter sock over their comic routine. Another pleasing duo is Bob and Peggy White. Line contributes some sock routines, one in Scotch kilts and another in attractive red, white and blue costumes. Room had SRO biz at session caught. **Sahu.**

## Vine Gardens, Chi

(FOLLOWUP)

Chicago, July 13.

While other niteries may be suffering from doldrums this bistro has been turning 'em away. Lind Bros., now in their fourth month, is credited as the lure. Vocal trio have a new set of tunes, all sold in top fashion. Teeing off with an oldie, "Camptown Races," they swing into a medley of lesser known Irish tunes. Also essay a bit of hoked polka with "Helen," Swedish comedy song, and then sock across "Yiddish Momma." Singers ret laughs with another novelty, "I Can't Get My Horse," and close strongly with "You Got to Have a Little Mazel."

Dusty Brooks, clean-cut youthful comic, impresses with his sharp etchings. His impress of strolling chanteuse garners laughs which leads into potent finale of Jolsonesque "Mammy." Vadja del Oro displays verve and fire in intricate tempoed castanet to Latin tunes. Mel Cole orch and Pancho rumba group alternate for neat dance sessions. **Zube.**

## Buttery, Chi

(AMBASSADOR-WEST HOTEL)

Chicago, July 13.

Sue Stanley, Felix Martinique Trio; \$2.50 minimum Sat.

Contrary to its pompous sister, the Pump Room, across the street, the BATTERY is a small, intimate and somewhat casual room featuring rumba rhythms with its excellent cuisine, and Sue Stanley

and the Felix Martinique Trio in a short, but entertaining show.

Martinique, with Felix on drums and novel rhythm accessories, provides payees with unusual arrangements of South American standards like "Babalú," "Brazil" and "Besame Mucho." Trio's restrained and svelte arrangements are easy listening as well as dance-bait.

Miss Stanley, a slim brunet in a clinging off-the-shoulder gown, attempts novelty tunes to calypso and rumba rhythms with indigo nuances. Hip and shoulder gyrations, which are anything but subtle, could be toned down. Act lacks certain amount of class befitting the room, while straight vocals are so-so. **Grey.**

## Cafe 'Casts' an Audience

## Just to Audition Spot

## For Prospective Buyer

Cafe biz is certainly one of the most unpredictable branches in show business. This was evidenced by a stunt pulled by Cafe Society Downtown, N. Y., Friday (15), which reopened on less than 24 hours notice to audition the place for a prospective buyer. Operators Max Munsch and Louis I. Lewis are new in the niterly field, this being their first venture, but they pulled a stunt that would have done credit to seasoned bonifaces.

An unnamed client hinted he might buy the spot if only he could visualize how it would look in operation. He was accommodated. A show was lined up and staff reorganized with maitre-d Danny pulled out of a new assignment at the Blue Angel, and a creditable list of talent pacted on short notice.

The result is a tribute to several items, including the bravery of the operators, the essential lure of the spot and the pull of balladeer Josh White. A final touch might have been to give the audience, but it wasn't necessary. With only two ads appearing in Friday's papers, enough customers came for two full shows. At the end of the midnight show they were coming in fast enough to rate a third show. Reopening indicated that with more publicity, ads and word-of-mouth, Cafe Society Downtown can run out the normally slow

Josh White, Calvin Jackson, Ruth Brown, Tom Scott Orch; \$3.50 minimum.

summer and reestablish itself as a permanent niterly fixture by early September, when Juanita Hall, of "South Pacific," is slated to return here. Spot closed when Miss Hall's medico advised her to nix doubling for awhile. It was then closed for the summer.

Josh White, of course, does excellently at selling ballads and guitar. He's responsible for most of those that packed the spot. He offered an assortment of folk tunes in a manner that kept him on the floor for 30 minutes, as even at that the customers were reluctant to let him go. Another lure is Calvin Jackson, the gifted Negro pianist who at one time arranged scores for M-G-M films. He's here temporarily to give the spot a fresh start, but his contribution is outstanding. He starts the show with a delicate Paradis Toctata before fitting into a colorful arrangement of "Laura" for top returns. Ruth Brown (New Acts) is the other on the show. Tom Scott orch is a potent show-backer and swings out a pair of tunes to warm up the crowd. Crew, incidentally, has J. C. Heard at the skins.

In all this CSD reincarnation is a phenomenal work of organization and a remarkable exhibition of the energy that can be summoned even in the summer. **Jose.**

## 'Salute's' Cast Changes

Chicago, July 19.

"Salute to Rodgers and Hammerstein" now in its 11th week at the College Inn, Hotel Sherman, will have dancers Kenneth MacKenzie and Dusty Worrall, formerly with "Carousel," in the leads, replacing Ballet Theatre toppers Ruth Ann Koesun, John Kriza and Eric Braun.

Kriza and Miss Koesun head for Tanglewood, Mass., Monday (25) to join the Ballet Theatre summer group at Ted Shawn's Jacob Pillow school.

# Songsmith Opines Critics Reviewed Sherwood, Berlin & Hart, Not Show

By ABEL GREEN

Irving Berlin, Robert E. Sherwood and Moss Hart don't like it, but are inclined to agree with the critics' general downbeat reaction to "Miss Liberty." But they also feel that (1) this was not a critic's show; (2) that they'll ride out the bad press; and (3) apparently the Broadway critics reviewed Sherwood, Berlin & Hart more than the show.

Before Sherwood flew out to England on Monday (18) to join his wife at their country place outside of London for the summer, and Moss Hart flew to Salt Lake City the day before to catch his wife, Kitty Carlisle, in the opera, "Carmen," the three of them watched the two Saturday performances. These were following the Friday premiere, and all three became more convinced than ever that they had a good audience show. The penalty of fame, they feel, is something which militated against a more generous press.

Berlin, who heads for Hollywood late this month on one of his film-musical deals, although he insists he'd like to do another legit musical first, is convinced that the \$185,000 production will pay off. "As you know, Bob, Moss and I have no outside investors, other than our own groups, but I'd buy back anybody's share, that's how convinced am I that we'll put this one over."

"There were capacity standees at both Saturday shows; our advance is into October and November; we have good calls from the brokers; the score had 35 performances over the weekend and we already have one tune on the Hit Parade; the album with the original cast goes into recording for Columbia on Thursday (21) and Manie Sacks tells me they have advance orders for 50,000 of the albums, so I think the only problem is the degree of hit that we have. It may not be a smash, but it won't be a flop. The Shuberts tell me that the Imperial has \$250,000 in the bank, another \$75,000 not yet deposited, some 15,000 letters not yet serviced, and we can do \$45,500 capacity if we sell out."

## Needs \$27,000 to Break

Understood "Liberty" can break at \$27,000; the kick-out break is at \$30,000.

Berlin is also convinced that if and when "Miss Liberty" clicks, and as the notices retreat in the background, the audiences will see new values in the Sherwood libretto just as time has added to the stature of "God Bless America." So convinced are he and Hart about "Miss Liberty" that the songsmith observed that "it would have been a greater error not to have produced it."

He looks upon the summer bow as a help, not a hindrance, in that there are fewer shows; the two big smashes are tough to get into; and above all it's a first in his career in that he's always had a critic's hit. He feels that this will be an audience hit, and, while it would be a joy to settle for a universal acceptability, when he and Sherwood had their bon voyage drink Sunday night, the playwright felt in fine fettle.

As for his songs, he admits they're reminiscent; Berlin knew he was "adapting" from himself, and "as for that hokey, would we make the same mistakes all over again;—I, e., if they are mistakes—sure we would. Because we certainly didn't want to commit these errors deliberately, so it's reasonable to assume that if we set out doing a project of this nature, we'd naturally do the same things all over again. If the songs are there, the public will tell us fast enough. If they're not there, they deserve to fail."

## 5 Theatre Guild Plays

### For 1949-50 Season

Chicago, July 19.

Thirtieth anniversary of the Theatre Guild, 1949-50 season, will find Chi subscribers attending five Guild plays, first being "Death of a Salesman" at the Erlanger theatre, Sept. 19. Second play announced is "Madwoman of Chailol," around Jan. 1.

Chi Theatre Guild 1948-49 season grossed an estimated \$168,800, excluding tax.

## 'Hostages,' 'Ruth' Spark Legit in Tel Aviv

Tel Aviv, July 12.

Guest-produced by Harold Clurman. Habimah's presentation of Emanuel Robles' "Hostages," originally titled "Montserrat," is a mature offering. Translated by Menasseh Levin, it is one of the most exciting plays that has reached the Hebrew stage in a long time. Performances are all good and settings by Moshe Mokady eye-filling.

J. de Vries' "Silk and Bread," Ohel's current production, is a mediocre offering dealing with the conflict between capital and labor. F. Lobe directed, Paul Lowy designed the sets and Lea Goldberg did the translation.

The Chamber theatre production of "Dear Ruth" has been treated with appropriate hilarity, moving at a lively pace with never a dull moment. Yosef Milo's direction is excellent and P. Kamnitzer's sets are adequate.

## B.O. Treasurers In Pact Status Quo

Regardless of the outcome of the current ticket probe, there will probably be no change in the contractual status of legit boxoffice men on Broadway for at least a year. That applies to all b.o. men, including Jack Pearl, suspended treasurer of the Majestic theatre.

All b.o. employees are covered by a contract between the League of N. Y. Theatres and the Electrical Treasurers & Ticket Sellers Union, affiliated with the IATSE (stagehands' union), AFL. The pact, which extends annually from Labor Day, is automatically renewable unless either side serves notice by May 31. No such notice was given this year, so the present pact remains in force until Labor Day of 1950.

Under the agreement, contracts of individual boxoffice men are also automatically renewable unless specific notice is given by either party to the individual pact. In all known cases, including that of Pearl, no notice was served last May 31, so all existing contracts for treasurers and assistants remain in effect another year from this Labor Day. Although Pearl is under suspension, Lee Shubert, as owner of the Majestic, must keep him on full salary. The theatre operator so stated recently to N. Y. Commissioner of Investigation John M. Murtagh, who is conducting the probe of ticket-scalping, as a result of which Pearl was suspended.

## 'NORWAY' IN NIFTY LOUISVILLE TEEOFF

Louisville, July 19.

"Song of Norway" teed off 11th summer season of musicals at Iroquois amphitheatre last week to sock biz and ideal weather. Denis DuFor is handling the staging.

Role of Edward Grieg was sung by baritone Ralph Magelissen, with Robert Shafer, tenor, recreating the role of Rikard Nordraak, which he played in the New York production. Standout performance was given by Doreen Wilson as Louisa Giovanni, operatic prima, with neat support by Nancy Kenyon, Yolanda Dennis, Betty Ann Busch, Edmund Dorsay, Truman Gaige, Robert Bernard and C. Douglas Ramey. Dancers David Nillo and Franca Baldwin registered in ballet and specialty numbers.

Production staff includes Edward Clark Lilley, book director; Rollo Wayne, technical director; William Parson, musical director; Virginia Johnson, choreographer; and Walter Johnson, stage director.

## San Antonio Names Griffith

San Antonio, July 19. H. M. Griffith replaced Jean Wildenstein as manager of the Municipal auditorium, San Pedro Playhouse and other city-owned public gathering places. Wildenstein has held the post for 26 years.

## Boston Co.'s Season

Boston, July 19.

The Boston Stock Co., which has been leasing Brattle Hall in nearby Cambridge for the past four seasons, has completed arrangements to operate during the forthcoming season at the new John Hancock Hall in the Hub.

Present plans call for a 40-week opening in September, with plays presented three nights a week here and three nights weekly in Providence. R. I. Teeoff will star Charles Ruggles in a new play, not yet announced, and bill will be changed weekly.

## CHI'S BLEAKEST SUMMER IN 25 YEARS

Chicago, July 19.

There's a sadder note being registered in legit circles here. Not since the prewar depression era has the Chi theatre outlook been so bleak.

"Inside USA" and "Mr. Roberts" are only legit attractions here. Both will get a play for the 100,000 Shriners convened for their golden jubilee, plus an influx of over 10,000 jewelers for their national convensh.

Summer season will be the leanest in over 25 years, since no vehicles are on hand to come in before Sept. Past three seasons averaged four plays a summer simultaneously, with more than six getting a brief play in summer of 1946. In 1947 "Born Yesterday," "Call Me Mister," "Carousel," "Red Mill" and "Private Lives" were luring conventioners in profitable fashion, while 1948's summer had "Annie Get Your Gun" on a repeat, "For Love or Money," "John Loves Mary," which held over, "High Button Shoes" and a return of "Oklahoma!" before "Mr. Roberts."

## Columbia U's Theatre On B'way Awaits \$8,000,000 Grant

Columbia Univ. plans for a college theatre-on-Broadway, announced 18 months ago as probably opening this fall, are at a standstill. Although the project was approved by the board of trustees and has the blessing of Gen. Dwight D. Eisenhower, university president, nothing has been done to raise the necessary funds.

When the plan was announced at a dinner of officials and prominent alumni, it was said that the theatre would be part of a new school of the fine arts. It was estimated that the program would involve a cost of \$8,000,000 or so. Composer-producer Richard Rodgers, an alumnus, was chairman of the general committee, with Leopold Arnaud, dean of the school of architecture, in active charge at the university. It was stated that a finance committee was to be appointed shortly.

Eisenhower could not be reached for comment last week and Arnaud was said to be away on vacation. Another official of the university admitted that nothing had been done about appointing a finance committee. The university administration just hadn't gotten around to it, he indicated. Rodgers, reached at his home at Fairfield, Conn., explained that, until funds for the project are raised, his committee can do nothing.

## Longhair Shorts

Herva Nellie, who sang in Arturo Toscanini's last two NBC Symph oper presentations, approached by Gabriel Pascal to do "Il Trovatore" in Italian film.

Gladys Swarthout and Lawrence Tibbett sang at the International Business Machine convention in Endicott, N.Y., last week. Yvonne Chardon, associate conductor of Minneapolis Symph, resigned to do a South American tour. Will conduct 19 concerts with Havana Philharmonic.

Jean Watson re-engaged by Covent Garden Opera Co. for 1949-50 season. Claudio Arrau, who played in the Lewisham Stadium, N. Y., last week, decorated by Minister of Education of his native Chile.

## Biz Good to Smash on Silo Circuit; 'Peimny' Pretty 10 1/2 G, A.C.; 'Gay' OK

Atlantic City, July 19.

"Pretty Penny" racked up nice \$10,500 last week at the Ocean playhouse at Steel Pier, best there this season. Would have been held over if deal had been possible.

Show closed in exiting from pier theatre. Fixing is due, with a possible eye to Broadway. "Light Up the Sky," with Vivian Blaine, opens tonight (19).

Producer Bob Courtney is working hard to put summer legit over. He has moved boxoffice directly to the boardwalk and maneuvered so that there is a private entrance to the theatre. Announcements of show there are also being made at vaudeville and other spots.

Courtney told the Boardwalk Assn., comprised of businessmen here with stores on the walk, that the next two weeks would decide the fate of summer legit in the resort. Courtney admits that the first two shows brought into the Ocean playhouse, "Burlesque" with Bert Lahr and Edward Everett Horton in "Present Laughter," lost money but said that "Pretty Penny," a revue, played to such large audiences that Leonard Fields, the producer, had gone to New York to bring his backers here to see the results.

The Assn.'s members pledged themselves to two tickets per week at a minimum and will start a public subscription campaign.

## Francis-'Gay' \$5,300

Stockbridge, Mass., July 19.

The Berkshire playhouse, in its 14th season under the operation of William Miles, did smash biz last week with Kay Francis in "Let Us Be Gay." The 446-seater did \$5,300 for eight performances with tickets scaled at \$1.20-\$2.94. Towards the weekend the management took out ads advising that the house was sold out.

Current is "The Heiress," with Francesca Bruning in the title role.

## Churchill 'Story' \$7,200

Saratoga Springs, July 19.

Jeffrey Lynn and Sarah Churchill continue to rack up sock grosses in "The Philadelphia Story." Team appeared at the Spa theatre here last week and did SRO business every performance, grossing \$7,200 for the week. Date here was the third of 10 bookings.

Estelle Winwood, in "The Importance of Being Earnest," is current.

## Lambertville Builds

Lambertville, N. J., July 19.

Musical circus last week built strongly over opening stanza with "The Chocolate Soldier" starring Wilbur Evans and Susanna Foster. Rain on opening performance of bill Tuesday (12) dented take slightly, with subsequent showings stronger. Weekend showed marked improvement for estimated \$5,500 at \$3 top. No daily review coverage as yet from Philly papers, but both Inquirer and Bulletin have given ample feature space to novel arena type staging under canvas.

"Naughty Marietta" is opening tonight and playing through Sunday with "Rosalandia" and "Vagabond King" set to follow.

## Florence R. ed's Sock Biz

New Hope, July 19.

Florence Reed garnered the best local notices of season last week (11) in "The Circle" for Bucks County Playhouse. It was sixth bill of the summer. Except for few empty seats opening night the SRO sign was on display.

A strong cast including Oswalt Marshall, Eleanor Wilson, Tod Andrews, J. W. Austin, Anthony Kemble-Cooper and Ruth White, were in support of the star in the Maugham classic. Henry Jones staged.

This week Ernest Truex is starring in "Ah, Wilderness!" with spouse Sylvia Field featured. Haila Stoddard and Mary Wickes are featured in "The Torchbearers" week of July 25.

Overflow from Playhouse is benefiting Lambertville. N. J., Music Circus across the river.

## Chi-Area Haylofts Going OK

Chicago, July 19.

Strawhatters are going full pace in this area, with okay weather and lack of legilers in Chicago contributing to near-full houses nightly. Chevy Chase theatre, at the old Bovey Air country club, opens tonight (19), with Peggy Ann Garner as lead in "Peg O' My Heart" and runs to Sunday eve (24). July 26-31 presents Nina Foch in "Light Up the Sky."

Bellyfry Players, Lake Geneva, Wisc., will do an original play, "The Candlestick Player," by Chicago radio writer John T. Kelley.

July 21-30, Tenthous theatre, Highland Park, has "The Royal Family," by George S. Kaufman and Edna Ferber as their next. Dairyland Players, Luzern Gardens, Lake Geneva, Wisc., have "Three's a Family" coming up July 22, followed by "Potash and Perlmutter," July 29. Barnum Sand Dunes theatre, Michiana Shores, will offer "The Glass Menagerie" July 22 as its third production.

## Carol Bruce—'Lady' at Guilford

Guilford, Conn., July 19.

Producer Lewis Harmon last week successfully launched a doubleheader of "firsts" when he presented Carol Bruce's strawhat debut in the first cowban production of "Lady in the Dark."

Put on at his Chapel Playhouse here last week (11-16), show was well handled in view of limited facilities. Miss Bruce offered a creditable performance in the lengthy (Gertrude Lawrence original) role.

Biz was exceptionally good.

## New Conn. Theatre in 3d Week

North Haven, Conn., July 19.

Broadway Playhouse, newest strawhat hereabouts, enters third week (19-23) of its initial season with "Angel Street." Operation is headed by William Cullen, with Frank T. Gifford, business manager; William Ayres, stage manager; Patience Perry, scene designer; Leo Wixman, assistant stage manager; Allen Sanford, p.a.; Laurel Baust, boxoffice.

Top resident members of cast are Edith Sherman, Lawrence Ryle, Edith Fisk, Michael M. Cain.

## Tallie's \$14,400 Gross

Marblehead, Mass., July 19.

Tallulah Bankhead opened the season here July 11 at North Shore playhouse in "Private Lives," finishing the run Saturday (16) with an estimated \$14,400 in the till. This is biggest gross racked up by theatre in seven years and tops previous Gertrude Lawrence high by \$2,000.

Basil Rathbone in "The Heiress" is current.

## Bergner's 7G in Long Beach

Long Beach, N. Y., July 19.

Crest theatre, 675-seater here, grossed an estimated \$7,000 for eight performances of "Amphitryon '38" with Elisabeth Bergner. House is switching to nine performances a week with its current attraction, "Light Up the Sky."

Sam Levene heads the cast of "Sky."

## 'Earnest' \$6,500 in D. C.

Washington, July 19.

Estelle Winwood and John Buckmaster in "The Importance of Being Earnest," brought in \$6,500 for the week at Meridian Hill, not bad considering the outdoor theatre lost two nights on account of rain.

Buster Keaton in "Three Men on a Horse" is current.

## Horton 'Laughter' OK in D.C.

Oleyn, Md., July 19.

Washington's hunger for legitimate theatre, plus drawing power of Edward Everett Horton, enabled the Oleyn theatre to ring up the most profitable week it has yet had. Play is "Present Laughter." Advance sale for the Hartmans, in a new musical, "Up to Now," which opens tonight (19), promises another good week.

## Canadian Strawhats Mushroom

Toronto, July 19.

With decision of Ernest Lawley to drop this season his eight-year consecutive series of summer theatre at the Royal Alexandra here, strawhat groups within easy motoring distance of Toronto have amazingly mushroomed.

Lawley, manager of the Royal, had in past seasons—in a partnership deal with the late Frank McCoy, and later in three seasons on his own—sparked a policy of guest-star appearances in straight plays and also musical revivals using casts of 60-70 persons.

Of the Toronto area silo circuit, the most important are Equity-franchised. These include the Peterborough Players, with Bramwell Fletcher and Margaret Feury, opened July 11 with "Angel Street."

Another Equity-franchised troupe is the Red Barn Players at Jackson's Point presented "Room Service" last week.

Novelty situation obtains at the Brant Inn, where customers, after seeing the Midland Players under direction of Jack Blacklock, move to the Lido Deck for dancing and drinks.

Blacklock also has another Mid-

(Continued on page 50)



# MGRS. KEEP SAME AUTHOR TERMS

## Justice Dept. Gives Derwent 100% Clean Bill; Disgruntled Extremist May Have Put Finger on Equity Prez

Clarence Derwent, Actors Equity president, has been given a clean bill of health by the Department of Justice, on whose orders he was detained and questioned for six hours Sunday (17) by immigration authorities at LaGuardia Airport, N. Y. The actor was cleared of any suspicion at a hearing yesterday (Tues.) by Harold W. Ramsey, immigration inspector.

It was indicated that the questioning was a "routine" procedure after receipt of a letter, apparently from a crank, charging Derwent with leftist affiliations.

Theatrical circles were bewildered over the case of Clarence Derwent, who was detained by immigration authorities upon his return to New York from Europe. Among those who know him and his record as president of Actors Equity, there's no question

### Equity Incensed

The Government's handling of the Derwent case was called a "scandalous affair" in a protest sent to President Truman yesterday (Tues.) by Actors Equity and Chorus Equity. The message cited the "casual" way the actor was informed that "there never had been any charges against him" and asserted the action was "not in any way an ample or sufficient vindication."

The President was asked to order a public hearing and "full report" on the case.

of his possible Communist affiliation or sympathies. The puzzle is what could have been behind the situation.

Although everyone in the theatre was at a loss for an explanation it's indicated that someone tried to put the finger on the noted actor-director. Whether such a thing, if (Continued on page 51)

## Hildegard's 60% Strawhat Date

Marblehead, Mass., July 19.

Hildegard goes into the North Shore playhouse here Monday (25) as a one-woman show with only a band for accompaniment. Singer's deal with the theatre calls for 60% of the gross, which from all indications will probably give her about \$8,000 for the week. The theatre's capacity is \$15,000 and it's expected, with a terrific advance sale already racked up, that the show will be a sellout.

Chanteuse actually will do an elaborated version of her niterly routines with Salvatore Gioe's band.

## Ex-Wife Sues Wm. Eythe In \$2,500 Alimony Default

Motion for judgment by default will be heard tomorrow (Thurs.) in N. Y. city court of a suit for \$2,500 brought by Buff Cobb against her former husband, William Eythe, actor and co-producer of "Lend an Ear," at the Broadhurst. N. Y. Claim represents alimony that was to have been paid within six weeks after Broadway opening of the revue. Summons issued June 24 was answered in 10 days, but Eythe has not made any legal reply. Actor planned to the Coast over the weekend on a two-week vacation from "Ear."

Couple were divorced in Chicago in February, 1948, and a year later Miss Cobb married Myron Wallace, a non-pro. She's now living in Chicago.

## CHANGES MIGHT CREATE TURMOIL

Despite the recent outlawing of the Dramatists Guild's minimum basic agreement, managers are showing no indication of trying to revise author's terms in new production contracts. Not a single such case has been reported. Moreover, several ranking managers, including those who have been most critical of the basic agreement in the past, have recently been reported as expressing approval of the existing terms for authors.

At a meeting of the Committee of Theatrical Producers recently, Max Gordon declared he would not think of trying to change the prevailing terms in any new production contracts he may sign. The basic contract is sound, he told those present. Although there may be specific clauses that individual managers may object to, any breakdown of the existing set-up might create a chaotic situation, he warned.

Brock Pemberton, who with Gordon has objected to the basic agreement in the past, has also told associates he intends abiding by the existing author terms contained in the now-illegal pact. He, too, noted that the revision of specific terms would run the risk of breaking down the whole structure of manager-author relations.

### Attitude 'Unanimous'

Their attitude appears to be more or less unanimously held by all established managements. Although virtually all concede that certain advantages might be gained by modification of individual aspects of the regular pact, they figure that if the whole agreement were to collapse, the resulting confusion might be even worse for producers than for authors.

It's pointed out that in case of a general breakdown of the regular set-up, all existing contracts might be nullified. That would admittedly hit authors, but it would be ruinous for managements. Since copyright of all plays is in the author's name, the management would have no legal ownership in its production, it's noted.

Since the court's nullification of the basic agreement, the Guild no longer has power to enforce contractual terms. It has issued an approved contract omitting references to the basic agreement, but retaining the same minimum royalty provisions and other standard terms. Observance is on a voluntary basis.

The Guild council has still reached no decision on whether to appeal the court's nix of the basic agreement, although it's expected a reversal will be sought.

## MAJOR PARTS CAST FOR 'MONTERRAT'

With the signing of Steven Hill for the title role, Kermit Bloomgarden has virtually completed casting of his and Gilbert Miller's production of "Monterrat." Hill, who drew attention last season for his performance of the hillbilly soldier-husband in "Sundown Beach," has been given a year's leave of absence by Metro to appear in the Lillian Hellman adaptation of the Emanuel Robles drama.

Others set for the play include Emyln Williams, Reinhold Schunzel, Francis Compton, David Hoffman and Vivian Firko. Two minor male parts remain to be cast. The show goes into rehearsal Sept. 12 under Miss Hellman's direction. It will play two weeks in Philadelphia starting Oct. 10 and is due the week of Oct. 24 at an undetermined Broadway house.

### 2 Guild Shows for Columbus

Columbus, O., July 19. Two Theatre Guild productions have been scheduled for next season at the Hartman here. They are "The Madwoman of Chaillot" and "The Silver Whistle." The Guild opened subscription sales coincident with this announcement.

## New York Municipal Control Seen Necessary Should Theatreowners Give Up Ticket Control to Prods.

### 'USA' Holds Over In Chi for Convention Biz

Chicago, July 19.

"Inside USA," Arthur Schwartz musical with Bea Lillie and Jack Haley, stays on at Shubert theatre, contrary to closing notice posted last week.

Last-minute stayover is an effort to boost steadily slumping biz by playing to the 100,000 Shriners convened here and the National Jewelers convention next week.

## Eye Leads For 'So. Pacific' Co. Touring Next Yr.

Although a second company of "South Pacific" will not be produced for over a year, Richard Rodgers and Oscar Hammerstein, 2d, are already looking for the two leading players to play the parts created by Mary Martin and Ezio Pinza. Auditions probably won't be held until late next spring or early next summer, however.

The proposed Rodgers-Hammerstein production of "The Happy Time," Samuel Taylor's adaptation of Robert Fontaine's novel, depends on finding a suitable boy of 11-13 to play the leading role.

## 20th's 'Lightnin'' Rights Precludes Filmical Plans for B'way Tuner

Hollywood, July 19.

Although 20th-Fox still owns the screen rights to the Frank Bacon-Winchell Smith play, "Lightnin'," the studio will have no rights in the musical version, which Robert L. Redd hopes to produce on Broadway next spring. When producer John Golden sold the original play to 20th there was a clause in the deal exempting the picture rights for a possible future musical edition.

Redd, who has a four-month option on the property, is trying to get Frank Loesser to compose the music. He would like to have either Walter Huston or Walter Brennan for the leading part created by Bacon, and is thinking of John C. Wilson to direct. Samuel French negotiated the option deal with Golden.

## Daubeny, Flamm Sticking To London for All Tryouts

London, July 12.

Because of lower production costs, London will serve as the testing ground for new plays under the auspices of the new Donald J. Flamm-Peter Daubeny partnership. First play by the new combo is "The Late Edwina Black," which was warmly received at its West End opening last week. Flamm is now aiming to debut it on Broadway before end of the year. Some revision of the play will be necessary before it moves to Broadway and Flamm is returning to New York in September to look around for star names.

Decision to try out in London was taken because, according to Flamm, production costs here are about one-quarter of what they are in New York. The combo is working on a strictly 50-50 basis, with the Flamm contribution being paid in dollars.

Any effective reform of the Broadway theatre ticket distribution setup will have to involve enforcement by New York City, in the opinion of some of the leading producers. The idea is that, if control of tickets is taken from theatreowners and given to producers, as has been proposed, a degree of supervision by municipal authorities will be needed.

According to latest indications, John M. Murtagh, New York City commissioner of investigation, has given up the idea of eliminating all brokers and setting up a central cooperative ticket office. He has said that there is room for only about 30-35 brokers, but apparently he has found only lukewarm interest among producers in the idea of a central ticket office.

Since the commissioner's meeting with the Committee of Theatrical Producers several weeks ago, he has gone ahead with plans for legislation to license boxoffice employees. He has also begun agitating for producer control of tickets. It is in the latter connection that some producers see the need for enforcement by the city.

To bring about real producer control of tickets, it's pointed out, the employment of boxoffice men would have to be transferred from the theatreowners. On the surface that would be a relatively simple matter, as the theatre rental terms could be adjusted to cover the added salary item on the producer's payroll.

However, it's pointed out that whereas theatreowners are a relatively static group, generally operating the same houses over a period of years, people enter and leave the producer field in an ever-changing pattern. While some producers are consistently active over long periods, others have little experience in the field and know practically nothing of the complexities of ticket distribution.

### Transfer of Ticket Control

Therefore, it's argued, the transfer of ticket control from the theatreowner to the producer might lead to much worse conditions in some cases than now exist. So

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## Party Agents Get Murtagh Gander

John M. Murtagh, New York City commissioner of investigation, has now expanded his probe of theatre ticket-scalping to include theatre party agents. His representatives last week began inquiring into the operations of the benefit party setup. However, there has been no announcement of the move and the party agents' books and records have not been subpoenaed.

According to members of the commissioner's staff, 11 party agents are licensed as brokers, but others active in the field are unlicensed. It is stated that the law requires that all individuals or firms selling theatre tickets at a premium to be licensed. It's also understood that there may be a question of the legality of the amount of mark-up on many theatre benefit bookings.

## N. Y. Bus Strike Snags Salmaggi Opera Sked

Performance of "Cavalleria Rusticana" and "Pagliacci," which was to take place at Triborough Stadium, Randall's Island, N. Y., Saturday (16), was postponed, due to the N. Y. bus strike. Impresario Alfredo Salmaggi figures that virtually 75% of the opera patrons come by bus.

Performance, with the same cast, will be given Saturday (23), if the strike is settled by then.

### 'Skating Playwright' Has 3 Plays in Prod.

Ken Parker, the "skating playwright," will have three different plays in production next month. "There's Always a Murder" will be presented Aug. 17 at Dixfield, Me. "Yours Till Yesterday" will be done at Wellesley College summer theatre, and "Four Flights Up" is scheduled to go into rehearsal for a tour by Independent Theatrical Enterprises.

Author is a skater in "Howdy, Mr. Ice of 1959," at the Center theatre, N. Y.

## Membership Veto Of Council Gets Equity Brushoff

Pending a full report from the constitutional review committee, Actors Equity has voted down an amendment giving the membership power to overrule decisions of the union's council. However, the turnaround is not figured as indicating membership opposition to the idea, but merely a willingness to let the matter ride until the special committee on the subject can study it and make a recommendation. Latter is not expected for many months.

Amendment giving officers the right to vote at council meetings was recently adopted by the membership. Matter was first raised at a membership meeting last spring, when it was pointed out that officers did not actually have such power under the union's constitution. Amendment giving them the right to vote was defeated at that time, but the recent approval reverses that previous nix.

Under the new setup, all officers present at council meetings may vote, except the president, who may cast a ballot only in case of a tie.

## Englund-Chaney Split Splits 'He & She'; Revue Indefinitely Postponed

Production of "He and She," the Ken Englund-Ogden Nash-Vernon Duke revue, which was slated for early fall, is indefinitely postponed. Stewart Chaney, who was to have co-produced with sketch-writer Englund, has withdrawn, and all financing is being returned. Englund is at present on the Coast, discussing a film scripting assignment with Leo McCarey.

Collapse of the undertaking came when Chaney and Englund disagreed over financing and production plans. John Shubert, who was to have supplied \$55,000 and been general manager of the show, is standing by, but with Chaney no longer involved, Englund must raise the entire balance of \$110,000.

### 'Roberts' to Tour 20 Cities After Chicago

Chicago, July 19. "Mr. Roberts," currently at Erlanger theatre, will tour over 20 cities, after its Chi departure in late September, with company playing two three-weekers and three two-frame bookings.

Kansas City will be the farthest booking west.

Ted Shawn's Jacobs Pillow Dance Festival, at Lee, Mass., swinging into its third weekend, reports bigger business than last year.

# Strawhat Tryouts Reach New Peak, With 73 So Far Set for Season

With reports still coming in from summer theatres, the number of tryouts scheduled for the season has reached what is believed to be a record—73 so far. These are not limited to Equity houses only. Of the 249 barns tabulated by VARIETY, 129 are known to be flying Equity banners.

In the past two weeks nine new plays have been announced for showcasing in rustic houses. Of these, three have already been put on. Philip King's "See How They Run" and "Home, James" were offered, respectively, at the Lakewood theatre, Skowhegan, Me., and the Wareham (Mass.) playhouse last week. The week of July 4 offered a tryout of Eugenia Merrill's "My Girl Trouble" at the Blauvelt theatre, Greenbush, N. Y.

The initial production of "House on Park Avenue" began a week's run at the East Northport (L. I.) playhouse, July 16. The Bar Harbor (Me.) playhouse is testing Polly Leavitt's "Cry Out in the Night" this week. "The Frozen Web," by Lowell Brentano and Will Oursier, formerly called "Queen Bee," will be put on at the Lakewood, Skowhegan, week of Aug. 8. Hilltop theatre, Luther-ville, Md., will offer "Saturday," new musical with book by Dorothy Los Tina and words and music by George Wood, week of Aug. 25.

The Westport (Conn.) playhouse will present Emlin Williams' adaptation of "A Month in the Country" the week of Aug. 1. Ruth Gordon will star in the production, done in London several seasons ago. Her husband, Garson Kanin, will direct. If successful, the play will be brought to Broadway under auspices of the Westport Country Playhouse. Marjorie and Sherman Ewing also have their sights peeled for a Broadway production of Julia Wiggins Brinkman's "Keepers of the House," which they have under option. The work will be tried out at the Barter theatre, Abingdon, Va., July 25.

## ROBT. FONTAINE'S BOOK DRAMATIZED BY TAYLOR

Springfield, Mass.

Editor, VARIETY:

In your Inside Legit recently you mention the next Rodgers-Hammerstein production as Sam Taylor's "The Happy Time." Technically correct, I suppose, this inadequate note, which has appeared a number of times, baffles Mr. Robert Fontaine.

Mr. Fontaine is the author of a best-selling novel, "The Happy Time," which was also published successfully in England and for which publishing arrangements are being made in Sweden, Germany and Spain. This novel was condensed by Omnibook and Liberty, partially printed in the Reader's Digest in both English and Spanish, broadcast in toto over the NBC network, dramatized in parts over BBC, reprinted in sections by the State Department on Occupied Germany, abridged in British magazines, pirated in South America and smuggled into the Ukraine.

I mention this because Mr. Fontaine's book is rather well known about this shaky world and, as well known, except to VARIETY, is the fact that Mr. Taylor's dramatic version is based on Mr. Fontaine's book. Mr. Fontaine's own dramatic version having been held by Leland Hayward for a couple of years.

Mr. Fontaine is also the author of a current Trans-Canada network half-hour dramatic version of "The Happy Time," which is now in its 70th week across Canada, starring well-known Canadian and French-Canadian players, such as Albert Miller and Ginette Latondale. This radio version, incidentally, includes a popular song composed weekly by Mr. Fontaine's father, Louis A. Fontaine, a one-time conductor in the pit for various Keith vaudeville houses and the original Papa of "The Happy Time."

Mr. Fontaine, himself, is a self-effacing, closing-act character, and would be mortified to end if he knew about this letter. I hope you will keep it as closely guarded a secret as his authorship of "The Happy Time."

Robert Fontaine.

## Newest Chi Strawhat Starts Off in Black

Chicago, July 19.

Chevy Chase theatre, newest of strawhat theatres in Chi area and only one here that's headlining top-salaried stage and film names, finished its first week of operations somewhat in the black. Group featured Buster Keaton in "Three Men On A Horse" July 12-17 and white notices were generally n.s.g., there were turnaways from the Sat. (16) performance despite 110 extra chairs installed for the evening. First week grossed around \$4,900, slightly over the break-even figure.

Chevy Chase is housed in the old Bon Air Country Club, with a seating capacity of 675. House is scaled from \$1.50 to \$3, including tax, with performances Tues. through Sunday.

Producer Marshall Migatz has lined up eight plays for the season. Peggy Ann Garner opened last night (19) in "Peg O' My Heart," with Nina Foch, Mady Christians, Signe Hasso, Buddy Ebsen, and Tom Drake and Haila Stoddard slated for later appearances. Resident company includes Paula Lawrence, Buff Cobb, Martin King, Will Kuluva and Otis Bigelow. Richard Barr is directing and Ed Collins is stage manager.

## B'way Shows Cut Budgets on Ads

Tendency among managements appears to be to curtail space in the alphabetical show listings in the New York dailies. According to various offices queried on the matter, the idea is simply to reduce the advertising budget, in line with the prevailing drive for economy in operation.

For many shows, the decreased space amounts to around \$100-\$300 a week, spread over all nine dailies. In some cases the reduction is effected by condensing the copy and using less white space. In others, the actual text is edited to eliminate critical quotes and any "expensive" billing.

Thus the trend is apparently toward a return to the original purpose of the alphabetical listings—that is, to serve as an inexpensive directory of the current Broadway shows. Where there are special announcements, including ballyhoo of quotes, special performances, boxoffice scale reductions and the like, display ads are generally used. But, in line with the economy drive, even the display ads are usually smaller than a few seasons ago.

Of the alphabetical ads in last week's dailies, only seven included critical quotes, one gave producer billing, and the only one involving any sort of complicated makeup was the pre-opening announcement for "Miss Liberty." Significantly, the simplest and most direct copy was in the ad for the top smash hit, "South Pacific." It contained merely the names of the stars, Mary Martin and Ezio Pinza, plus mention of the Critics' Award, the title of the show, name of the theatre and curtain times. Co-producers Richard Rodgers and Oscar Hammerstein, 2d, don't even take author billing.

In the 16 ads, there were 10 actors given star billing. Only person to get double billing was Elia Kazan, as director of "A Streetcar Named Desire" and having done the production of "Death of a Salesman." In his case, as in all the others, those getting billing are guaranteed it in their contracts. Under present business conditions, managements don't give any ad-billing unless contractually committed.

It's estimated that, on the basis of nine New York dailies, a single line of amusement-ad copy amounts to about \$100 a week, including Sunday. Figuring that all 15 shows have trimmed the space of their alphabetical ads an average of one line each, the reduction amounts to around \$1,500 a week. The weekly ad budget for most shows is understood to run about \$1,000-\$1,500 at present.

## Indpls. Operettas In Union Co-op Operation

Indianapolis, July 19.

"Sweethearts," first of two operettas to be presented here this summer on unusual cooperative basis involving unions, opened at racetrack grandstand in State Fairgrounds Sunday (17).

As finally organized, stagehand and musician representatives are among incorporators, officers and directors of Indianapolis Operetta Associates, Inc., sponsoring organization. They have agreed to forego their pay until contributors of initial operating fund are reimbursed from first boxoffice receipts. Debt amounts to about \$11,000. Unions and others will get paid in full if gross approximates \$25,000, otherwise participants in cooperative deal will share proportionately.

Mel Ross, manager of Murat, legit house, during winter season, is general manager of "Starlight Musicals," as series is styled.

## Ticket Control

Continued from page 45

some official supervision by an agency with real authority is figured essential.

When members of the CTP suggested the plan to license boxoffice men, Murtagh replied that in principle he is opposed to increased government control of business, and expressed the hope that the theatre should clean up its own house before calling in the city to control the situation. He emphasized, however, that unless the theatre solved the ticket-scalping problem the city was determined to take the necessary steps to do so, in order to protect the public.

Since that meeting, several CTP members have said they do not share the commissioner's fear of official encroachment on private enterprise in this instance. They believe that no question of artistic control would be involved, but that supervision by a permanent authority with powers of enforcement is a necessary part of ticket reform.

In connection with an investigation of the ticket sale for "Miss Liberty," the commissioner on Monday (18) characterized most brokers as "chiselers" and "riff-raff" who are "only interested in making a smart dollar." He indicated he was not satisfied with the explanation offered by William Goldhart, treasurer of the Imperial theatre, where "Miss Liberty" is playing, as to why many people who send mail orders weeks in advance of the opening failed to receive tickets or any acknowledgment until only a day or two before the preem.

The day of the opening, co-producers Irving Berlin, Robert E. Sherwood and Moss Hart appeared at their own suggestion to discuss the matter with Murtagh. They explained that, because of the uncertainty as to the musical's opening date, it had been impossible to fill many of the mail orders when they were received. Also, they noted, there was a shortage of help to handle the mail. Subsequently, Murtagh exonerated the Shuberts, owners of the theatre, for their "public-be-damned" attitude in not hiring extra employees to fill the orders.

The producers, as well as other managers who have commented on the situation, have expressed the highest praise for the way Murtagh is conducting the ticket probe. Hart called the investigation "the best thing that's happened in the theatre in years," and others have made more or less similar statements.

Last week's action of the N. Y. Yankees baseball management, in cutting off ticket allotments to all except the McBride and Tyson agencies, was revealed as having followed talks with Murtagh about a month ago. However, the management said it had also been influenced in taking the step by complaints about ticket distribution over a period of the last two years. Murtagh praised the action and suggested that other sports promoters and theatrical managers might profitably follow a similar course.

Bay Shore (N. Y.) playhouse, strawhat operated by George Corey and Leslie W. MacLeod, has been financed at \$10,000, as a limited partnership. Producers are general partners and the backers are William P. White, Jr., \$2,000; Jean Sorel, \$4,000, and G. R. Brown, \$4,000.

## Inside Stuff—Legit

VARIETY's recent story on cancellation of "High Button Shoes" in Buffalo, and substitution of Rochester instead for the engagement, has kicked up a tempest in Buffalo legit circles. Under the heading "Stage in Buffalo Is Too Often Bare—What's To Be Done," Mary Nash, drama editor of the Buffalo Evening News, commented on VARIETY's story and quoted a letter to her from an irate theatregoer—one Henri H. Ellis—who sent the clipping to her inquiring "Just what is the matter with our city?"

Commenting on the fact that "Allegro," "Carousel," "Play's the Thing" and "Medea," all announced for the Erlanger here last season with all cancelling Buffalo out, Miss Nash quoted the Ellis letter—"there certainly is something wrong and something ought to be done about it"—and added her own comment: "we agree."

Although Hume Cronyn has talked with Gilbert Miller about a possible co-production deal on "Now I Lay Me Down to Sleep," the Elaine Ryan adaptation of the Ludwig Bemelmans novel, he has reached no agreement with him or any other management. Idea was to do the play in the east, with Basil Rathbone starred. Cronyn is testing the show this week on the Coast, directing it himself and with his wife, Jessica Tandy, as femme lead.

## Biz Good on Silos

Continued from page 45

land Players troupe playing the Midland Curling Rink, 4,000-seater, in on an operating percentage deal with the chamber of commerce, latter guaranteeing any losses.

International Players, playing the ballroom of the Hotel La Salle, 1,000-seater, last week presented "The Family Upstairs."

Holloway Bay Players at Crystal Beach, readying "Holiday," include Mack Inglis, Cossy Lee, Adrienne Walsh, Charles McBride, Bryn Morgan, Dave Harvey. Mack Inglis is director.

Meanwhile, Earle Grey, drama director of the Canadian Broadcasting Corp., is presenting outdoor Shakespeare in the quadrangle of Trinity College, U. of Toronto.

### 'Milky Way' OK in Detroit

Detroit, July 19.

"The Milky Way," first play of the season at Will-O-Way Playhouse, 300-seater in suburban Bloomfield Hills, drew good biz for the 12 nights it ran, ending Sunday (17).

Will-O-Way runs each production two weeks. Policy has paid off since 1940, reports director William Merrill.

"Here Today," with Minnie Jo Curtis, opens tonight (19).

### Theatre-in-Sky Dark

Tampa, July 19.

Theatre-in-the-Sky, Waynesville, N. C., will remain dark this summer. Maurice Geoffrey, managing director of the theatre, noted that general business conditions prompted the action.

Geoffrey is also director of the Tampa little theatre.

### Greenbush's Winter Season

Blauvelt, N. Y., July 19.

Harry Rosen's Greenbush summer theatre here will begin a winter season Sept. 4. The dormitories, theatre, dining room and recreation hall are currently being insulated.

Playhouse will feature classes.

### Nyack's Surprise

Nyack, N. Y., July 19.

The more orthodox strawhatters in the tall grass hereabouts are heading for a possible kick in the pants during parts of July and August when Rockland Summer Plays, presented by a merger of top-line pros and handpicked neophytes, take over the Nyack high school for four productions. Alan H. Anderson (Maxwell's Jr.), is the director, with Clare Potter costume designer and Lucille Corcos, Robert Davison and Alvin Leber designing the sets.

The advance sale has been good, from New York and New Jersey points, as well as local, with all tickets selling on a subscription basis only. Prices given for the entire series are, orchestra, \$9.60, \$7.20 and \$5.40; balcony, \$5.40, \$4.20 and \$3.00, inclusive. The proceeds go to the Rockland Foundation, Inc., headquarters for a cultural coterie of actors, artists, playwrights, newspapermen, etc., who reside within the community.

Helen Hayes started the series in "The Glass Menagerie" last week with Julie Harris, Will Hare and Joe Sullivan in support. For this benefit showing Miss Hayes accepted the Equity minimum of \$50 for two weeks rehearsals and three performances. Maxwell Anderson's "Joan of Lorraine," with Beatrice Straight and Peter Cookson heading the cast, is next scheduled (July 29-30-31). A musical, "The proceeds go to the Rockland Foundation, Inc., headquarters for a cultural coterie of actors, artists, playwrights, newspapermen, etc., who reside within the community."

Anderson, the roster of sponsors who have hustled for the success of this project includes such as the Milton Caniffs, Katharine Cornell, Paulette Goddard, the Oscar Hammersteins, 2d, the James A. Farleys, the Marion Hargroves, Rex Harrison, Charles MacArthur, the Ben Hechts, Guthrie McClintock, Burgess Meredith, Danton Walker, Tennessee Williams, Carson McCullers and the John M. Wrays.

### Strawhat Jottings

Joan Blondell's fee for the strawhats is reported \$2,000 or 50% of the gross. When Chester Morris opened this summer in "Dark Tower," it was his first taste of legit in 21 years. Worcester, Mass., is a center for the summer stocks, with seven within quick driving distance. "Philadelphia Story" never has been presented on the English stage, and Sarah Churchill, who's touring it with Jeffrey Lynn, would like to do it across the water. Boylston, Mass., Television Theatre is believed to be the first summer company of its kind. Donald Cook is touring with Tallulah Bankhead, but one of the Boston dailies ran an ad that said, "Tallulah Bankhead in 'Private Lives' With Donald Duck."

Ibsen's "Doll House," at Putnam county playhouse this week, has Jill Miller, who owns and manages this Mahopla, N. Y., theatre, in her only major acting appearance of the season, as Nora.

Newest addition to the citronella circuit in the midwest, is the Linden Circle theatre, Linden hotel, Cedar Lake, Wis. Group was formed out of a nucleus of U. of Wisconsin grads under direction of Gerald Hiken and James Brandon, former members of Wisconsin Players, the campus drama group. On one hour's notice Holloway Bay Players at Sherkston, Ontario, cancelled their opening performance of "Cradle Snatchers" and turned away several hundred persons due to severe blood poisoning of Sherwood Lory and laryngitis of Corsey Lee, male and female leads. "Springtime for Henry" is being substituted.

Sunday night performances only will be offered for the summer season at Lucille Lortel's newly organized White Barn Club theatre, Westport, Conn. Initial presentation will be Garcia Lorea's "The Love of Don Perlimpin" Sunday (24). Sidney Lumet will direct and Alexander Kirkland will supervise the production.

With Dean Goodman's resignation, productions at the Crandell theatre, N. Y., will be under supervision of Milton Lyon and Donald Wolf. "The Traitor" will be offered at the Lakewood theatre, Skowhegan, Me., week of July 25.

In addition to her chores as a member of the Crest theatre, Long Beach, N. Y., resident company, Lynda Temple is offering a series of skits at veteran's hospital wards in the metropolitan area.

Malcolm Atterbury, who operates the Playhouse, Albany, during the fall and winter and who is appearing this summer with his wife, Ellen Hardies, at Harry L. Young's Brattleboro, Vt., summer theatre, is making tape-recorded interviews with members of the company for broadcast via Elaine Drooz's "On Stage" over WABY. Albany, Miss Drooz did a series of lobby interviews with Atterbury and Playhouse patrons last season.

William Hunt's summer stock season at the Rialto theatre, Hoboken, N. J., was financed at \$7,500 on a limited partnership basis. There were 12 investors, including Hunt himself, who put up the largest single amount, \$1,450. The theatre, which opened June 27, shuttered Saturday (16).



# Total Legit Grosses

The following are the comparative figures, based on VARIETY's boxoffice estimates, for last week (the seventh week of the season) and the corresponding week of last season:

|   | This Season | Last Season |
|---|-------------|-------------|
| <b>BROADWAY</b>                             |             |             |
| Number of shows current                     | 15          | 17          |
| Total weeks played so far by all shows      | 117         | 160         |
| Total gross for all current shows last week | \$355,400   | \$358,800   |
| Total season's gross so far for all shows   | \$2,861,700 | \$3,307,600 |
| Number of new productions so far            | 2           | 2           |
| <b>ROAD</b>                                 |             |             |
| (Excluding Stock)                           |             |             |
| Number of current touring shows reported    | 10          | 13          |
| Total weeks played so far by all shows      | 77          | 98          |
| Total road gross reported last week         | \$218,600   | \$350,500   |
| Season's total road gross so far            | \$2,073,400 | \$2,456,600 |

## Derwent 100% Clean

Continued from page 49

true, might have been done by a crank, a disgruntled extremist in Equity or by someone anxious to discredit the union by smearing its president, is problematic.

It's recalled, however, that when Rep. William Lambertson was making wholesale accusations of Communist infiltration in Equity some years ago, it was assumed that his material had been supplied by fanatics within the union. On the other hand, the fact that in the last year or so Derwent has taken a leading part in the Equity fight to end racial segregation in the theatre in Washington may have been a factor in the present case. There has been bitter opposition to the anti-segregation policy by a minority in the union. And while the opponents have not openly expressed themselves much, it's figured possible that someone may have quietly smeared the union president as a leftist.

After strenuous effort in New York and Washington, Derwent was given a hearing yesterday. He had been questioned by Immigration and Naturalization Service officials on his arrival Sunday (17) at LaGuardia field, N.Y. It was learned that the actor was held on instructions from Washington, presumably at the instigation of the Department of Justice.

### Derwent Nonplussed

Derwent himself was non-plussed by the whole situation. Because he is an English citizen, he is understood to have felt that it would be unbecoming of him to make a peremptory demand for a public hearing or explanation. However, his position as Equity president made it imperative for him to clarify the situation, in the interests of the union.

Since he has never become a U. S. citizen, the actor has always felt that it would be unseemly for him to engage in any political activity in this country, or express any partisan opinion on American affairs. With the exception of the Washington segregation issue, which is a theatrical matter and became a matter of Equity policy, he has always maintained that position.

**'Routine,' Sex Washington**  
Although the detention and questioning were described by Government officials as a matter of "routine," it inevitably served as a reflection on Derwent's name and character. For that reason, the actor sent a wire Monday (18) to attorney general Tom Clark stating, "In the interest of the American theatre, no less than my own, I must ask that the unexplained mystery of my detention... be cleared up immediately and that I be informed if anything is charged against me."

Members of the Virginia State Theatre production of "Hamlet," with which Derwent was returning from engagements at Elsinore, Denmark, and before U. S. occupation troops in Germany, were baffled and outraged at the situation. It was recalled that, as spokesman for the troupe in its various appearances, Derwent frequently criticized Soviet action. On one occasion, for instance, after a showing of a documentary film of the Dachau slaughter camp, the actor declared that the same things are going on in Russia today, only with the up-to-date "improvements."

As Equity president, Derwent has maintained a policy regarded as moderate-liberal. Under it's reign there has been a minimum of factionalism, particularly along political grounds. At the same time, the union has tended to confine its activities to matters of actor employment and welfare. Although the president has never engaged in Red-baiting, he has

consistently opposed leftwing elements in the organization.

During his questioning by authorities Sunday, he stated that he had already taken the non-Communist oath required of union officers under the Taft-Hartley law, but was perfectly willing to take it again at any time. He said he had never had any Communist affiliations whatever and that the only organizations he belongs to are, besides Equity, the American National Theatre & Academy and The Lambs. He offered to answer questions "on anything, at any time, anywhere."

A protest and demand for the Government to clear up the mystery was sent to President Truman by the international board of the Associated Actors & Artistes of America, parent organization of Equity and other performer unions.

## Legit Bits

"Madwoman of Chailiot" goes into the Royale, N. Y., when it resumes Aug. 22. During William Eythe's vacation from "Lend an Ear" his part in the revue will be divided among several players. Roger Stevens has announced a revival of "Twelfth Night" to open Sept. 12 on Broadway. The Maxwell Anderson-Kurt Weill adaptation of Alan Paton's "Cry, the Beloved Country" will probably be produced under a different title.

Contrary to report, Jean Gillespie and Elizabeth Eustis are not summing in New Hope, Pa., but have returned from a visit there. Former plays the ingenue lead next week in "Yes, My Darling," with Ann Harding, at the Capes playhouse, Dennis, Mass. Pressing agent Bill Doll and Dick Williams left this week to ballyhoo the Mae West engagement in "Diamond Lil" at Central City, Col., opening July 30. Doll then goes to the Coast to huddle with Ken Murray regarding the forthcoming Broadway run of the comic's "Blackouts" vaude show.

Harriet MacGibbon, in retirement on the Coast since appearing on Broadway in Elmer Rice's "Two on an Island," the Fred Stone revival of "Lightin'" and "You Can't Take It With You," has returned to New York to resume her career. The Richard Rodgers have gone to East Hampton, L. I., for a two-week vacation. Sylvia Siegler, president of Show of the Month Club, is talking about forming a Hard-of-Hearing-Club to accommodate patrons who insist they have to sit in the first row.

Jed Harris, back from Europe last week, told friends he didn't think the Peggy Ashcroft-Ralph Richardson production of "The Heiress" in London was as good as his original Broadway edition. The Russel Crouses are summing at Annisquam, Mass., near Cape Ann. Willie Priory, drama editor of the N. Y. Sun, still hospitalized, is being visited by Sylvia Williams, production assistant with Maurice Evans for the last several seasons, sailed Saturday (16) to Europe to become production manager for the Katherine Dunham dance troupe.

David Tebel, at Dallas last week with his wife, Nanette Fabray played the lead in a Starlight Operetta revival of "Bloomer Girl," wrote a special piece as "guest publicity agent" to ballyhoo the following week's show. "Look, Ma, I'm Dancin'." Article, appearing in Dallas Morning News, was the brainchild of John Rosenfield, sheet's amusement editor, and Henry Senber, regular p.a. for the Starlight season.

Tim Herbert doing scarecrow role in Pittsburgh Light Opera presentation of "The Wizard of Oz" Aug. 1. Follows with St. Louis Municipal Opera production of "The Red Mill" Aug. 15.

## NEAT \$45,000 FOR 'SOLDIER' IN ST. LOO

St. Louis, July 19.

With one performance, the first of the season, washed off the boards by rain, Oscar Straus' musical, "The Chocolate Soldier," wound up its seven night stand, its seventh in the Al Fresco theatre in Forest Park Sunday (17) with a neat \$45,000 gross. Piece copped nods from the Crix.

"Bitter Sweet," Noel Coward's operetta, teed off a one-week stand last night (Mon.) in the Forest Park playhouse under favorable weather conditions. Clearing skies and cool temperature lured an opening-night mob of 10,000 with a gross of approximately \$3,500.

Helena Bliss, a native, and Brian Sullivan, Metropolitan Opera tenor making his sole p.a. of the season, clicked in the lead roles. Another native, Charity Grace, is making her bow in the open air house. Others in lead roles who scored are Jean Nelson, Melton Moore, Leonard Elliott, Virginia Gorski, Gean Greenwell, Sara Floyd and Jerome Thor. Patricia Bowman, who won the mob and crix last week with her ballet routine, is repeating as a soloist.

## Shrimers Up Chi; 'USA' OK \$31,000, 'Roberts' \$19,000

Chicago, July 19.

Arrival of Shrimers over the weekend reinforced boxoffice here. "Inside USA" is staying on at the Shubert, contrary to Sat. (16) closing date posted last week. "Mr. Roberts" continues profitable, despite slight decrease of past few weeks, and expects to pick up via convention play.

Chevy Chase summer theatre, Peggy Ann Garner in "Peg O' My Heart," is expecting to cash in on Chi drama drought with name attractions. Nina Foch, in "Light Up the Sky," opens there Tuesday (20).

### Estimates for Last Week

"Inside USA," Shubert (9th wk) (2,100; \$4,940). Shrimers and last week's notice stimulated take to \$31,000.

"Mr. Roberts," Erlanger (45th wk) (1,334; \$4,330). Upward to nearly \$19,000.

## Blame It On The Weather

Officials of Actors Equity can hardly wait for the winter season to start. Or, more accurately, they can hardly wait for the strawhat season to end. Despite the employment it provides, summer stock is a headache—at minimum salaries.

One of the current crop of cow-barn tempests reached the Equity council yesterday (Tues.), as charges were brought by George S. Kaufman against David Burns. The director charged that the actor used abusive and obscene language to him during the tryout of the revue "Pretty Penny." Subsequently, it was announced a decision in the case would not be made public until "the parties concerned have been notified."

Occupying the pages of "The dailies, but not yet on the official Equity docket is last week's spat between actress Joan Blondell and her husband, producer Michael Todd, and Harold J. Kennedy, co-manager of the McCarter theatre, Princeton. What it's all about is buried in several long tons of shrill accusations and scornful rebuttals.

No immediate improvement is promised by the Weather Man.

### Exits London 'Okla'

London, July 12.

Here for almost two and a half years with the West End presentation of "Oklahoma," Wally Peterson is leaving the show, but is staying on to do a half-hour weekly radio stint.

The program aired over the commercial Radio Luxembourg is being sponsored by Gala of London, cosmetic firm.

## B'way Rallies; 'Liberty' Has Mild Opening, \$17,700 First 3 Times, 'Ear' \$25,500, 'Born' \$6,500, Two Out

## Fay-Harvey \$15,700, Suspends in Vancouver

Vancouver, July 19.

The Frank Fay company of "Harvey" wound up its season's tour here Saturday night (16). In its first local visit, the comedy grossed \$15,700 at a \$3.00 top in the 1,229-seat International Cinema. Opposition from the open-air operetta was believed to have limited attendance.

Company disbanded after the engagement.

## 'Kate' Record \$54,000, L.A.

Los Angeles, July 19.

"Kiss Me, Kate" set an all-time record for the Philharmonic auditorium for its first week in Los Angeles, grossing an estimated \$54,000. This would have been better, in round dollars, except for the curate season tickets held by patrons of the Los Angeles Civic Light Opera Assn. Other big L. A. grossers were "Show Boat," Gene Mann's outdoor production at the Greek theatre in Griffith Park, and "A Streetcar Named Desire," in its fourth and final week at the Biltmore.

Otto Kruger's rave notices in the Masquers Club's production of "Accent On Youth," at the El Patio, resulted in a healthy four-day take. "Sugar Hill," Negro musical revue by Flournoy Miller and James P. Johnson, fared all right for its short week at the Las Palmas, but it took a drubbing from the critics.

"Blood in the Streets," new play by Steve Fisher, at the Coronet theatre, was a flop all around, artistically and commercially. Ken Murray's "Blackouts" just continues to roll along at near capacity as it draws towards the end of its run at El Capitan.

### Estimates for Last Week

"Accent On Youth," El Patio (1st wk) (790; \$2,400). Excellent four days, \$3,700.

"A Streetcar Named Desire," Biltmore (fourth final wk) (1,636; \$4,200). Still very high; almost \$29,000.

"Blackouts of 1949," El Capitan (369th wk) (1,142; \$2,400). Near-capacity at \$17,100.

"Kiss Me, Kate," Philharmonic Aud. (1st wk) (2,670; \$4,800). Record-breaking \$54,000.

"Show Boat," Greek Theatre (2d final wk) (4,400; \$3,600). Terrific \$52,000.

"Sugar Hill," Las Palmas (1st wk) (388; \$3,600). Excellent \$5,200 for five days; capacity.

"Blood in the Streets," Coronet (1st wk) (255; \$3,600). Mild four days, \$1,900.

## Yank Legits

Continued from page 1

about 50 Army bases in the American zone, each of which would get one show a week. In addition, the touring productions would play engagements in regular German theatres for the civilian population and appear in other Western European countries.

As indicated by the "Hamlet" appearances, the legit performances are regarded as forceful propaganda for America, not only from a goodwill standpoint, but to demonstrate the American accomplishments in the arts as well as in industry and military might.

Fact that the "Hamlet" tour was such an unqualified success from both a cultural and popular standpoint, and that it was regarded as an example of the value of legit entertainment as a builder of international goodwill, was why State Department officials were aroused over the highly publicized detention and questioning of Clarence Derwent, a member of the troupe, on his return Sunday (17) from the trip. Department officials were fearful that the incident might be made the basis for Congressional attack on the plan to send other shows to Europe.

Business rallied somewhat on Broadway last week. The improvement was not enough to prevent two scheduled closings, but it at least reversed the steady downward trend of the previous three weeks. Lions Club conventions were figured to have supplied at least part of the increased attendance over the weekend and are expected to be a stronger factor this week.

The two closings were "At War with the Army" and "Two Blind Mice." The single opening was "Miss Liberty." No other new entries are scheduled until after Labor Day.

### Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net, i.e., exclusive of tax.

"At War With the Army," Booth (20th wk) (C-1; \$2.80). Some improvement, but not enough to warrant continuing; closed Saturday night (16) after 151 performances; production estimated to have involved \$50,000 loss, but the film sale may have reduced that figure; finale registered nearly \$6,000.

"Born Yesterday," Miller (180th wk) (C-940; \$2.40). Reduced scale hyped attendance, but gross jumping about \$2,000 to almost \$6,500.

"Cabalzeta," Broadway (2d wk) (R-1,900; \$3.60). Spanish song-and-dance show appears to have a fair chance at the modest operating nut; first full week drew fine \$19,800.

"Death of a Salesman," Morosco (23d wk) (D-941; \$4.80). Solid SRO again; \$24,400.

"Detective Story," Hudson (17th wk) (D-1,057; \$4.80). Rose a bit with the trend; topped \$22,000.

"Goodbye, My Fancy," Fulton (34th wk) (CD-366; \$4.80). Also reacted to the improved conditions; hopped up to nearly \$12,000.

"Howdy," Mr. Lee of 1950," Centre (8th wk) (R-2,964; \$2.88). Satisfactory \$33,000 for the regular nine performances.

"Kiss Me, Kate," Century (29th wk) (M-1,654; \$6). Still getting all the house will hold; over \$47,100.

"Lend An Ear," Broadhurst (31st wk) (R-1,160; \$6). Recovered sharply, spurring about \$6,000 to \$25,500.

"Miss Liberty," Imperial (1st wk) (M-1,400; \$3.60). Musical comedy with songs by Irving Berlin and book by Robert E. Sherwood, presented by Berlin, Sherwood, Moss Hart; opened Friday night (15) to mild notices, but the large advance sale provides a solid start; possible capacity is \$43,500 and the operating nut is approximately \$30,000; first three performances got \$17,700.

"Mister Roberts," Alvin (74th wk) (CD-1,357; \$4.80). Registered a nice boost to \$32,500.

"South Pacific," Majestic (15th wk) (M-1,659; \$6). Continues to bulge the theatre walls at every performance; \$50,600.

"Streetcar Named Desire," Biltmore (85th wk) (D-920; \$4.80). Joined in the general upbeat; hefty spurt to over \$16,000.

"Two Blind Mice," Cort (20th wk) (C-1,064; \$4.80). Folded Saturday (16), after 157 performances; show involved an estimated loss of \$70,000; closing week got about \$7,000.

"Where's Charley?" St. James (40th wk) (C-1; \$69; \$6). Ray Berger show rebounded to nice \$35,300.

## 'BRIGADOON' HEFTY \$42,000 IN FRISCO

San Francisco, July 19.

The town's sole legit, "Brigadoon," hit a hefty \$42,000 for its second stanza at the 1,775-seat Curran, where it's scaled to \$4.20 top. Musical is the second in this season's Civic Light Opera series.

Garry is still dark and will remain dimmed until July 25, when "Streetcar Named Desire" opens.

### Current Road Shows

(July 18-30)

"Blackouts of 1949"—El Capitan, L. A. (18-30).

"Brigadoon"—Curran, Frisco (18-30).

"Inside USA"—Shubert, Chi (18-30).

"Kiss Me, Kate"—Philharmonic, L. A. (18-30).

"Mr. Roberts"—Erlanger, Chi (18-30).

"Streetcar Named Desire"—Russ Aud., San Diego (18-20); Pasadena (21); Aud., Long Beach (22-23); Geary, Frisco (25-30).

# Rail on Broadway

## Miss Liberty

Irving Berlin, Robert E. Sherwood and Moss Hart production of musical comedy in two acts (12 scenes), with music and lyrics by Irving Berlin, book by Robert E. Sherwood, and story by Robert E. Sherwood, M. C. Merle, Mary McCarty, Charles Dingle, Philip Bourneau, Ethel Griffies, Herbert Berghof, Tommy Rourke, and Moss Hart; dances and musical numbers staged by Jerome Robbins; settings and lighting, Oliver Smith; costumes, Jerry musical director, Jay Blackton; orchestration, Don Walker. At Imperial N. Y., July 15, '49; \$9.50 top (\$9.50 opening).

Maisie Dell ..... Mary McCarty  
Herald Reader ..... John Thompson  
James Gordon Bennett ..... Charles Dingle  
Horace Miller ..... Eddie Albert  
Boy ..... Evans Thornton  
Police Captain ..... Donald McCalland  
Mayor ..... Emile Renan  
French Ambassador ..... Sid Lawson  
Cardinal ..... Phil Brown  
Joseph Phillips ..... Kazimir Kokie  
The Sharks Bill Bradley, Allen Knowles  
Bartholomew ..... Stephanie Augustine  
Dodels ..... Delux, Marilyn Frechette  
Monique Dupont ..... Tommy Rall  
Hoy ..... Maria Karmilova  
Acrobats ..... Virginia Conwell, Fred Hearn

Strong Man ..... Bob Tucker  
Countess ..... Helen Whitney  
His Girl ..... John Thompson  
Gendarme ..... Tommy Rall  
Lampighter ..... Marvin Whitney  
Another Lampighter ..... Ed Chappel  
Socialite ..... Robert Patterson  
Actress ..... Elizabeth Watts  
Minister ..... Lewis Phillips  
Admiral ..... Ed Chappel  
Boys ..... Lewis Phillips, Erik Kristen  
Policeman ..... Joseph Milan  
Brothers ..... Lewis Phillips, Erik Kristen  
Train ..... Eddie Phillips, Erik Kristen

Reception Delegation ..... Dolores Dugan  
Virginia Conwell, Fred Hearn, Bob Tucker, Allen Knowles  
Maid ..... Tommy Rall  
Robby ..... Maria Karmilova  
Sailor ..... Dolores Dugan  
His Girl ..... John Thompson  
Richard E. Fox ..... Donald McCalland  
Judge ..... Robert Patterson  
Policeman ..... Evans Thornton  
Immigration Officer ..... William Calhoun  
Boy ..... Stephanie Augustine  
Singers ..... Trudy Delux, Marilyn Frechette, Estelle Gardner, Norma Larkin, Yolanda Renay, Heloise Whitely, David Collier, Ed Chappel, David Collier, Billy Hobe, Sid Lawson, Robert Patterson, Penn, John Sheehan, Evans Thornton, Norma Dugan, Dolores Dugan, Patricia Hammerley, Norma Larkin, Ed Chappel, John Rule, Allen Knowles, Bradley, Fred Hearn, Allen Knowles, Kazimir Kokie, Erik Kristen, Ed Phillips, Bob Tucker

Newswomen: William Calhoun, Ronald Kane, Bob K. Ernest Laird, Kevin Mathews, Rusty Slocum.

If "Miss Liberty" had been written by a couple of guys named Doakes it would probably have been considered a promising, even an entertaining show. But from such eminent authors as Irving Berlin and Robert E. Sherwood, not to mention stage manager Moss Hart, it is something of a clunker. Not that it's a bad show, but simply that under the circumstances it's a mediocre one. Even with its reportedly large advance sale, it's a doubtful boxoffice bet.

Although the musical has undergone major doctoring during its four-week Philadelphia tryout, it still has the original faults of an over-serious and over-plotty book, undistinguished score, insufficient comedy and merely adequate performance. There are a number of pleasant moments, but none that really pulverizes the audience.

Berlin's songs are certainly better than average, though reminiscent and obviously not up to his best. Probably they'd be better if sung by top stars, with the ability and personality to exploit them. Even so, "Let's Take an Old Fashioned Walk," "Home-Work," "Just One Way to Say I Love You," and "Falling Out of Love Can Be Fun" are already on their way to becoming commercial hits, while "A Little Fish in a Big Pond," "Only for Americans," and "You Can Have Him" should have at least moderate success.

Sherwood's book, with its story of how the Statue of Liberty and the French girl who supposedly posed

for it were the basis of a circulation war between Joseph Pulitzer's N. Y. World and James Gordon Bennett's Herald, seems rigid, complex and lacking in comedy potential. However, the choreography of Jerome Robbins, particularly as danced by Tommy Rall, is standout, even though one spectacular number was lost when a song titled "Monotony" was cut from the show during the tryout.

The absence of stars is a serious weakness, not only from a performance standpoint but as boxoffice insurance. The three featured leads, Eddie Albert, Allyn McLerie and Mary McCarty, are acceptable, but fail to register as the authors-producers obviously hoped. Albert is capable as the dimwit straight lead, but merely sings his song numbers without being able to whom them over, and he only makes a show of dancing.

M. C. Merle, who came to Broadway attention last season as Ray Bolger's leading lady in "Where's Charley?", is appealing in the mild part of the French girl. She dances nicely and, especially in the "You Can Have Him" duet with Miss McCarty, gets by as a singer.

Miss McCarty, who came to the fore last season in "Small Wonder," is turbulent as the go-getter Police Gazette reporter, although in this instance her lack of change of pace limits the impact of such numbers as "Little Fish," "Home-Work," "You Can Have Him" and "Falling Out of Love."

Perhaps the most effective song in the show is "Only for Americans," sung by the veteran Ethel Griffies in a supporting character part. Although that's a tribute to the actress' skill, it indicates the show's lack of a real smash number. Charles Dingle, Philip Bourneau, and Herbert Berghof, all established dramatic actors, handle straight parts competently, and John Thompson, Donald McCalland, Emile Renan and Sid Lawson register in supporting bits.

Hart's direction (and his unbillied script revisions) have failed to redeem the show's basic weaknesses. Oliver Smith's settings and the Motley costumes are excellent.

## Strawhat Reviews

### A Story for a Sunday Evening

Westport, Conn., July 18.

Westport Season of 1949, Inc. (Lawrence Langer and associates) production of comedy in two acts by Paul Crabtree, with music by Walter Hendl. Features Leora Dana, Cloris Leachman, Lawrence Fletcher, Crabtree. Staged by Crabtree; settings and lighting, Edward T. Cooper; special painting, Steven Dohanos; pianist, Norma Dolan; organist, Norma Verill. At Westport Country Playhouse, Westport, Conn., July 18, '49; \$2.50 top.

Stage Manager ..... Lawrence Fletcher  
State Hands ..... Earl Guillian, Rhinon Busch, Harold Alkin  
David ..... Paul Crabtree  
Evelyn ..... Cloris Leachman  
Beatrice ..... Leora Dana

"A Story for a Sunday Evening" is hard enough to take for a straw-hat evening, let alone a night on Broadway. This first play by Paul Crabtree, also the lead and director, is a complex session of dramatic maturity and corn somewhat akin to "Our Town" in presentation and to a lot of bad theatre in content.

Crabtree, for several years a Theatre Guild aide and associate director of the Westport Country Playhouse, has done some bright staging and acting for the Guild's Lawrence Langer, who has put "Sunday Evening" on the possible New York future list. Which is a mistake. Without name value, the opus has extremely little to sell to metropolitan theatre.

Although a blackboard would be helpful, Crabtree explains the play-within-the-play routine as narrator when he isn't in character. There are adlibs and asides to the audience, and talking by the other players across the lights. The stagehands carry the props on and off. Set pieces are used on both sides of the stage. The curtain does not drop at intermission, but there is a narrator cue and the lights go out.

Mood music, especially composed by Walter Hendl, Dallas Symphony conductor, is played by a piano-organ combination. It helps, but not enough.

Once Crabtree introduces himself as David Greenfield, a Broad-

way actor with a story to tell, plus the two actresses of his cast and the stage manager who doubles as bit man and prompter, the play begins. It's a familiar triangle plot about two understudies who wed, and another actress who comes between them. As the intruder tries to take the man away, the play gets out of hand.

The high moments of "Sunday Evening" are attuned to the character of the wife, a role of forthrightness and charm which owes most of its realization to the excellence of Cloris Leachman, out of radio. She bridges the ins and outs of the involved script with remarkable ease. Crabtree fails to hide the difficulty of the triple job he has chosen for himself. His strength is comedy, of which there is little in this role. Leora Dana is standard as the other woman. Lawrence Fletcher totes the brunt of the humor as the busy stage manager, especially in a make-believe of a Manhattan cocktail party, in which mannikins are used for people.

The set and lighting requirements are on the austerity side, but Edward T. Cooper has brought the difficulty of the abridged interiors to life, particularly with the help of some pointed paintings by Savepostor Stevan Dohanos.

There may be material in "Sunday Evening" for a revue skit or two, but not for a grown-up play.

## See How They Run

Skowhegan, Me., July 12.

Melville Burke production of farce in three acts (one scene), by Melville Burke. Staged by Burke. Set, Charles Perkins. At Lakewood theatre, Skowhegan, Me., July 11-16, '49; \$1.80 top.

"See How They Run" is obviously one of those plays that points up the difference between British and Yank tastes. The Philip King farce ran with considerable success for over a year in England. It is making its American debut at Skowhegan. That it will get much closer to New York seems highly doubtful.

Play is an obvious and pedestrian farce in which Melville Burke by frantic direction has worked up some laughs, but it is completely empty of real wit, well-developed characterizations or satirical insight. If it has any future in America, it's in the catalogs for highschool and little theatre groups.

Starred in the Lakewood theatre presentation here is John Baragrey. He was playing here in 1947 when spotted by a Coast talent-digger and has since appeared in a couple of films, including Columbia's "Loves of Carmen" and Universal's "Saxon Charm." In appearance and mannerisms he's something between Cary Grant and Ray Bolger. He shows a fairish comedy bent but can't be said to add much to the production.

Baragrey plays a soldier in the British army during the late 18th century. He's an ex-actor who finds a former thespian playmate in the town where he's stationed. She has become the wife of the local vicar, and a more-or-less innocent date with Baragrey, while the rector is away, leads to well-telegraphed complications. Later comes home before he's expected, a bishop who has a better job to offer him also arrives, the actor-soldier and the vicar's wife finally return home, and Baragrey is camouflaged in some of the actor's wiles, etc., etc. Need more be said?

Aside from the star, players are regulars in the Lakewood troupe. Exigencies of summer theatre production result in some peculiar casting, but in general the group does as well as can be expected with the comedy. Standout is Paula Houston in a funny maid part. Neva Patterson is attractive and effective as the rector's wife. James Engler suffers from miscasting as the man of the cloth.

Burke, in staging his own production, has gotten about as much as possible out of the farce by directing it with bewildering speed and lacing it with sight gags. Charles Perkins' set, the living room in a vicarage in a small English town, is surprisingly full and finished for this type production.

Herb.

## D. C. Legit Interest

Washington, July 19. Further indicating the increase of legit interest in this area, George Washington U. announces that its speech department will offer a master of arts degree in dramatic art, starting next term.

Catholic U.'s speech and drama course already includes postgraduate work.

# Plays Abroad

## Love in Albania

London, July 14.

Tennent Productions presentation (in association with Arts Council of comedy in three acts by Eric Linklater. Directed by Peter Ustinov. At St. James, London, July 12, '49.

Flora Melver ..... Molly Urquhart  
Will Ramillies ..... Peter Jones  
Susan Lawn ..... Brenda Bruce  
Robert Law ..... Robin Bailey  
Sergeant Dohda ..... Peter Ustinov

Eric Linklater's keen wit is the sole ingredient of his new play, which was recently tried out at the Lyric, Hammersmith. His reliance on dialog and characterization will get by with the sophisticated if the show can withstand the present heatwave.

There is no plot in the accepted sense nor is there any attempt to tell a story in coherent fashion. Instead, the author has brought together five assorted characters and left them to talk for an evening. Setting is a London apartment in wartime and the characters are husband and wife, their maid, a poet and an American MP sergeant.

The writer has created a sensation with his book of a grand passion in Albania, and the top sergeant suspects, quite rightly as it happens, that his daughter is involved in the Albanian romance. It is a tribute to Linklater's skill that on this flimsy thread he has succeeded in contributing a comedy in which there are laughs in full measure and a score or more of intriguing situations. The caricature of the American by Peter Ustinov is perhaps a little obvious, but nonetheless an excellent performance. There is little doubt, however, that the character would have to be presented in a somewhat different key if the play moves to Broadway.

From each member of the cast there is a slick understanding of the comedy situations. Apart from Ustinov, there is a standout performance by Peter Jones as the poet, and Brenda Bruce is in top form as the wife. Robin Bailey as the husband and Molly Urquhart as the maid complete the excellent team.

Play is tightly directed by Ustinov and the apartment setting is extremely well designed. Myro.

## The Late Edwina Black

London, July 13.

Peter Daubeny production (in association with Donald Flamm) presentation of mystery in three acts by William Dinner, William Morum. Directed by Peter Daubeny. At Ambassadors, London, July 12, '49.

Ellen ..... Beatrice Varley  
Elizabeth ..... Catherine Lacey  
Henry Martin ..... Raymond Huntley  
Gregory Black ..... Stephen Murray

First play produced by the new partnership of Peter Daubeny and Donald Flamm, this whodunit in a Victorian setting is a creditable effort by a new writing team (William Dinner-William Morum). It should have a more-than-modest success on both sides of the Atlantic.

From the outset a tense situation is developed. The funeral of Edwina Black is stopped by the police and a post-mortem reveals that death was due to arsenic poisoning. With only four characters in the play, and one of them the detective, field of suspicion is inevitably limited. Was it the widower and the dead woman's companion, who were secret lovers, or was it the faithful servant?

Denouement isn't entirely satisfying, though a powerful second act gives the principal characters a chance to indulge in intense mutual suspicion. Domineering character of the dead woman is seen through the eyes of the three members of the household.

With a good sense of the dramatic, the authors of this unrelieved thriller offer great dramatic opportunities to the small but select cast. There is very little over-playing, and the right level of restraint has been achieved by the director, Catherine Lacey as the companion, and Stephen Murray as the widower, contribute forceful characterizations, and Raymond Huntley is unsurpassed as the easy-going Scotland Yard. There is also an excellent cameo from Beatrice Varley as the maid, Victorian drawing room setting is first rate.

Myro.

## This Walking Shadow

London, June 30.

"Musikart Society presentation of drama in three acts by Benedict Scott. Directed by Robert Mitchell. At Playhouse, London, June 29, '49.

Kate McShane ..... Freda Jackson  
Dick Marshall ..... Jack Stewart  
Alan ..... Alan  
Jimmie MacPherson ..... Roddy McMillan  
Alec Stewart ..... Archie Duncan  
Mrs. Warkay ..... Margaret Hill  
Mrs. Dykes ..... Hilda Fenmore  
Mrs. Thomson ..... Betty McGreor  
Mrs. MacDougall ..... Marjorie Thomson  
Molly Brown ..... Isabel Campbell

This is a sordid tale of Scottish slums, disclosing various ills result-

ant from overcrowding and unemployment. Hardly hot-weather fare, the solitary "name" of Freda Jackson unlikely to pull theatre-goers in.

A conscientious boy, who has left this district to care for his sister with a fatherless child, returns with her when he loses his job and gets involved with a designing female. The same seducer has been the cause of both girls' situations, leading to more complications. There are no new angles and stands or falls on its method of presentation.

Most of the players are members of the Glasgow Unity Theatre who brought "The Gorbals Story" down to London last year, and all give superb performances. Jack Stewart as the seducer and Roddy McMillan as the entrapped boy are outstanding in their roles and Freda Jackson gets every ounce out of her part as the equally trapped "bad girl." Direction of Robert Mitchell is wholly satisfactory. Clem.

## Ihre Schwester aus Rio

(Her Sister from Rio)

Zurich, June 27.

Bernhard theatre presentation of comedy in three acts by Manfred Roessler. Directed by Lukas Ammann. At Bernhard theatre, Zurich.

Maria ..... Rita Liechti  
Willy ..... Willy Duvolin  
Annie ..... Trude Ploy  
Cesar ..... Hermann Kellen  
Kathi ..... Walburga Gmuer

As its final presentation for the '48-'49 season, Bernhard theatre chose this light comedy by German author Manfred Roessler. It is an entertaining and easy-to-stage play with a cast of five players and only one set.

Plot concerns a young married couple, with the wife being neglected by her scientist-husband. To cure his indifference, she takes up the part of her twin sister from Rio, a glamorous, alluring girl with the effect that the husband only now learns to appreciate his wife's real qualities.

Story and dialog are nothing to rave about and are neither surprising nor very original. However, the double-part of the neglected wife who dresses up as her own twin sister offers good possibilities, which are fully taken advantage of by the play's star, Rita Liechti. Her portrayal of both characters is charming and hilarious at the same time. The supporting players are o.k., although it is definitely Miss Liechti, who carries away top honors in this one. Mzo.

## Tibbett Plugs for Bill

To Hypo Talent Jobs;

Urges End of Tix Tax

Washington, July 19.

Support for the Economic Expansion bill to provide federal aid in public works was asked today (Tues.) by Lawrence Tibbett, American Guild of Musical Artists prexy, before the Americans for Democratic Action full-employment conference. Tibbett said the bill would go a long way toward meeting the shortage of community centers and other modern facilities for the theatrical arts.

Tibbett said that only 50% of Screen Actors Guild members are currently employed, that there is serious unemployment in Actors Equity and that members of American Guild of Variety Artists have been hit by the nitery slump. Members of American Federation of Radio Actors have been seriously affected, he said, "not only by the fact that TV has channeled more funds toward new equipment toward production of entertainment, but also by the fact that the advertising budgets upon which the radio industry subsists are being drastically slashed."

In AGMA, he said, 90% of the employers are non-profit civic organizations who are finding it extremely difficult to keep up their revenue. He cited the case of Cincinnati summer opera series which closed last week after losing \$3,000 a day for the first two weeks. A similar fate may be in store for groups in other cities, he feared.

Tibbett said that his union is also interested in the removal of federal excise taxes on cultural and entertainment activities, and particularly those on public and non-profit civic enterprises. He said AGMA would also like to see developed a long-range federal program for promoting the arts.

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## Literati

### Bantam's Bestseller Hypo

The 25c book field is getting a strong hypo from Bantam Books tomorrow (Thurs.) when the pocket-sized reprint house starts announcing and promoting its monthly bestseller list. The new move, first time any 25c book house has released a current bestseller list, is culmination of a drastic policy change in the newsstand field.

It now puts major emphasis on the books which sell rapidly, on theory that newsstands are geared to rapid turnover, and titles which sell slowly back up on the stands and occupy space that could be filled with faster selling titles. Part of Bantam's program, begun in January, has been to tell dealers which books aren't selling and to call them back from the newsstands quickly to make room for more profitable books.

Bantam's new setup, it's believed, will result in pressure on its two major competitors (Pocket & New American Library) to follow suit. Despite booming sales of 25c reprints (66,000,000 in 1945; 135,000,000 in 1948), competition is getting more intense and smaller publishers are putting out more titles. Result is that dealers are starting to weed out the flops and to look to publishers to do same.

The new move marks first time Bantam has publicly capitalized on the advantages of its ownership: Curtis Publishing Co. and Grosset & Dunlap (in turn owned by Book-of-the-Month Club, Harpers, Scribners, Little Brown, Random House). Curtis ownership and distribution gives Bantam advantage of the largest magazine field force in the business (300 men). Big field force is used to get accurate sales information on Bantams as soon as they are released.

Result is that Bantam has taken back less than 1% of books printed, compared with 10% or more for the competition.

Pocket, with the largest total sales in the 25c field, has a field force of 100 men and uses a sales measurement system something like Bantam's, only less intensive. Pocket has to rely more on services of independent wholesalers to supply information and is handicapped in this regard because it's not backed by a big magazine franchise like Curtis' Saturday Evening Post—Ladies Home Journal—Holiday pblays.

### Special Displays

Starting this week, about one-third of Bantam's dealers will be carrying special "Bantam Bestseller" racks and displays. Pocket will be backed by large drug chains throughout the country in regular monthly newspaper ads featuring Bantam Bestsellers. These chains include Waldbaum, Sun, Owl, Cunningham, Crown and similar regional nets.

Number one bestseller on Bantam's list is a historical novel, "The Stranger," by Lillian Bos Ross. Close behind "The Stranger" is "Worth Tittle Hedden's" "The Other Room," story of a Southern white girl who loses her race prejudices through teaching in a Negro college in New Orleans.

The full bestseller list for this month is: 1. "The Stranger"; 2. "The Other Room"; 3. "My Sister, My Bride," by Merriam Modell (a psychological novel about frigidity in marriage); 4. "My Flag Is Down," by James M. Hargreaves (a diary of a New York cable); 5. "Stranger in Paris," by W. Somerset Maugham; 6. "The Chinese Room," by Vivian Connell; 7. "Nevada," by Zane Grey; 8. "Lady Godiva and Master Tom," by Raoul Faure.

### Michener's Pacific Reprise

James Michener has signed to do a series of articles for Holiday mag on the islands and peoples of the South Pacific. He'll retrace the route he took in gathering material for his Pulitzer prizewinner "Tales of the South Pacific," which served as basis for the current Broadway musical, "South Pacific."

After publication in Holiday, the articles will be published in book form by Random House.

### Collins' Farm Ed Honor

American Assn. of Agricultural College Editors last week pinned its annual award on outstanding farm paper editor on John M. Collins, editor of The Weekly Kansas City Star. The award is symbolized by the Reuben Brigham Memorial Plaque for meritorious service, and the presentation was made at the convention of the association at Cornell U., Ithaca, N. Y.

Collins was selected, from 22

nominees, for his efforts toward a better agriculture through the field of journalism. The 1948 award went to G. Emerson Markham, WKY, Oklahoma City.

Collins has been with The Star for 32 years, previously being city editor of the Topeka Daily Capital. He was associate editor of the Weekly for a number of years, before becoming editor March 1, 1946. The Star has a circulation of 435,000 which covers Missouri, Kansas and parts of Arkansas and Oklahoma.

### Hammerstein's 'Lyrics'

"Lyrics," by Oscar Hammerstein, 2d, a collection of all the author's song lyrics that he feels are "worth printing," will be published in October by Random House. Volume will have a foreword by composer Richard Rodgers, Hammerstein's collaborator and co-producer. Hammerstein is also preparing a treatise on lyric writing, to go in the back of the book.

At the moment, the lyricist is editing the book and lyrics of the musical, "South Pacific," which Random House has scheduled for publication Sept. 19.

### Runyon's 'First and Last'

Damon Runyon, who a few months before he died, said he was after the record for the most books composed of one writer's newspaper output, will posthumously achieve his goal July 27 when J. B. Lippincott publishes "Runyon First and Last." Tome, edited by King Features' Clark Kinnaird, is the seventh volume compiled from the late columnist's newspaper yarns and includes fiction previously uncollected between covers. Mostly yarns written for the Hearst Sunday papers in the 1920's.

Kinnaird says that there is enough material of permanent value for another two books and is now at work on an eighth Runyon reader.

### SRL's 25th Anni Issue

Saturday Review of Literature will publish its 25th Anniversary Issue Aug. 6, when mag will also up its newsstand price to 20c. Anni issue will run 188 pages, largest in its history, and will carry a special rotogravure picture section edited by Roger Butterfield. John Mason Brown will edit an arts and entertainment section, with contributions including Robert E. Sherwood, Maxwell Anderson, Iris Barry, Howard Hanson, James Thrall Spurr, Brooks Atkinson and Irving Kolodin.

Print order will run to 150,000 copies (as against 50,000 for the 20th anni issue), and mag will carry 80 pages of ads.

### Doubleday Tribute

Doubleday is distributing 5,000 copies of a 32-page bound book as a memorial tribute to Nelson Doubleday, late head of the publishing house who died last January. Volume includes salutes to the publisher from W. Somerset Maugham, Christopher Morley, Ika Chase, Noel Coward, Edna Ferber, Daphne du Maurier, Kathleen Norris, Burton Rascoe, Kenneth Roberts, Frank Swinnerton and other literati, as well as an article by Russell Doubleday from "Famous Leaders of Industry." Copies of the tome went to booksellers, writers, publishers, reviewers and others in the field.

### De Voto on Bok Decision

Judge Curtis Bok's decision in the police censorship raids on Philly bookstores last year was signalled out for tribute by Bernard De Voto in July Harper's. De Voto calls Judge Bok's decision "a landmark certain to be permanent not only in the defense of free expression but in the history of American culture as well."

Calling the jurist's thinking "clear and brilliant" and his writing "distinguished," De Voto stated the Bok opinion "is one of those documents which are eventually seen to have suddenly crystallized the thinking of an age. It is a great document in democracy and a great document in human freedom."

### Mencken Better

H. L. Mencken, who has been unable to read or write, is taking special new treatments at Johns Hopkins and hopes the medicines will be able to get his sight back to normal by the end of the year. He leaves Baltimore Friday (22) to spend a few weeks in the country with his sister.

### Volume 15 of Odell's 'Stage'

Volume 15 in George C. D. Odell's "Annals of the New York Stage" series was published Monday (18) by the Columbia Univ.

Press. Covering the years 1891-94, the 1,010-page book contains 400 photographs. The author, now 83, is trying to bring the series up to 1900, thus covering a 200-year period in New York theatrical history.

The new volume is dedicated to Thornton Wilder, "with the hope that it may add to his firm belief in the continuity, from age to age, of the drama's aims and traditions."

### Gardner's Understudies

Hy Gardner's by-line piece for the Sunday (24) edition of Parade, syndicated mag insert in 32 newspapers, gives lowdown on understudies to the stars in Broadway's current list of hit plays. Titled "Waiting for the Break," Gardner offers, in addition to the text on the stand-ins for Ralph Bellamy, Elio Pizra, Mary Martin, Lee J. Cobb, Henry Fonda, Lisa Kirk, Alfred Drake and Patricia Morrison, a group photo of the name players along with their substitute pinch-hitters. The group shot of the competitive casts was as tough for Gardner to assemble "as to get into 'South Pacific,'" he says.

### Scully's Pitch Pays Off

George Glass, partnered with Stanley Kramer, responded to a recent article by Frank Scully regarding the plight of two children of Afro-Cuban descent. The piece, discussing how the kids couldn't get anybody to sponsor them during the war, resulted in Glass sending two silver mugs to the youths.

Scully and his wife, Alice, had stood for one of the kids, but felt they had never quite fulfilled their obligation to the other one.

### Schwarz's Hegira

Leo Schwarz, having turned in to Rinehart corrected galleys of his "The Root and the Bough," has left for Europe, where he will retrace his itinerary as a GI with Patton's 3rd Army. The new tome to be published this fall, is a collection of 33 stories by survivors of the German Occupation in Europe. Schwarz gathered the tales on the scene during the war and later.

DP director of the American Joint Distribution Committee in '46 and '47.

He will go on to Israel, for his fourth visit there since '34, to collect material for another volume in the anthology series Rinehart started in '35.

### Mort Weisinger's Coast Chores

Mort Weisinger, story editor for National Comics, leaves for Hollywood Friday (22) for a month of collaboration with Columbia Pictures on forthcoming second Superman serial. Weisinger will work with Col's writers and producer Sam Katzman exercising his company's power of final approval of script.

While on coast Weisinger expects to do some articles for the slicks to which he's a regular contributor.

### CHATTER

J. G. Bachman and Shirley Striker have opened a new literary agency on the Sunset Strip in Hollywood.

Mike Kaplan, Coast VARIETY mugg, in New York lining up assignments prior to a trip to Israel next month.

George Fuerman, Time and VARIETY stringer in Houston, and also literary editor of the Houston Post, in town on contacts with the book publishers.

First motion picture production job for Frank Taylor, former Random House editor, will be "Wednesday at Midnight," crime detection yarn, at Metro.

Pete Martin polishing a piece on Ken Murray for the Statepost to coincide with the "Blackbirds" preem at the Ziegfeld, N. Y. Sept. 6, following which the SEP staffer offs to Virginia Beach for two weeks.

Joseph A. Brandt, president of Henry Holt & Co., is in Los Angeles working on plans for launching the new journalism department at the Univ. of California at Los Angeles. Brandt will head the department, which opens either this fall or next spring.

Katharine Mary Flannigan, 62-year-old Canadian woman upon whose life "Mr. Mike" was based, is in Hollywood visiting the Regal Films set where the picture is being made from the book with Dick Powell and Evelyn Keyes. Miss Keyes plays Mrs. Flannigan.

New character in Milt Caniff's "Steve Canyon" comic strip, known as Mr. Brandwine, is patterned after Charles Laughton. Artist told Laughton some months ago in New York that he'd like to use him as model for a character. Laughton thought he was kidding, but he wasn't.

Rinehart's fourth Mary Roberts Rinehart Mystery Novel Price

## SCULLY'S SCRAPBOOK

By Frank Scully

Junior, Miss., July 17.

Strange as it seems, behind many Hollywood success stories lie calm, happy, normal family lives. You rarely hear of these, and as long as the Sabbath is going to be befouled by an endless retailing of divorces, scandals, suicides and adulteries, you rarely will hear about them.

But Hollywood parents who have raised children and have succeeded in getting them through high school can talk for hours about the problems of their teen-agers. Practically all parents agree that if the pearls of wisdom which they have placed at the feet of their children were ever collected in one place, the family fortune would be greater than Solomon's mines, and his wisdom as well.

Just when these parents have about come to the discouraging conclusion that their advice would have been better received if thrown in the sea, along comes some friend to tell them their boy is the best-mannered, most intelligent and most mature child ever spawned.

I was discussing this problem with Roy Rowland, the MGM director, who has worked at everything in a Hollywood studio, except acting, though why he stopped there is hard to understand because he is far better looking even today than half the company's leads.

A calm man, he nevertheless has ulcers, which he claims is an occupational disease of Hollywood that falls on the just and unjust alike. He is a Horatio Alger sort of hero. He came up from office boy to cutter, to assistant director, to director. And he married the boss's niece.

For years he directed MGM's short subjects, the famous "How To" films starring the late Bob Benchley being the best remembered. Then he directed animals and children.

### The Animal Kingdom

He loves animals but he doesn't like directing them any longer, because it is hard to make them do what you want. The days run up the overhead—a thing which animals, trained or untrained, fail to understand.

But the untrained animals are even tougher on one's patience. They are supposed to act natural in unnatural surroundings and they don't take to the conflict very easily. Wild animals, like fawns, for instance, can curl up and die if handled too much. A fawn will by nature go and hide in the shade.

That's why a picture like "Sequoia" may take two years to make. Before starting, when the script was ready, Rowland and the production manager were told to break down the cost. They were told to figure on a 36-day schedule.

But after 36 days of shooting they weren't anywhere with "Sequoia." The animals didn't understand English. It took two years for Rowland to learn their language instead. But it was an inexpensive picture even so, costing about \$375,000.

Though fond of children, next to wild animals he dislikes directing children most. In "Our Grapes Have Tender Vines," the script called for a scene of Butch Jenkins mounting a trained circus pony. The pony would sit down and make anybody mounting him slide off. Two months before shooting began, Rowland made arrangements with a donkey trainer and was told the trick was a cl., ch. not to worry at all. So the whole troupe left Hollywood for Amarillo, Texas.

### Border Incident

To get on location they had to cross a dry river. There was quicksand in the river, so if it rained the troupe had to take a roundabout way that took hours. It doesn't rain much in Amarillo, Rowland was assured, but the Texans had neglected to tell that if it rained in New Mexico they couldn't use the short route across the river. And it rained in New Mexico every day.

Between laws permitting the working of children only a few hours a day, and under no conditions later than 5 o'clock, and the long treks to get on location, the tender grapes became parboiled grapes.

The donkey, too, it seems, had switched trainers. The new one didn't know anything about the trick the donkey was supposed to do. So day after day Butch Jenkins' pratfall was a flop.

That's what produced his ulcers, Rowland grimly admitted, not the personal problems of parenthood.

You'd think after years of Butch Jenkins and Margaret O'Brien, not to stress everything from black panthers to fawns which he directed in "Sequoia," and Mickey Rooney in "Killer McCoy," Rowland's own son would be as easy to raise as your hat. But he wasn't the case exactly. He was happily married, and he and his wife, the former Ruth Cummings, naturally wanted their first born to grow up unspooled, happy with his surroundings and skilled in getting ahead in life on his own.

### How To Lose Friends

They sent the boy to a public high school for a while, but it seems that he made the mistake there of applying himself to his lessons. In that set, this was infra dig. It got him on more unwanted lists than if he had been a spy in the hire of a foreign power. He soon cured that. He just quit studying and became the life of the party.

His father removed him from that party-line and put the boy in a private prep school. This didn't help too much at first, and the reason soon reared its ugly headlight. The boy felt completely like a flat tire in this set because he didn't have a car.

This car-shortage is a good deal more serious in Hollywood than it would be in New York. In Hollywood everybody seems to live miles from everybody else.

In Roy Rowland's case he told his son that if his grades improved and he learned not only to pick his clothes off the floor but to leave his room as he would like it to look if his headmaster dropped in, he might look forward to a car of his own. But a car of his own, he was warned, was just a beginning of a lot of problems which came under the general head of "maintenance."

The kid buckled down so fast that the headmaster called home to find out what the trouble was.

### How to Buy Your Own Gas

When Peter Rowland explained that it was just one more giveaway program and that Pop was the sponsor, the headmaster laughed and said that the incentive-motive seemed to be doing the trick.

When the kid got his car, however, his father asked him how he was going to keep it in operation? The kid had no job, jobs, in fact, were hard to get. So his father gave him one. That was to get up at 7 every morning, put his own room in order, dust down his father's car, police the grounds and have everything in readiness for Pop's takeoff by 8 a.m.

"I told him I wasn't going to be able to leave him much money because I had come into the picture business when the tax structure left very little to leave, even for those who were paid very well. But these things which I had tried to teach him and which all serious parents try to teach their children were things money couldn't buy."

I think it is going to work out, and I'd certainly like to be around to see how this sort of child-training matches the paternalism of the superstate. It convinces me you can raise good children anywhere. Even in Sodom and Gomorrah I'll bet there were some good ones.

Contest beginning Aug. 1 and ending Jan. 15 offers a total prize of \$2,000, of which half is an outright cash prize and the balance an advance against royalty earnings. Contest is open to anyone who has never before published a mystery novel.

Clarence J. Brown, Jr., son of the

Ohio Congressman, has taken over as editor of the Blanchester (O.) Star-Republican, the weekly purchased by his father in 1920. Dale Forest, editor for the past two years, moves to managing editorship of the Glasgow (Ky.) Journal, new daily and Sunday paper scheduled to begin publication Aug. 1.

## Broadway

Al Hine's piece on Grossinger's in the new Holiday.

Leon Siritzky, accompanied by Joseph Zimanich, motoring to the Coast for six-week stay.

Rutgers Neilson, RKO publicity manager, to Atlantic City to recuperate from ailing gam.

Isaac Stern, violinist, and his wife, Norah Kaye, ballerina, sailing for Europe Friday (22).

Hedy Lamarr, planes for European vacation Friday (22) after recent completion of two pix.

Artie Shaw bought a 200-acre cattle, dairy and sheep farm and country residence in Dutchess County.

Governor Luis Munoz Marin of Puerto Rico and his family will be guests of Radio City Music Hall tonight (Wed.).

Dorothy Stewart, N. Y. rep for J. C. Williamson Aussie theatre chain, to London in August for a month on business.

Moe Korman, prez of Favorite Films Corp., sails Friday (22) on the Nieuw Amsterdam for a six-week European trip.

Lou Randell, show biz attorney, planned to the Coast Friday (25) to meet with his client, band leader Charlie Barnet, on a pic deal.

Jack Harris, managing director of winter season productions at Laguna Beach Playhouse, east lining up plays for fall schedule.

Richard Barstow staging the new Betty Jane Watson-Jerry Austen act which starts a five-week stand Aug. 10 at the Bismarck Hotel, Chicago.

Niteries and vauders assiduously talent-scouted by the variety show TV entrepreneurs, always on the prowl for something new to round out their bills.

Rubberneck wagon guides now have a folksy spiel about the weather, etc., as part of making the hinte landers feel more at home in the big city.

Margaret Harligan, publicity head for Lewisham Stadium Concerts and N. Y. City Opera Co., to marry Dick Mooney, former Stadium official, Aug. 20.

Memorial services tomorrow (Thursday) at the Jewish Theatrical Guild for the late Jack Pulaski (VARIETY). Slated for 6 p.m. sharp in the Palace Theatre Bldg.

Metro producer Pandro Berman and wife arriving from the Coast this week before shoving off for the Continent on the maiden trip of the Ile de France next week.

Tom and Marjorie (Davies) McKnight in from the Coast for holiday with the ex-Metro actress' folks in East Orange. Radio producer o.o.ing New York television, etc.

Charles Coburn vacationing for two months after finishing screen chores this week. Will spend most of his leisure overseeing training activities of his stable of harness horses.

Joshua Logan, co-author and director of "South Pacific" and "Mister Roberts," returned yesterday (Tues.) on the Nieuw Amsterdam after three months in Europe. Also arriving was attorney Seymour Feinberg, secretary of the Rank Organization.

Alfred W. Schwalberg, Paramount's sales chief, and his aides E. K. (Ted) O'Shea, Oscar Morgan and Hugh Owen plus Jerry Pickman, company publicist, were weekend invitees of Fred Schwartz, Century circuit exec, at the latter's Lake Placid home.

Evelyn Kolean, Republic's h.o. publicity manager, planes to the Coast Friday (22) for a weekend at Kay Campbell's Del Mar ranch, then spends a two-week vacation with Roy Rogers and his family. Cowboy star's son, Dusty, is the Rep publicist's godchild.

Paul Denis, N. Y. Daily Compass columnist, makes his third speaking appearance before the American Jewish Congress when he talks on "Radio Stereotypes; Its Pattern in Discrimination" before a joint meeting of five Brooklyn chapters tonight (20) in Coney Island.

J. S. Seidman, show biz accountant who just returned from an African junket via London and Paris, found those keys "barren" of legit possibilities for the U. S. However, while in South Africa he made tentative arrangements to send "Brigadoon" there next year.

Greta Garbo, John Ringling North, Harold Lloyd, co-managing director of London Film Productions, Ltd., Charles Miller, an MCA veepee, film producer Carl Dudley, Universal's Bob Goldstein and radio commentator Johannes Steel among those sailing Friday (15) on the Queen Elizabeth.

Carrying on its fund-raising campaign, the advisory board of

the United Jewish Appeal's amusement division meets today (Wed.) at the office of division chairman Fred J. Schwartz, Century Theatre's exec veepee. "Tomorrow" (Thurs.) the exhibitors special committee, headed by Raybond's Joshua J. Goldberg, meets at the ITOA's Hotel Astor quarters.

## Chicago

Bud Fleberg, publisher of Chi's Stage Bill, convalescing at home after surgery.

Billy Eckstine, singer at Chez Paree, being profiled by nine mags next month.

Variety's Club's annual golf outing will be held at Sportsman's Golf Club, Aug. 26.

Sid Caesar, comic currently at Palmer House, staying on an extra week at hiked salary.

Claude Kirchner, radio emcee, doing commentaries for Grant Park Concerts this summer.

Rasputin, Chi flack, in Mexico setting up bookings for Satira, exotic dancer, whom he handles.

The Ernie Byfields may act as Chi hosts to Duke and Duchess of Windsor when they visit here this fall.

Maureen Cannon stopping over for visit with family before heading for St. Louis Muny Opera's "Irene."

Chi 1949 Railroad Fair attendance passed the half million mark Sunday (17). Season's total is 530,390.

President Truman here for Shriners convensh, addressed fellow Shriners at Soldier field, July 19.

Nina Foch heading for Chi end of week for rehearsals at Chevy Chase Theatre production of "Light Up the Sky."

Lila Leeds, film actress, appearing with "Wild Weed" film at Rialto Theatre, lecturing on dangers of marijuana.

Sid Caesar and show from Palmer House's Empire Room, entertained patients at Vaughn General Hospital last week.

Ravinia Festival Assn. has collected \$30,000 in its campaign to raise \$175,000 for reconstruction of pavilion destroyed by the May 14 fire.

Ballgame between Hollywood Tragedians and Comedians Saturday (9) halted because of rain. Affair became a comedy show for 15,000 onlookers.

Donald O'Connor, Charles Coburn, Gloria DeHaven and Joshua Shelley, film players, will headline at world preem of U.I.'s "Yes Sir, That's My Baby" at Roosevelt theatre, Aug. 10.

Producer Ted Materna headed for Dallas to catch fiancée Kay Ballard's opening in Starlight theatre's "Look Ma, I'm Dancing." Materna will also mull over TV plans with Neiman-Marcus for Miss Ballard.

## Bucks County, Pa.

By Sol Jacobson

Tod Andrews checking out of Playhouse lineup Sat. (23). Jack Schissel of John Pinto's staff serving as assistant to Theron Bamberger in New Hope.

Don Walker back at his Aque-tion Road home from "Miss Liberty" orchestrating chores.

Wilbur Evans and Susanna Foster (Mrs. Evans), stars of Lambertville Music Circus, have taken home at Phillips Mill, Pa., for the summer.

Bill Gardner, Bill Kaufman and Albert McCleery of NBC-TV down for gander at Music Circus in Lambertville Fri. (15) for possible remote-control special events pickup.

Walter Slezak, in from Coast at Ottsville farm, to star in "Laboratory Grove" in New Hope Aug. 1. Margaret Phillips booked for "The Heiress" with John Carradine, Aug. 8.

## Dublin

By Maxwell Sweeney

Edward Toner named prexy of Irish Film Society.

John Biggerstaff back on visit after three years from Old Vic Co. in London.

Danish Academic Choir left for England after warbling tour in Northern Ireland.

20th-Fox's "Snake Pit" got thumbs down from Irish Censor and Appeals Board.

Father Patrick Peyton, Rosary Hour broadcaster, here from U. S., for talks with Radio Eireann execs.

Joe Rackoff, prexy of Cinema and General Films, planned in after talks with independent distributors in London.

"Harvey" and "The Glass Menagerie" both set for full production at the Gaitey by Stanley Illsley and Leo McCabe.

Film imports into Ireland totaled 3,848 feet in first five months of this year, against 2,696,524 feet in corresponding month of 1948.

## London

Billy Cayroll out of London hospital following two operations.

Two hours after his arrival from America, Jack Smith was featured in the London TV program.

Walt Disney visited the Lincolnshire village of Norton Disney to research records of his ancestry.

Helen Page sailed on the America July 17 to visit home folks and to look over acts on behalf of K. & P. Productions.

Henry Oscar has joined the cast of "Death of a Salesman," which preems here July 28 with Paul Muni in the lead.

Frank Wells, son of novelist H. G. Wells, produced "Circulation," which won a first as the best educational film at the Knocke (Belgium) film festival.

Bernard Charman, associate editor of the Daily Film Review, upped to managing editor, succeeding Ernest W. Fredman, who died suddenly last week.

Jack Hylton has acquired another string to his stable, having bought King Admiral from Mme. Volterra, widow of famous French theatrical racehorse owner.

Al Margulies returning to New York on the Elizabeth July 29, by which time he'll have completed his publicity chore on the Alfred Hitchcock production, "Stage Fright."

"Hat in the Air," Bernard Delfont's lavish musical, comes to the Saville first week of August following extensive provincial tour. Book is now largely rewritten and show retitled "Roundabout."

## Riviera

By Margaret Gardner

Ike (CBS) Levy at the Carlton. Marcel Cerdans at Cannes' Martinez Hotel.

Freddie McEvoy back at Cap d'Antibes from Italy.

Rene Clair and his wife have left the Riviera for Rome.

George Raft, accompanied by Charlie Feldman, at the Carlton in Cannes.

Raymond Duncan staying with French friends at their villa in Juan-les-Pins.

Jean-Pierre Aumont and Maria Montez at the opening of the St. Tropez Casino.

Bob Temple to Paris, and then back to Hollywood, after looking over "This Is Paris."

Other arrivals at the Hotel du Cap, besides the Jourdans and Haywards, include the Darryl Zanucks.

The Mediterranean Fleet off to Greece, Turkey and Naples, anxiously looking forward to its return to the Riviera in September.

The Duke and Duchess of Windsor arrive by car from Paris, via Aix-les-Bains, and are installed at their Cap d'Antibes villa, Chateau de la Croe.

Monte Carlo Casino preparing for inauguration of craps, which will definitely, irrevocably and finally be unveiled to the public July 20 to 10:30 a.m.

"Welcome Stranger" opens Cannes' Vox Theatre's new policy of presenting films in their original English version, only film house in Cannes with such a policy.

Louis Haywards, Maurice Chevalier, Charles Boyer and the Begum guests of Elsa Maxwell at the farewell gala at Palm Beach Casino for the American Navy.

Charles Boyer back to Paris after house-guesting with Maurice Chevalier and appearing on his show, "This Is Paris." Chevalier has wound up his pic, "Le Roi."

David O. Selznick and Jennifer Jones pulled a fast one on press and friends by chartering a yacht to go to Porto Cervo, Italy, from Cap d'Antibes, accompanied by the Louis Jourdans and the Louis Haywards, as witnesses for their marriage.

Elsa Maxwell and Alex D'Arcy entertained a few of their friends, including the Windsors, Zanucks and the Begum at dinner and a private showing at the Carlton Hotel of their color movie, "The Riviera," taken last year. The film is built around the Riviera playgrounds of famous Hollywood stars who were here last year.

## Vienna

Alfred Polgar, writer, here.

Jean Geiringer of BMI visited.

Lili Davares back, and negotiating with Josefstadt theatre.

Otto Kallir, arrived from N. Y., plans to arrange a Walt Disney exhibition.

U. S. singer George London inked by State Opera for 20 performances.

G. W. Pabst plans a political film, "The Last Act," story of last days in Berlin in April 1945.

Town Meetings of the April, held here, July 14-15, with prominent Austrians participating.

Erwin Nikowitz elected representative for Austria to next Theatre

Congress of UNESCO, skedded for October at Salzburg.

A Richard Strauss bio, ("A Life for Music"), written by Kurt Pflaster and Alfred H. Jacob in preparation as educational film.

City plans to build two film houses, one in Markthalle (former marketing place) in Stadionsgasse, and another in the Heinrichshof, opposite the Opera.

Stanford Film finished work on a Karl Steurer production, "We Just Got Married," story by Hans Effenberg, who directed together with Hermann Wallbrueck.

## San Francisco

By Ted Friend

Madonna Todd took over as KCBS continuity editor.

Four-day Bay Area art exhibit scheduled for Union Square by Art Commission, Sept. 29th.

New York theatre owner, Morris Lane, and wife celebrating 25th anni at St. Francis hotel.

Hume Cronyn and Jessica Tandy in for "Now I Lay Me Down to Sleep" tryout at Stanford University.

Sara Berner, radio comedienne, visiting family prior to starting pic for Universal - International, "The Story of Molly X."

Don Freeman, N. Y. Times artist, assigned by Frisco Chronicle to sketch "Kiss Me, Kate" for its drama section.

## Portland, Ore.

Yogi Yorgesson at Jack and Jills.

Portland Meadows closing season this week.

Greyhound racing resumes at the Civic Stadium this week.

Leighton Noble Orch into Jantzen Beach Ballroom for a week.

Gene Austin, headlining at Amato's Supper Club, held over.

Rickey and Rooney replace the Will Mastin Trio at the Clover Club.

Red Foley and the "Grand Ole Opry" troupe at the Civic Auditorium for a one-ner.

Mark Stevens, Mack Gordon, Randy Stuart, Bill Shirley and Betty Lynn at the Paramount theatre for the preem of "Sand."

## Australia

By Eric Gorrick

"Secrets of Life" ("Mom and Dad") in its 15th week in Sydney. "Rusty Bugles" has hit 12 weeks at King's, Melbourne, for Fuller-Carroll.

Metro's "Three Musketeers" very solid in Sydney in fifth stanza at 650-seater Liberty.

Warners will put revivals into the Majestic, Adelaide, on deal with the Fullers.

Fuller-Carroll interests will operate an ice-rink in Perth on site of Tivoli, former vaude house.

Ralph Bromhead, Eagle Lion g. m., will plane back to his London base soon after local looksee.

Dave Martin's Tivoli, Sydney, vaude-revue house, is still shuttered because of coal strike and no emergency power plant.

## Rome

By Helen McGill Tubbs

Art Linkletter in Rome.

Eric Maria Remarque is at the Excelsior Hotel.

The Oscar Homolkas (Joan Tetzel) are at the Excelsior.

The Gene Markeyes (Myrna Loy) off to Paris for two weeks.

Mr. and Mrs. Max Mark visiting the Lido, Venice, for 10 days.

Charlie Beale, American pianist, booked at the Excelsior Lido, Venice.

Doris Duranti back in Italy after several years of filmmaking in the Argentine.

Mrs. Edward G. Robinson left for Portofino for a month's stay to do some painting.

Charles C. Boyer and the Andy of the "Amos 'n' Andy" program, in Rome for a couple days.

## Atlantic City

By Joe W. Walker

Billie Daniels back into Club Harlem revue.

Horace Heidt at Orsatti's (16) in Somers Point.

"Ice-Capades" opens in Convention hall Friday (22).

Bath and Turf Club operating sans show this year.

Frank Ramoni rumba orch at Babbette's (15), with Lou Seiler as emcee.

Tex Beneke set for Steel Pier's Marine ballroom with Lanny Ross headlining vaude (17-24).

Wally Wright and Dick Wade into Paddock club as spot gags going under new management.

Toni Bari, Ted Forrest with Rita Konstance, Carlita and Alan, Wally Wanger line and Pete Miller's orch into 500 Club.

## Hollywood

Jack Atlas off for Boston vacation.

Lucille Ball confined to bed with an attack of flu.

Eda Warren, Paramount film editor, to Honolulu on vacation.

Barbara Hale and husband, Bill Williams, resting at Las Vegas.

Spencer Tracy planning vacation in Italy next month with his son, John.

Jack Hirschberg recovered from recent illness, back in Paramount flackery.

Glenn Ford heading for French Alps to begin work on RKO's "The White Tower."

Mrs. Nat Levy and daughter, Phyllis, in Beverly Hills for month's vacation.

Irene and Elliott Gibbons off for two months vacash in Northwest. She's Metro designer.

Charles Lang back lensing Paramount's "Where Men Are Men" after a bout with mumps.

Harry Warner decorated with Star of Italian Solidarity for helping promote the Friendship Train.

Bette Davis doing a scene in bed for "Beyond the Forest" at Warners after being absent a week with tick fever.

James B. Gaughan and Harry LaMack named chairmen for Minister Men of America's first dinner get together Wednesday (20).

Compton Bennett readying to return to England after flying here from London to direct added scenes on Metro's "Forsyte Saga."

## Dallas

By Henry Senber

Texas Assn. of Dancing Teachers conventioning in Dallas.

Porter Crow directing Southern Methodist University summer theatre.

Ballet Theatre pencilled in for March 7-8 at State Fair Auditorium.

RKO's Ed Terhune preparing August preem of "Mighty Joe Young."

Tallulah Bankhead announced for December showing here in "Private Lives."

Barrie O'Daniels, Detroit operetta impresario, here opening of Starlight Operetta season.

Carmen (Mrs. Jack) Gould stopped off here on trip from Houston where she's visiting family.

Dink Freeman in town for Starlight opening; his dad, Charlie Freeman, is vacationing in New York.

Joseph Hawthorne, associate conductor of Dallas Symphony, appointed musical director of Chattanooga longhair group.

Mr. and Mrs. David Tebet continuing 10,000 miles auto tour of country after Mrs. T. (Nanette Fabray) finishes "Bloomer Girl" for Starlight Operetta.

Dallas Grand Opera Assn. has waived exclusive Texas appearance clause in contract with Metropolitan Opera Co., which now may take in Houston on next tour.

## Barcelona

By J. C. Vidal-Gomis

Li-Chang opened at the Tivoli with a magic show of over 40 sketches.

Rosario and Antonio have left Barcelona after seven dance recitals at the Calderon.

Attilio Mantasti, manager of Argentina Sono-Film, is in Madrid huddling to establish a Spanish-Argentine producing company.

At the Barcelona theatre, authors L. Tejedor and L. Munoz Lorente offered a new legit comedy "Dos Suerzas y Media" ("Two and a Half Mothers-in-Law").

Carmen Amaya and her company are under contract to appear in "Amor Brujo" ("Witch Love"), directed by Antonio Roman. Trini Montero will be the star in the film.

## Paris

By Maxime de Belx

(33 Blvd. Montparnasse) The Lewis Milestones here.

'Paul Graetz reading two films de Re for a vacation.

Suzi Solidor off to the Ile de Re for a vacation.

Francis L. ("Bob") Harley, 20th-Fox Continental European manager, off to Rome.

Eliot Dosa, who'll star in one of Paul Graetz's upcoming pix, leaves soon for a vacation in the Swiss Alps.

Tamara Toumanova due here Aug. 1 from London's Covent Garden. After three-day stay she planes to L. A. to join her producer husband Casey Robinson.







TO ~

# Hildegarde!

**BECAUSE** *she has brought to Houston and to Texas a contagious spirit of joy and gaiety...*

**BECAUSE** *she has delighted thousands of our citizens at The Shamrock with her famous songs and effervescent wit...*

**AND**

**BECAUSE** *she is a beautiful and gifted lady with a graciousness that charms everyone who knows her...*

**THEREFORE**

**WE MARK THIS MOMENT** *as Hildegarde's own and in the name of the people of Houston and the citizens of Texas officially take notice that the incomparable Hildegarde has made for herself a place in our hearts that will remain empty until she returns to us again.*

**GIVEN UNDER MY HAND THIS 9th DAY OF JULY, 1949**

*W S Bellows*

ATTEST

FOR THE CITIZENS OF HOUSTON

*Glenn McCarthy*

With Sincere Thanks to — GLENN McCARTHY, GEORGE LINDHOLM, WILLIAM A. BURNHAM, THE ENTIRE SHAMROCK HOTEL STAFF, THE ENTIRE HOUSTON PRESS AND THE CITIZENS OF HOUSTON.

*Hildegarde*



# VARIETY

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## RADIO'S ANYTHING GOES ERA

### Baseball Needs Radio-Tele Income But Boxing and Football May Tabu TV

Organized baseball, which once regarded radio and television as potential villains because of their threat to gate receipts, now finds the two media necessary to its financial welfare. Without the fees from radio-TV rights, it has been learned, the players' welfare fund would be seriously impaired. Thus, despite conflicting reports that both leagues after the current season's windup, Commissioner A. B. (Happy) Chandler is now reportedly prepared to negotiate for radio and tele as far ahead as 1956.

Rights to other sports events, however, are not so handsomely situated now. Indicative of the growing mistrust among football magnates, the N. Y. Herald Tribune has definitely ruled out both from covering its annual Fresh Air Fund game, scheduled for Sept. 1 at the Polo Grounds, N. Y. In addition, boxers and their managers are insisting now that TV be allowed only outside a 200-mile radius from the city in which the big championship fights are staged. (Continued on page 117)

### Swiss Navy to the Rescue Of Frozen H'wood Franks

That Swiss oil tanker which has already done such service for American film companies in getting some of their frozen coin out of France is getting them an additional and unexpected \$75,000. That means that this very real vessel of the much joked about and supposedly non-existent Swiss navy will have made U. S. distributors about \$325,000 richer.

Coin is being obtained through a complicated deal by which the French government has given permission to the American companies to use frozen funds for payment to a Marseille dockyard for repairs on the Swiss ship. The Swiss, in turn, pay the Yanks in dollars in New York.

It is a favorable setup all around, since the Swiss are able to buy the francs from the Americans at a considerable discount from the official rate; the U. S. firms get their money out and the French shipbuilders get work.

### Pee-Wee Reese, Robinson Cut Col. Children's Album

Pee-Wee Reese and Jackie Robinson, shortstop and second baseman, respectively, of the Brooklyn Dodgers ballclub, cut a children's album for Columbia Records in New York last week titled "Sluggar at the Bat." Item consists of four sides.

Narrative is from an original script by Peter Lyon and Peter Steele, with musical background by Morris Surdin.

### Theatre TV Gets Permanent Test At Brooklyn Fox

Fabian's Brooklyn Fox theatre made commercial theatre television an accomplished fact today (Wed.) with the purchase of the first RCA-produced instantaneous projection equipment. Costing \$25,000, the equipment will be installed in the 4,100-seat house within the next six months.

While both Paramount and 20th-Fox have used theatre TV in their theatres from time to time on an experimental basis, Si H. Fabian, head of the circuit bearing his name, will be the first indie exhibitor to move into the new exhibition medium on a permanent basis. In doing so, he predicted his Brooklyn house would be "the proving ground for theatre television, not only for our own theatre circuit, but for all theatres in the U. S."

Fabian's main problem now will be the obtaining of programming. According to Nathan L. Halpern, TV consultant to the circuit, programming plans are now being worked out, with initial emphasis to be placed on sports, news and public events. He said the circuit would attempt to line up such events as the World Series, some of the Brooklyn Dodgers' home games, football, important boxing (Continued on page 119)

### BARS ARE DOWN ON ALL TABOOS

By GEORGE ROSEN

The lid is off in radio and practically everything and anything goes. The exacting standards by which broadcasters were guided 10 years ago have practically disappeared. Finding a taboo in radio today is as difficult as wrapping up a sponsor for a \$20,000 a week program. Both belong to an almost forgotten era.

Revelation last week that Schenley was moving into network radio, thus penetrating radio's erstwhile strongest and longest taboo, climaxes a year of unprecedented policy revamping within the industry, designed to ease the bars and thus invite fresh coin into radio and keep the present clients happy.

A few years back any station would have shuddered at the thought of a laxative commercial getting a meal-time airing. There's no such squeamishness today among broadcasters.

Having spent years trying to eliminate commercial religious programming, radio has begun to invite it back, with ABC network even giving it Sunday afternoon showcasing.

Deodorants, medical books, mail- (Continued on page 117)

### Monte Carlo Finally Incepts 'Les Craps' But It Ain't Like Las Vegas

By MARGARET GARDNER

Monte Carlo, July 26. Amid the grinding of television and newsreel cameras, the flash of photo bulbs, the incessant babble of reporters, radio announcers, participants, and plain curiosity seekers, the Societe des Bains de Mer, more popularly known as the Casino of Monte Carlo, officially opened "craps" in its Salon Prive last Wednesday (20), at 10:30 a.m.

This event, which had been postponed for several weeks, was accompanied by all the razzle-dazzle and folderol that the Monte Carlo publicity department, one of the few smoothly functioning press bureaus in Europe, could summon.

On hand to lend a touch a glamor (Continued on page 119)

### Britain's 3-Month Ban on Yank Amus. Imports Because of the \$ Dearth

London, July 26.

#### 'Palace Policy' of Vaude Being Tried By 2 Cafes

Philadelphia, July 26.

The "Palace Policy" of vaude is being tried in cafes. So far, two major niteries are on the "straight act" format in lieu of production policies. The Latin Casino here and Leon & Eddie's, N. Y., are currently emulating the format being made famous by the New York theatre.

In both instances, new policy is dictated by retrenchment. Both spots are attempting to capitalize on the "comeback" of vaude.

### See Legit Biz Up Rest of Summer On B'way, Road

Although legit business on both Broadway and the road this summer has thus far been below last season's levels, indications are that conditions will be relatively better for the rest of the summer. As a consequence, the overall picture may average out more or less even with last year.

So far this summer there have been fewer shows running than last and consequently, total receipts have been less. At the moment, there are 13 entries on Broadway, compared with 17 at the corresponding point last year. There were 13 productions at the low point last summer.

Whereas it appeared several weeks ago that the current list might shrink to 11 entries, it now looks as if the present crop might remain intact for the balance of the summer. Only one, perhaps, or two of the shows now operating may not last through Labor Day. More over "Anne of the Thousand Days" and "Madwoman of Chailiot" now laying off, will resume Aug. 22.

Even if the number of shows falls below 13 this summer, the (Continued on page 119)

A three-month ban on the importation of American talent, shows and stories has been put into effect, in line with Sir Stafford Cripps' stoppage of dollar purchases. New edict, effective immediately, hits vaudeville, legit and screen artists as well as performers in other fields. Ban, treasury stated, will not affect existing contracts but precludes new pacts and applies equally to the import of American shows and stories.

New restriction hits the negotiations on a number of plays and will make it difficult to cast shows already acquired with American talent.

Continuation of the ban depends entirely upon Britain's dollar reserves at the end of the three-month moratorium. If dollar reserves continue to deteriorate it's expected that the stoppage will be extended.

Fortunately for the vaudeville industry, ban comes at a time when all the important variety shows have been negotiated and a number of American artists have been (Continued on page 109)

### Nanette Fabray In Collapse at Dallas

Dallas, July 26.

Nanette Fabray, star of the State Fair Casino's production of "Bloomer Girl," was unable to complete the final performance of the musical last Sunday evening, due to a nervous collapse.

As a child Miss Fabray was attacked by locusts and as a result suffers an intense fear of insects. Every precaution, including a DDT spray on her costumes, was employed by the Casino management, and Miss Fabray was able to play six performances. At the final performance of the week, however, an insect became lodged in her costume during the first scene of the second act, as she began singing the "Sunday in Cicero Falls" number. Miss Fabray shrieked, turned her back on the audience and broke into hysterics. She was assisted off the stage. A doctor called in to attend the actress said she would not be able to continue the performance.

## 4th ANNUAL RADIO-TELEVISION REVIEW and PREVIEW

(1949-50 SEASON)

COMBINED WITH 16TH ANNUAL SHOWMANAGEMENT AWARDS

Starts on Page 31

## Italians Peeved That Hollywood Competition Upped All Prod. Costs

Rome, July 26.

American producers who only six months ago were beginning to look on Italy as their second Hollywood are apparently starting to think twice about the advisability of using their frozen lire for production purposes here. Of 16 films announced for filming here last January, only one has been finished while four others are in various stages of production. Balance of them have apparently been forgotten.

Chief reason for the Yanks' declining interest in Italy production, according to native observers, is the realization that Italy's lack of facilities present obstacles unheard of in the U. S. Where American producers originally believed they could shoot a picture here on a comparatively small budget and that Italian technicians would work for hardly more than a pack of cigarettes and a few lire, they have discovered the production is almost as costly as it is in the U. S. Some of them still consider Italy a good location, but they realize, too, that skill, patience and plenty of American know-how must be mixed with the work to achieve results.

Some Italian producers and the Americans who got here first after the war, meanwhile, continue plenty peeved at the number of Yanks who are now working in Italy. They claim the Americans brought on themselves the present high production costs by stimulating competition with the native producers. Bigger companies sent their producers here to work and, since they naturally could afford to pay higher wages, the cost of labor rose sharply up and down the line.

Only film completed here this year by American producers since Jan. 1 is "Pirates of Capri," turned out by Victor Pahlen. Robert Goetz plans to roll "Somewhere in Italy" this week, and Orson Welles is more than half finished with his "Othello," which he is now shooting in North Africa. In addition, "God's Earth," the Roberto Rossellini-Inggrid Bergman opus for RKO, and William Dieterle's "Vulcano" are in production. And that's about all.

Films originally announced for production here, on which plans have never materialized, include an untitled Greta Garbo starrer; "Password in Love," with Robert Cummings; Metro's "Quo Vadis," now postponed till next spring; a Deanna Durbin film; another from the Goetz organization; "Tales of Hoffman"; two Mary Pickford productions, and three by indie producer William Seckley.

### CASS DALEY SCORES IN BRIT. BOW AT GLASGOW

Glasgow, July 18.

Cass Daley, American comedienne, registered strongly on her British opening at Empire theatre here tonight (18). She appeared on same bill as two other U. S. acts, Dave Barry, who scored heavily in satirical impressions, and George Riley and Helene Heller. Miss Daley is accompanied on her British tour by husband, Frank Kinsella.

Spatte of U. S. acts will top Scot vaudeville this autumn. The Ben Vost Royal Guards return to Glasgow Empire Aug. 1. The Deep River Boys are due Aug. 8, followed Aug. 15 by Pearl Bailey, and Aug. 22 by Allan Jones and Irene Hervey.

### Jailed on Nudity Pic

Atlanta, July 26.

B. E. Gore, operator of the Hangar theatre in Hapeville, small municipality that adjoins Atlanta, must serve a year in prison for exhibiting "Valley of the Nude," Georgia county court verdict that a Fulton county court verdict that Gore violated state laws by showing pictures of nude humans.

### Lewis Wins Stromboli Over to Fish Diet; Can Run for Mayor Anytime

Rome, July 19.

When Harold Lewis first went to the volcanic island of Stromboli as RKO representative for the Roberto Rossellini-Inggrid Bergman film, "Stromboli," he found morale bad among the townspeople and crew. The first beef was about food, as there is nothing available on the bleak island but fish and goat meat. Lewis brought over a few loads of beefsteak, then ordered fish himself, saying that never in his life had he found fish so good and fresh right from the sea. After a few days of beefsteaking, the crew finally agreed that if the Americans liked fish, maybe they could, too.

The next problem was boredom on the faraway location. Lewis now sends over RKO films three times a week. As most of the townsfolk had never seen a film before, every "film night" presents, practically a "miracle." When the actors move forward in the pix, they "duck" for fear of the images walking off the screen.

Each time Lewis returns to the Rome office, half the population gives him a sendoff applauding for more films. He could run for mayor of Stromboli anytime.

### WB, BETTE DAVIS END TIE AFTER 18 YEARS

Hollywood, July 26.

Warners and Bette Davis are negotiating settlement of the star's contract with the studio. Rumors are that the breaking point came when the actress went to Jack Warner with certain demands in connection with "Beyond the Forest" and Warner reportedly upheld his executives, nixing her demands. Miss Davis then asked for her release.

MCA reps, who handle the star, and Warner are sitting in on negotiations, although these are likely to be protracted. Star signed new contract last Jan. 29, ending her exclusive clause with Warners and getting the right to make one for WB yearly and one outside, with a flat \$150,000 per film for WB.

Miss Davis has been with the studio 18 years.

### Series of Show Biz Shorts

Jackie Miles has been tickled by Gotham Productions to star in the third of its series of shorts on "Careers for Teen-Agers." Miles plays the title role in a film labelled "So You Want to Be a Comedian!"

First short of series, "So You Want to Be a Musician" stars Gene Williams and the second, "So You Want to Be a Singer," Fran Warren.



### 372nd WEEK!

3,792 Performances  
All-time long run record in the legitimate theatre.

### KEN MURRAY'S

"BLACKOUTS OF 1949"  
El Capitan Theatre, Hollywood, Cal.  
And now in world-wide release

### "BILL AND COO"

Ken Murray's  
Academy Award Film

## Only State Dept. Can Offset Italo Laws Vs. H'wood

Rome, July 26.

Anti-American legislation which places a ceiling on film rentals as well as enacting other restrictions on U. S. films has been passed in full by the Italian senate. New law can now only be amended by the National Consultative Commission. While any adjustment of the act is doubtful, trade observers believe that official intervention can only be brought about through heavy and immediate pressure from the U. S. State Department.

Previously Eugene Van Dee, who repped the Motion Picture Assn. of America in its fight against the legislation, tried to get American Embassy here to intercede for U. S. film interests. He was rebuffed that they could do nothing without instructions from Washington. The State Dept. long ago was asked to assist in the situation, but so far seems to have considered Hollywood as able to care of itself.

Van Dee subbed for the MPA's continental manager Gerald Mayer who has been ill on the French Riviera for a month.

### 'Vampire Killer' Trial Releases Bronsten Pic

London, July 26.

Withheld from distribution for the past four months lest it influence public opinion during trial of a murderer, N. A. Bronsten's "Obsession" will soon be released after a trade-showing scheduled for Thursday (28). Completed last spring, the picture relates the efforts of a physician to dispose of the body of his wife's suitor in an acid bath.

Trial of Britain's "vampire killer," John Haigh, who also disposed of his victims in an acid bath, was one of the country's most sensational court sessions in years. "Obsession" was made at Rank's Pine-wood studio under direction of Edward Dmytryk. Latter recently finished a similar directional stint on Rod Geiger's "Give Us This Day."

### Sen. George Asks Admish Tax Slice

Washington, July 26.

Theatre people seeking a reduction in the wartime 20% admissions tax found a ray of hope over the weekend in the statement of Walter F. George, chairman of the Senate Finance Committee. George, one of the leading figures in tax legislation, declared for a return to prewar excise rates in order to stimulate business.

He specifically named the admissions tax as one which should be cut. Unfortunately, however, George's opposite number, Rep. Robert L. Doughton, chairman of the House Ways and Means Committee, feels differently. In the event broad legislation for excise tax cuts comes from the Senate, he has threatened to pigeonhole it for the session.

### Vagabonding with Vandy

By Cornelius Vanderbilt, Jr.

Le Touquet, France.

Leaving in the morning for "Blighty," and, for the first time in my life, glad to leave the Continent. Veritably they are fast killing the Golden Goose here; and the French are doing their part with a vengeance. Every American we have bumped into so far feels the same. Only hotel in France we have been in this summer (12 all told) that didn't gyp us was, oddly enough, the Paris Ritz. True, it was expensive and not the excellent upstairs service it used to have, but it stood by its word from the beginning. This, of course, might be due to the fact we gave the caisse to understand, as soon as we checked in, that we were going to sign for everything and would pay for nothing unless it bore our signature. A few hours after arrival the Ritz knew we meant business. They complied with it to the very letter of the law. I wish I could have said the same about some of the others.

Had only one unpleasant experience in Paris: occurred at tea-time at Ledoyen in the Jardins des Champs Elysees on a Sunday. My wife, stepdaughter (aged 7), English Nana and I stopped in for tea. We had spent the day at Versailles picnicking and were wearing our country clothes. Alfaro, the maitre d', advised us in no uncertain terms, "Unless you are wearing a tie, unless madame has a jacket; the child a skirt (she was in slacks), you cannot eat here. This restaurant is reserved for ladies and gentlemen. We do not cater to the common people!" We turned on our heels and walked out, after advising Alfaro we considered ourselves just as good as the rest of his customers, to which he replied by giving his card and further stating, "France does not need common Americans any longer. Our clientele is composed of British peers and the nobility of France, Italy and Spain." The doorman was very much upset at the insulting maitre d'. He told a different story: "All of the restaurants in Paris are suffering this summer from the lack of American prewar trade. The Americans are the only people with real hard money left in the world today."

### Some Traditions Intact

We found the caviar and blinis, sour cream and sashlik at Korniloff's just as good as ever, the pressed duck at Tour d'Argent hadn't changed; melon and ham and Pate Maison at the Vers Gallant still delicious; and the lobster thermidor at the Claridge on the Champs Elysees as unforgettable as it ever was. Armenonville was a poem and so was the Pre-Cat for aperitifs and tea. The Ritz Grill and the Ritz Garden look about the same, the food not quite as tasty; Fouquet's and the Drap d'Or unsurpassed. The champagne racket at the latter isn't too steep, but the perpetual tangos are. We did the Folies Bergeres, the Casino de Paris, the Bal and a lot of little joints. Every bill ran about twice as high as anything comparable in the USA, and everywhere Americans met they wagged their heads and swore it was the last time they'd see Paris—until the rates were lowered.

We had a weekend at Vichy, which I was photographing to illustrate some stuff on the life of Petain. Laval and Darlan when they were there. While picturing the hotel (Park and Majestic) where

## Show Biz Aid For D. C. Boys Town

Washington, July 26.

The entertainment industry is expected to throw its weight behind a nationwide campaign to get under way soon to establish a model Boys Town near Washington to serve as a laboratory to combat juvenile delinquency. Under the tentative title of the J. Edgar Hoover Foundation, headquarters have been set up here by Paul Richman, executive director of the organizing committee.

The committee is out to raise \$5,000,000, plus sustaining funds, as a requisite to passage of a bill before Congress to appropriate \$5,000,000 for the project. The measure, jointly sponsored by a bipartisan group of senators and representatives, was introduced on May 10 in honor of Hoover's 25th anniversary as director of the FBI. A different title will be selected later for the Foundation. Hoover having expressed preference that such a memorial not be named in honor of a living person.

Preliminary plans indicate that support for the campaign, which begins in the fall, will come largely from theatres, motion picture producers, radio and television, the Variety clubs and other facets of entertainment.

Original incorporators of the Foundation are Eugene Casey of Gaithersburg, Md., who has donated a 530-acre farm near Washington to serve as the site of the project; Drew Pearson, who plans to assist in raising funds, and Arthur Newmyer, Jr.

Among others who have agreed to serve on the board are Billy Rose, David Sarnoff, Henry Ford, II, and Frank Abrams, board chairman of Standard Oil.

The Foundation plans to start with an initial intake of 150 to 200 boys from the District of Columbia, Maryland and Virginia, with possible later expansion to house both boys and girls. Facilities are to be available to all without regard to race, creed or color.

The proposed legislation provides that the Federal grant be used for buildings and equipment, with the condition that the funds be withheld until an equal amount has been raised by public subscription. Non-government money would be used for maintenance and operation.

Under the legislation, the Government would take title to the land donated, the property to be leased to the Foundation on a dollar-a-year basis. It is also provided that the governing board comprise the Attorney General, as chairman; the Director of the FBI; the Director of the Bureau of Prisons; the Federal Security Administrator; the Director of the Children's Bureau, and four representatives of the public to be selected by the Foundation.

Petaín lived those nearly four years he held sway, I was arrested for "photographing without a permit!" Convoys by the guard to M. L'Oiseau, chief of the Press Section of the Thermal Establishment, I presented my letter from Philippe de Croisset, the chief of the French National Tourist Bureau in New York, which worked like a charm. The keys to the city were offered me; also the veiled threat that I would be in my best interest if I did not "abuse" this faith, and refrained from photographing that which many Frenchmen would like to forget.

"In the 500 years since Gutenberg introduced printing to Europe, there has been no improvement in the arrangement of printed words. . . . Thus, some drastic modification of the printed page which takes into account man's natural eye habits is badly needed."

—The Reader's Digest, July, 1949.

With acknowledgements to  
Robert B. Andrews and Dr. Rudolf Flesch.

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# SEE NO DIVORCEMENT UNTIL '55

## BLESSING IN DISGUISE

"Well, looks like we're all in a new business," said one distribution executive. "It's all for the good," feels another of the Big 5 toppers.

The quick industry reaction is that divorcement must mean more competition, and more competition breeds more effort, initiative, showmanship—and improvement.

If the picture business is in a state of lethargy, if it needs a dramatic hypo to get back to showmanship, ballyhoo and excitement, the Governmental decree on divorcement may be more than a blessing in disguise. *Abel.*

## Marked B.O. Upturn Post-July 1 Follows Sharp May-June Pix Dip

A little of the silver lining is beginning to show through the clouds that hung so heavily over film grosses throughout the country in May and June. Distributors and circuit operators checked by VARIETY during the past week almost unanimously reported an upturn that started to be felt about July 1.

Coming out of their gloom sufficiently to thumb through records, theatremen and distribution execs agreed that grosses during May and June were in a great many situations the lowest in five years. They hit levels of 1944—which is serious, since theatre operating costs and picture production budgets are tremendously above those of that period.

Gloom which overtook much of the industry during the two-month slump is beginning to give way to new optimism with reports on theatre admissions starting to crawl upward. Biz is still down 10% to 20% from last year, according to the consensus, but that's a relief from drops of as high as 40% during late May and early June.

August is traditionally the month when the summer b.o. dip levels out and starts to climb. Turn is generally felt around Aug. 10. By that time the lure of summer sports and the outdoors has started to wear off, apparently, and audiences are ready to go back to film houses with their usual frequency. Because of the unusually steep summer decline this year, theatremen are hoping for a better than average snapback next month.

**Combination of Factors**  
Industry observers are no more certain of what caused the upturn in grosses in July than what caused the sharp slide that began right after Easter. Dip was generally attributed to a combination of factors, including weak product, unduly hot weather, increased

(Continued on page 24)

## Too Much Italian S.A. In That Statuary So Breen Nixes 'Rapture'

Production Code Administration seal has been refused by the Motion Picture Assn. of America to "Rapture," English-language picture film made in Italy by a group of Americans last fall. PCA objects to nudity in statues seen on some of the sets and locations on which the pic was shot and to what it claims is a suggestive relationship between two of the feminine characters.

Edward C. Raftery, of O'Brien, Driscoll, Raftery & Lawler, New York law firm representing the producers, is slated to confab this week with Joseph I. Breen, Code administrator, in Hollywood on the nix on the seal. It is hoped that an agreement can be reached since, without the PCA imprimatur, it will be impossible to arrange a major release for the pic or to get playdates in any but a limited number of smaller theatres.

"Rapture" has not yet been submitted to the Legion of Decency for its rating. Film was made in Rome by John Shephard, David Pelham and Robert Golet, Jr. It was financed to the tune of about \$250,000 by Robert Golet, Sr., leading New York real estate operator.

## LEGALISTICS WILL STALL IT FOR YRS.

Chances of reversal by the U. S. Supreme Court of the complete divorcement which 20th-Fox, Warner Bros. and Metro must carry out under this week's sweeping N. Y. federal court decision are regarded as dim by industry attorneys. Nonetheless, an appeal appears certain in view of the drastic nature of the ruling which requires the three companies to part company with their 1,107 important theatres.

The grim view of the possibilities of an upset stems mainly from the hard-hitting, almost harsh language, in the opinion handed down by Justice William O. Douglas two years ago when the high court first sounded off on monopoly in the film business. The court then tagged the majors with most violations claimed by the Government and expressed dissatisfaction with what it considered a mild recipe hit upon by the New York court.

Actual divorcement of all the majors' theatres still lies many years ahead. An appeal cannot possibly be heard until January of next year. The nine judges will no

(Continued on page 22)

## L. B. Mayer Continues As Head of MGM Studio Under New 5-Year Pact

New five-year ticket on which Louis B. Mayer came to terms with Metro toppers in New York last week calls for a slash in his remuneration.

Holding up agreement on the pact, however, was not salary considerations—which were agreed on by Mayer and proxy Nicholas M. Schenck in sessions at the latter's Florida home in March—but the blurring of Mayer's responsibilities as studio head.

Changes in the contract regarding the vet filmmaker's duties as studio chief result from a reorganization in the hierarchy on the lot following Dore Schary's coming to the company as veepee in charge of production. Line differentiating the duties of Mayer and Schary has been rather fine, and both men are understood to have wanted it more clearly delineated.

(Continued on page 30)

## Indies Can't Survive Any Longer On 1 or 2 Pix, Hence Small's EL Dicker

### New Kind of Trailer

Top exec of one of the majors was viewing old pictures last week which the company was considering for reissue. After two in a row that had him squirming in his seat, he quipped as he left the projection room:

"These reissues are so bad they'll drive people back to new pictures."

## Not Sure of B.O., Bankers Tighten Indies' Bankroll

Cloudy situation which continues to fog the future outlook of both United Artists and Eagle Lion is a strong contributing factor in keeping the damper on indie production, leading New York banker declared this week. When and if the UA and EL pictures stabilize, he asserted, a sharp upturn in indie filmmaking may be expected.

While difficulties of arranging financing appear to be the immediate reason for the low status of independent production, it was explained, that's really just as much an effect as a cause. Were the distribution situation in better shape, the financier declared, at least some of the problems of finding picturemaking coin would be solved.

UA and EL have been the most

(Continued on page 27)

### Balaban Flying Abroad

Barney Balaban, Paramount's prez, planes for the Continent over the weekend for a three-week combined vacation and business trip. Balaban will go directly to the French Riviera where he will meet his wife (Tillie) and two youngest children, Judith and Leonard. Family preceded him some weeks ago.

His itinerary so far is uncertain. However, it is expected that he will look over Par's foreign offices in a number of countries including France and Italy.

Edward Small said in New York this week that his deal on Eagle Lion is in "abeyance" until Robert R. Young and Serge Semenenko come up with the coin to float a production program of 40 pix in two years and to insure satisfactory operation of the company. However, he's not sitting around waiting for them, he said, and has turned to negotiating with other distributing companies.

Small also provided the answer to a question much-asked in the trade as to why he, a highly successful indie producer of many years standing, should want to take on the tough task of administering a studio production program at EL or any other company. Small told VARIETY in reply to the query:

"Individual picture production by independent producers is no longer feasible with costs so high and the foreign market so limited. It is necessary, for any producer to be successful, to make a whole series of pictures so he can strike an average. We can only live on averages because we know that in any group of pictures there are going to be at least a few really solid boxoffice hits to insure an overall profit even if other films in

(Continued on page 29)

## Hughes to Get Contract And Salary as RKO's New Production Head

Howard Hughes will receive both a contract and a salary as production chief at RKO. Hughes, controlling stockholder in RKO, officially took the title of studio topper a couple weeks ago after acting more or less in that capacity behind the scenes ever since he acquired controlling stock interest over a year ago.

RKO execs were completely uncommunicative on details of Hughes' contract aside from admitting that there was one. What the fabulously wealthy plane and oil well equip-

(Continued on page 22)

## Expect New Wave Of Upped Admish On 4-Walls Deals

New wave of advanced-admission pix is expected to hit the film market during the coming fall-and-winter season. Group being prepared will test the current industry belief that big films can do big business regardless of a tilt in price while features missing the grade pack little or no drawing power without reference to theatre scales.

The big three figured to head the new upped-price drive are Columbia's "Jolson Sings Again," Paramount's "Samson and Delilah," and Metro's "Battleground." Col's followup on "The Jolson Story" is slated for advanced admissions, according to reports. Par's "Samson" will probably be grooved to exhibs on either four-wall basis or sold with the understanding that exhibs may voluntarily hoist prices on the Technicolor epic.

William F. Rodgers, Metro's dis-

(Continued on page 29)

## U Counting on Strong 4th Quarter to Wipe Out \$1,000,000 in Red Ink

While Universal has been able to take a mighty snip out of the production cost of each individual picture it is releasing this year, the budget trimming has failed to improve profits as expected during the first nine months of the fiscal period, which winds up next Saturday (30). Total production costs remain about the same as they were a year ago, since U has had to release more pix to hold up its sales volume.

As a result of the high amortization, company is expected to wind up the first three-quarters of its year with a total loss of slightly over \$1,000,000. U's execs are highly optimistic, however, that with the good batch of product coming up and with allowable tax deductions, the fourth quarter will be strong enough to wipe

(Continued on page 29)

## National Boxoffice Survey

### Clark Gable's Draw Ups 'Number' to No. 1 Spot With 'Silver Lining,' Upcoming Fave, Next

Launching of a batch of new, strong product is helping many exhibitors over the country currently despite continuance of hot weather in many key cities covered by VARIETY. Biz was further helped in some localities by the break in sweltering weather, if only for a few days.

Drawing power of Clark Gable is putting "Any Number Can Play" (M-G) over the top, and firmly establishing it as winner this session. "Silver Lining" (WB), which is coming up fast this week, is strong second place film. This musical second place film is faring well enough to hint future big showings once it gets around more. It is now in its fifth week at N. Y. Music Hall, and will go a sixth, making it the biggest picture of year for the Hall.

Third movie goes to "Sorrowful Jones" (Par) despite the fact that it is playing only a few first weeks in current frame. Fourth position is being taken by "You're My Everything" (20th) while fifth goes to another 20th-Fox pic, "House of Strangers."

"Red Menace" (Rep) is finishing sixth although inclined to be spotty. Seventh slot is being captured by "Giri Jones Beach" (WB) while "Edward, My Son" (M-G) is eighth.

Runner-up pix are topped by

"Mighty Joe Young" (RKO), and include, in order of strength, "Stratton Story" (M-G), "Home of Brave" (UA), "Lost Boundaries" (FC), "Champion" (UA) and "Doolins of Okahoma" (Col).

"In Good Old Summertime" (M-G) looks outstanding among the new entries. It is big in San Francisco and smash in St. Louis. It's set for Radio City Music Hall Aug. 4. "Great Dan Patch" (UA) also shapes up as having potentialities. It started off big in Minneapolis and is nice in Indianapolis. "Not Wanted" (FC), hefty in Washington and fine in San Francisco, is okay in Pittsburgh and N. Y.

Reissues continue their profitable way this round. "Gunga Din," "Lost Patrol" (RKO) and "Wizard of Oz" (M-G), shaping as outstanding of the oldies. "Lonesome Pine" (Par) also is doing well in K. C. and Chi. Walt Disney package of "Dumbo" and "Saludos Amigos" too is proving profitable.

"Outpost in Morocco" (FA) is okay in Omaha. "The Fan" (20th) continues good in Washington. "Lady Gambles" (U) is passable in Frisco.

"False Step" (U) looks okay in Cincinnati. "Massacre River" (Monor) is sickly in Minneapolis.

(Complete Boxoffice Reports on Pages 15-17)

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# Non-Affiliated Circuits Becoming Monopolies, Squeezing Producers, Arnall Tells Congressional Probers

Washington, July 26. — Non-affiliated theatre circuits are becoming monopolies which will put the squeeze on the film producers, Ellis Arnall, president of the Society of Independent Motion Picture Producers, told a Congressional Committee last week. Arnall indicated to a House Judiciary sub-committee studying monopolistic power that the producers will probably be forced into anti-trust actions to break up these growing circuits.

In a hearing room well studied with observers from the Motion Picture Assn. of America, Arnall also ripped into the Motion Picture Export Assn. and the Webb-Pomerene Act which, he claimed, was being used by some American associations to club non-member American competitors in the international field.

Other developments: 1. Arnall disclosed that Eric Johnston, MPAA prexy, had told him the proposed Anglo-American film agreement of last spring is dead. Arnall explained, "to the credit of the Motion Picture Export Assn., these proposals were never effectuated and have been abandoned." This developed after Rep. Emanuel Celler (D., N. Y.), chairman of the committee, introduced into the hearing a copy of the trade proposals which were originally to have been further considered at another Anglo-American Film Council meeting in August.

2. Joyce O'Hara, executive assistant to Johnston, promptly countered with a statement to the effect that MPEA has been able to get American films into Iron Curtain countries which they could never have penetrated otherwise. "If Gov. Arnall would like to see the Webb-Pomerene Act killed and thereby handicap the showing of American pictures in Iron Curtain countries, that's up to him," said O'Hara in part. "That would help neither his country nor the American motion picture industry."

3. Arnall also called for a stiff (Continued on page 27)

## Myers Raps Schine Decree as Big Bust; D. of J. 'Softening Up'

Washington, July 26. — The recent consent decree made by the Government with the Schine Theatres circuit may develop into the "greatest bust in the history of anti-trust litigation," Abram F. Myers, chairman of the board of the Allied States Exhibitors, charged last week. Myers said in a report to Allied members that the Schine decree reflected "a possible softening of the Department of Justice's anti-trust policies and, because of its importance, a precedent in future settlements with anti-trust violators."

"The Department of Justice, having the whip hand," said Myers, "nevertheless has settled for less than the Supreme Court plainly indicated it was entitled to. Also the Department has set a precedent which will haunt it for years to come. Anti-trust defendants, in reliance thereon, will fight their cases through the Supreme Court; and if they lose they will then apply to the department for softer terms than the court ordered."

Discussing the injunctive proceedings against the Schine circuit, Myers said they may help for a few years. He warned that the small competitors will get no benefit from the section giving them the rights to a proportion of the majors' films unless the Justice Department actively polices that section.

Myers, in his report, raised the question of whether the National Exhibitors Film Co. actually intends to make motion pictures or whether the whole thing is a bluff to get better terms from the major studios.

"If," he argued, "the film companies should back down on those demands and agree sub rosa to continue granting the circuits preferential treatment, then the circuit heads might drop their plan to produce pictures."

## 'Bali Ha'i' Pic Tag?

While Richard Rodgers and Oscar Hammerstein 2d won't sell film rights to their "South Pacific," the title of one of the show's tunes may find itself a film label. "Bali Ha'i" has been registered with the Motion Picture Assn. of America title bureau by Transatlantic, the Alfred Hitchcock-Sidney Bernstein indie unit which releases through Warner Bros.

Transatlantic has indicated in its registration that it is planning an original feature with the "Bali Ha'i" title.

## New DuPont Color Termed 'Amazing'

In the latest challenge to Technicolor's supremacy in the tinting field, the vast duPont interests have developed a new three-strip color process which it is now showing privately to invited reps of the industry. The duPont entry in the color race was developed, it has been learned, after five years of under-wraps experimentation in the company's film labs.

The duPont reps are touting the new process because of their claim that the negative can be processed in almost any laboratory since the stock requires only a bath treatment for development. That process is identical with the one used to develop ordinary black-and-white film. Technicolor requires a special gelatin treatment.

With the three-color process now perfected, duPont technicians are currently working on a project to make the new negative in a single strip. Aim of the experimentation is to evolve a film which could be fed to a camera as a single strip and then peeled off into three separate layers for the purpose of processing.

Industries and technicians who have attended private screenings characterize the film as "amazing" for its sharpness of definition. Quality of its color is also generally praised as being natural and brilliant.

The duPont film division is now doing its processing of the new tint method at Consolidated's Bound Brook lab.

## RENEWED ACTIVITY TO SELL PAR BLDG., N. Y.

After a considerable lull in activity, Paramount is again pushing negotiations with a number of prospective purchasers for the sale of the Paramount Bldg., landmark which fronts Times Sq. on 44th street. Company has several offers and a decision is expected within a few weeks. Price originally asked by Par for the building which houses both the Paramount theatre and its h.o. was \$12,500,000, but it is understood that considerably lower offers are being studied.

Offer being made by one undisclosed syndicate would amount to \$7,000,000 plus highly favorable leasing terms on the Paramount theatre and office space. Cash payment would run between \$750,000 and \$1,000,000, with a first mortgage fixed at \$5,000,000.

Proposed terms include a second mortgage for the balance which would be secured by rentals paid by Paramount on the theatre. If the second mortgage payments were not met, Par could devote the theatre rentals to this purpose. Lease on the theatre would call for scaled percentage payments ranging from 15% to a ceiling of 25%.

Company, however, is dicker with other prospective purchasers and it is not believed it would accept a proffer as low as \$7,000,000. Money obtained from the sale of the property will go to the production-distribution unit, if made after the Jan. 1 splitup. Theatre circuit, however, will be guaranteed the right to lease the Paramount theatre.

## MacEwen to Solo

Hollywood, July 26.

Walter MacEwen, vicepresident of Jesse L. Lasky Productions since 1944, turned in his resignation to go into indie production on his own.

Pair made "Without Reservations" and "The Miracle of the Bells" for RKO, but their "Tribby" project did not work out.

## 'Brave' at Under 300G, 'Champion' About 525G, Spell Big SP Profit

"Home of the Brave," which was made by Stanley Kramer's Screen Plays Corp. as a low-budgeter looks certain to outgross "Champion." On basis of dates played so far, execs of United Artists, which is distributing both films, estimate domestic rentals in the U. S. and Canada of slightly better than \$2,000,000 for "Brave" and about \$1,800,000 for "Champion."

"Champion" had about a \$525,000 negative cost, while "Brave's" budget has been a highly-guarded secret but is believed to have been \$300,000 or under. However, about \$250,000 has been spent on publicity - advertising for "Brave" and \$175,000 on "Champion."

Surprising strong biz done by "Brave," a Negro problem pic, in dates in Dallas and Houston caused UA to up the estimates of gross made to Screen Plays' bankers. Company had originally pretty much discounted the 11% to 13% of national income that generally comes from southern states, where it was expected the pic wouldn't play at all or would fare badly. UA is now estimating considerable gross from these areas. Next southern opening is in Washington Aug. 4, when pic will day-and-date at the Trans-Lux and a Negro house. It preems in New Orleans Aug. 12 to 19 and about the same time in Baltimore, by which time UA expects to have a full gauge on its potentialities below the Mason-Dixon line.

"Champion" proved slightly disappointing in view of its excellent critical reception. UA attributes the below-expectations grosses to the fact that the film had most of its big-city prems during May and June, when film biz in general hit what was probably a five-year low.

## Bonafield's N.Y. Prod.

RKO Pathe hops on the eastern production bandwagon next month when the company's veepee-general manager Jay Bonafield rolls "The Tattooed Lady" in New York. Casting is in progress.

Edward Montagne will direct from an original script by Phil Reisman, Jr. Upcoming feature will be in addition to RKO Pathe's regular program of short subjects.

## N. Y. to L. A.

Jerry Baker  
Dewey Barto  
Harry Blair  
Marge & Gower Champion  
Janet Cohn  
Valentine Davies  
Melvyn Douglas  
Edwin Dunham  
Martin Gang  
Betty Garde  
Oliver H. P. Garrett  
Ernest Pascal  
Belle Postal  
Georgie Price  
Edward C. Raftery  
Irene Rich  
Sven Rye  
Mark E. Schrack  
Jonas T. Silverstone  
Paul Stewart  
Milton Weintraub  
Max Youngstein  
Adolph Zukor

## N. Y. to Europe

Jack Barry  
Pandro S. Berman  
Milton Biow  
Betsy Talbot Blackwell  
Joseph Cotten  
Morton Downey  
Cynda Glenn  
Hedy Lamarr  
Angela Lansbury  
Tess Michael  
Maynard Morris  
Joseph H. Moskowitz  
John Nash  
Joseph Verner Reed  
Peter Shaw  
Sam Siritzky  
Jules C. Stein  
Vanya

## 11 Major Phases Ruled Upon

The New York statutory court decision against all majors except Paramount and RKO is the law of the film industry, unless upset on an inevitable appeal to the U. S. Supreme Court. While complete divorce was the most startling ukase of the court, other important points were ruled upon. Following is a breakdown of the ground covered by the decision:

1. Complete divorce of the 537 National Theatres (20th-Fox); the 454 operated by Warner Bros.; and the 116 Loew's houses.
2. Creation of new circuits, consisting of affiliated theatres, but independent of the present parent companies.
3. Forced sale by the new circuits of all houses which either help to create a "local monopoly" or consist of "illegal fruits of conspiracy."
4. Ban against expansion of the new theatres unless court first grants an okay after being convinced that acquisitions will not be a restraint of trade.
5. No further move against joint interests (except for divorce of these houses along with wholly-owned) since voluntary agreements of the three companies with the Government sufficiently cover the field.
6. All injunctive provisions covering selling apply equally to the Little Three.
7. Roadshows permissible if no attempt is made to price-fix.
8. Franchises made to indie exhibs are legal if done to further competition.
9. Arbitration may voluntarily be entered by any of the defendants by so indicating with the American Arbitration Assn.
10. Clearance provision amended to read: "A grant of clearance, when not accompanied by a fixing of minimum admission prices or not unduly extended as to area or durations, affords a fair protection of the interests of the licensee in the run granted without unreasonably interfering with the interest of the public."
11. Product must be sold theatre-by-theatre without discrimination to affiliated theatres, circuit owners or others. "It may be objected that this is competitive bidding which has been rejected by the Supreme Court, but it neither involves calling for bids nor licensing picture-by-picture. A group of pictures may be licensed to one who wishes to take them without conditions being imposed that the exhibitor can obtain one only if he purchases the group."

## Export Assn. Talks Suing on Special British Pix Deals Which K.O.d 'B' Pools

?!?  
Gainsborough Pictures has requested that the Motion Picture Assn. of America revise the title the British production outfit registered a month ago. It wants "Marry Me" changed to "Marry Me!"

## TOA to Bypass Top Brass Casts

Bigtime politicos, a standard attraction at most exhib conventions, will probably not be invited by the Theatre Owners of America as speakers at the group's forthcoming national convention in Los Angeles, Sept. 12-15. Featuring of them as in previous years has been chilled by the reception of smaller exhibs who have been extremely critical of the practice. Their cry is: "We don't want people talking to us who know nothing of our business."

In a clean sweep, TOA is also eliminating the customary invitations to company presidents which it regularly made in the past. While major toppers will be welcome as guests, exhibs are allergic to the possibility of talks. Objection raised stems from an exhib feeling that prexies overwork the crying towel in an invariable plea for better rentals on pix.

Under chairmanship of Charles P. Skouras, National Theatres head, the confab will be confined to theatremen and Hollywood's creative forces. Main feature planned is a film producers' dinner where exhibs will exchange ideas and discuss problems with the filmmaking end of the business. TOAers claim they are ready to listen to the studios' problems at that time.

Customary open forum and presidents' dinner which winds up the convention are also planned as part of the proceedings.

## Europe to N. Y.

Erich Arnold  
Charles Boyer  
Harry Brandt  
Frederick Franklin  
Ike Levy  
Harpo Marx  
Mike Nidorf  
Fritz Reiner  
Louis de Rochemont  
William H. Weintraub  
L. Arnold Weissberger

Motion Picture Export Assn. may bring suit against Eagle Lion, David O. Selznick, Samuel Goldwyn and other film outfits in an attempt to break up the special deals with British producers which has kept all coin out of the British "B" pool. That drastic remedy, it has been learned, was under discussion at last week's meeting of the subcommittee of presidents and foreign managers created by the MPEA to look into the snafu which has left the pool empty after a year of the Anglo-American film pact.

Furore has been caused by the fact that the pool was created as part of the Anglo-American deal to add dollars to the \$17,000,000 annually permitted out of Britain. It was intended as the receptacle for all monies earned in the U. S. by British pix.

Basis of a lawsuit against E.L. Selznick and Goldwyn, if it should be brought, would be the fact that they are signatories to the terms of the Anglo-American agreement although not members of the MPEA. Any Yank company doing film business in England must subscribe to the conditions by signing to follow its terms. Hence, a violation, if proved, would subject these outsiders to legal recourse in the form of an order requiring them to account for earnings of British films.

Possibility of a suit, however, is clouded over doubts raised whether (Continued on page 30)

## L. A. to N. Y.

Ronnie Alcorn  
Jack Atlas  
Compton Bennett  
Lyle Bettger  
Benedict Bogeaus  
Oleg Cassini  
James Elliott  
Vera Ferguson  
Y. Frank Freeman  
Hugh French  
Sydney Gross  
Sonja Henie  
Burl Ives  
Perry Lieber  
Arthur S. Lyons  
Tom Milana  
Dolores Moran  
Wayne Morris  
George Nichols  
Pat O'Brian  
Tom Parker  
Harold Peary  
Irene M. Selznick  
Michael Todd  
Arthur Treacher  
Adolph Zukor Jr.

## WELDSHMERZ

Henry Morgan



"Connecticut  
Yankee"  
Treasure

Rich Vein of  
"El Paso"

"Whispering  
Smith"  
Strike

"Paleface"  
Bonanza

Keep Going...  
For The  
PEAK  
Is Still Ahead In  
PARAMOUNT'S  
GOLD RUSH  
OF '49



"Here they are, Mr. Exhibitor  
—the star hits of Paramount's  
Gold Rush Year. And my old  
golf partner, Hope, is tee-ing 'em  
off with a big one in July..."

"It's the Hope hilarity-hit that's funnier than "The Paleface"

BOB  
HOPE  
LUCILLE  
BALL



in Damon Runyon's  
"Sorrowful JONES"

with  
WILLIAM DEMAREST • BRUCE CABOT • THOMAS GOMEZ  
and Introducing  
MARY JANE SAUNDERS

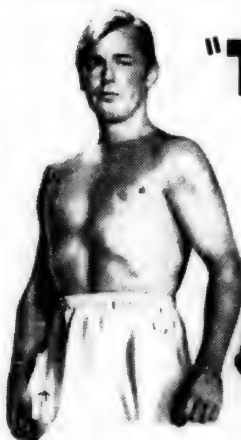
Foreword narrated by Walter Winchell • Produced by Robert L. Welch • Directed by Sidney Lanfield  
Screenplay by Melville Shavelson, Edmund Hartmann and Jack Rose • Adapted from a Story by  
Damon Runyon and a Screenplay by William R. Lipman, Sam Hellman and Gladys Lehman

A great role for Ladd in a great love  
story to match the tension of the times...

ALAN LADD • BETTY FIELD  
MACDONALD CAREY • RUTH HUSSEY  
BARRY SULLIVAN • HOWARD DA SILVA

in F. SCOTT FITZGERALD'S

"The GREAT  
Gatsby"



with  
SHELLEY WINTERS

Produced by  
Richard Maibaum  
Directed by Elliott Nugent  
Screenplay by Cyril Hume and  
Richard Maibaum • From the  
novel by F. Scott Fitzgerald and  
the play by Owen Davis

Top O' The Teams—Bing and Barry—together again to top  
"Going My Way" and "Welcome Stranger" grosses...

BING CROSBY  
ANN BLYTH  
BARRY FITZGERALD  
HUME CRONYN



## "Top O' the Morning"

Produced by Robert L. Welch  
Directed by David Miller  
Written by Edmund Beloin and  
Richard Breen • Lyrics by Johnny  
Burke • Music by James Van Heusen

Men of greed fighting for a woman of glamor  
in the Dark Continent's diamond empire...

## "Rope of Sand"

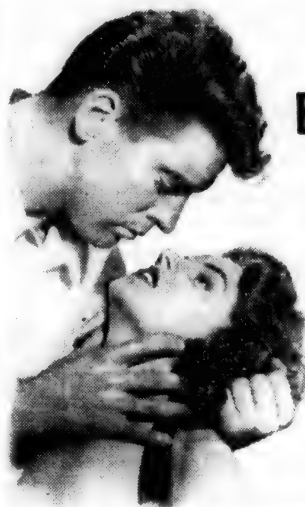
A  
HAL WALLIS  
production starring

BURT LANCASTER  
PAUL HENREID  
CLAUDE RAINS  
PETER LORRE

with Sam Jaffe  
and Introducing

CORINNE CALVET

Directed by William Dieterle  
Story and Screenplay by Walter Doniger  
Additional Dialogue by John Paxton



The CBS Show, Hooper-rated Among Top 5 On Air

JOHN DIANA DON  
LUND · LYNN · DEFORE  
with MARIE DEAN and Introducing JERRY  
WILSON · MARTIN · LEWIS  
as IRMA

in HAL WALLIS' production

## "My Friend Irma"

Directed by George Marshall • Screenplay by Cy Howard and Parke Levy • Based upon the CBS program  
"MY FRIEND IRMA" created by Cy Howard



Three brilliant stars in a triangle built by a woman's flight  
from marriage-without-love...

## "Song of Surrender"

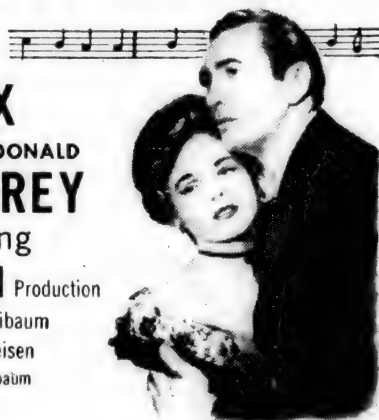
Starring  
WANDA

HENDRIX  
CLAUDE MACDONALD  
RAINS · CAREY

with Andrea King

A MITCHELL LEISEN Production

Produced by Richard Maibaum  
Directed by Mitchell Leisen  
Screenplay by Richard Maibaum



"Yep, Bing—Paramount's  
pitchin' top entertainment—  
every day and every holiday  
from now to New Year!"







“ Paramount's 38 years old—  
almost as old as Crosby—and they've never  
had a line-up of big pictures  
and great stars like this . . . ”



You Can't Stop People From Talking About "The Heiress"!



OLIVIA

MONTGOMERY

RALPH

de Havilland Clift Richardson

in  
WILLIAM WYLER'S

“ *The Heiress* ”

with  
MIRIAM HOPKINS

MONA FREEMAN · VANESSA BROWN · SELENA ROYLE

Produced and Directed by WILLIAM WYLER · Screenplay by Ruth and Augustus Goetz  
Based upon their stage-play · Suggested by Henry James' novel "Washington Square"



From the director  
of "Best Years of  
Our Lives"

Ladd as showmen like him—a fighting Ladd, a romantic Ladd—in a newspaper yarn that's as fast as a teletype . . .

**ALAN LADD**  
**DONNA REED** in

**"Chicago Deadline"**

with **JUNE HAVOC • IRENE HERVEY • ARTHUR KENNEDY**

Produced by Robert Fellows

Directed by Lewis Allen

Screenplay by Warren Duff

Based on a Story by Tiffany Thayer



Betty's back in the kind of bang-up role that's Red, Hot and Boxoffice

**BETTY HUTTON • VICTOR MATURE**

in **"Red, Hot and Blue"**

A JOHN FARROW Production

with **WILLIAM DEMAREST**

**JUNE HAVOC**

Produced by Robert Fellows

Directed by John Farrow

Screenplay by Hagar Wilde and John Farrow • Story by Charles Lederer



Bob sweeps Bing's "Connecticut Yankee" sweetheart right off her feet—in a gale of gags, laughter and songs . . .

**Bob HOPE and Rhonda FLEMING**  
in **"The GREAT LOVER"**

with **ROLAND YOUNG • ROLAND CULVER • RICHARD LYON • GARY GRAY**

Produced by

Edmund Beloin

Directed by

Alexander Hall

Written by Edmund Beloin

Melville Shavelson and

Jack Rose



And a Season-Long Parade of

**PARAMOUNT CHAMPIONS**

Brought back by popular demand

You can play the first two right away:

FRED

SYLVIA

HENRY

**MacMURRAY • SIDNEY • FONDA**

in **"The TRAIL of the LONESOME PINE"**

Color by Technicolor

and **"GERONIMO!"**

with

PRESTON

ELLEN

ANDY

**FOSTER • DREW • DEVINE**

And we're breaking the big news now that re-issued for December holiday dates will be that "White Christmas" Champion

**BING CROSBY • FRED ASTAIRE** in

**"HOLIDAY INN"** and

**BARBARA STANWYCK • HENRY FONDA** in

**"LADY EVE"**

☺ Two-fisted Paramount promotion socks across all these hits in the exciting FREE short subject, 'EYES ON HOLLYWOOD'

Date it today to sell your theatre and all these tremendous shows! ☺





# P. R. PROBLEMS: COIN, CLEARANCES

## TRADE LIKES PIX FESTIVAL IDEAS

While a great many industryites have registered their support for Gael Sullivan's film festival plan in the little more than a week since it was first presented, principal obstacle to its consummation appears to be clearances. Scheme entails theatres giving up normal spacing between runs so that a maximum number of houses can play 20 of the industry's top pictures during the month of October.

Many top circuit operators—including Barney Balaban, Paramount president—have expressed their support for the Sullivan plan although they'd have most to lose in foregoing normal clearances so lesser houses in the area might also have top product day-and-date. On the other hand, other circuit chiefs and some of the distributors are dubious about the idea because of the clearance situation.

Clearances have for so long been an issue in the hundreds of anti-trust cases within the industry, that many toppers understandably get the jitters and call their lawyers when the word is even mentioned. Yet they are reticent about undertaking any move which would call for a wholesale realignment of runs.

There's fear, too, that once a subsequent-run exhibit got a taste of an improved run it might give him the urge to have it permanently that way. As a result, some of the more cautious of the distributors are very wary of the possible legal complications that might result.

A secondary point which has been brought up, but is considered relatively unimportant, is Sullivan's suggestion that the normal number of prints (between 200 and 250) be doubled so that more houses could play more new pix faster during the month. There is a heavy cost factor involved in increasing the number of prints.

(Continued on page 29)

## 'Boundaries,' 'Wanted' Cause Film Classics To Revise Budget Ideas

On its experience with "Lost Boundaries" and "Not Wanted," company's two all-time high grossers, Film Classics is abandoning in toto its production program for films below \$400,000 in negative cost. With only one more pic in that bracket to go, FC is currently dickering with a number of indie producers to turn out pix in the \$400,000-\$800,000 class. Company is aiming for six-eight features yearly in the latter category.

Ditching of FC's usual string of cheap actioners and the swing to quality product was clinched in the past few weeks when the company's two big entries began piling up the fattest rentals in FC history. On the basis of grosses to date, FC expects to do a minimum of \$2,500,000 from "Boundaries" and \$1,250,000, a surprising figure, on "Not Wanted." The Ida Lupino-Collier Young production on unmarried motherhood.

As for "Boundaries," treating on the theme of anti-Negroism, important sectors of the south are opening up for it as well as for Stanley Kramer's "Home of the Brave," based on a parallel theme. Interstate circuit, covering Texas, is booking "Boundaries" following "Home," and the E. V. Richards circuit in Louisiana and other southern states is also taking on the pic.

FC is going slowly with "Boundaries" to build word-of-mouth. Company is only booking the pic in key cities and summer resort towns. Now in its fourth week at the Astor (N.Y.), film book records at the Boston theatre, Boston, and the Esquire, Cleveland, in its only other key bookings. Some 33 day-and-date bookings in Maine, New Hampshire, Vermont and Massachusetts are coming up.

"Not Wanted" has been bought by RKO, Warner and National Theatres circuits for A-houses throughout the country.

## DAN O'SHEA MAY JOIN SELZNICK IN EUROPE

Daniel T. O'Shea, prez of David O. Selznick's Vanguard studios and top Selznick exec, is expected in New York from the Coast this week and may continue on to Europe in a short time. European junket is for a combo vacation and talks with Selznick, who is now in London, regarding production on the Continent.

DOS has been scouting filmmaking possibilities in both France and Italy and has several plans on which he wants to confab with O'Shea. One of them is to make "The Frenchman and the Bobbysoxer" with Shirley Temple and Louis Jourdan in France as a follow-up to RKO's successful "Bachelor and the Bobbysoxer."

O'Shea, if he definitely determines to go abroad, will be accompanied by his wife and son.

## Coast Unlikely To Feel Lab Walkout

Hollywood, July 26.

Film labs in Hollywood will continue to operate for at least 60 days after July 31 should the N. Y. Motion Picture Laboratory Technicians Local 702 go through with its threat to strike on that date. Unless the strike spreads to California, at least four Coast film-printing plants will keep on working indefinitely.

Metro, Paramount, Warners and Columbia do their printing out here and will not be affected by the eastern strike. Republic, 20th-Fox, RKO, Universal-International and Eagle Lion do most of their printing in the east, but these companies have anticipated labor troubles and have piled up a backlog heavy enough to cover 60 days of inactivity.

### Local 702 Strike

With negotiations still deadlocked, a strike of some 1,800 members of Local 702, Motion Picture Laboratory Technicians against 18 employers will likely come off next Sunday (31) as scheduled. Meeting of the workers and management was slated to be held in New York late yesterday (Tues.) under auspices.

(Continued on page 27)

## 'GI Joe' Reissue Via EL; Sears of UA Nixes Cowan Proposal for Vet Tieups

Experiment of tying in veterans' organizations with ticket-selling is back of a tentative deal made by Lester Cowan with Eagle Lion last week for reissue of his "The Story of G.I. Joe" by that company. Film was originally released during the war by United Artists.

Cowan's plan is to make a direct deal with various vet groups to handle sale of tickets. They would share with the producer in the profits in each run. Present scheme is to give the idea a trial in perhaps four or five cities and if it works to do it nationwide. If it works, it would be a nationwide.

(Continued on page 30)

## WB in Cal. Protest On Same Name for Circus

Sacramento, July 26.

Warner Bros. filed a protest with the California corporation commissioner against the use of "Warner Brothers Circus" as the title of a tent show.

Complaint is aimed at Albert Leroy Warner, circusman, who has applied for incorporation papers.

## Lynn Farnol's New Posts

Lynn Farnol, Sam Goldwyn's publicity-advertising chief, has recently been endowed with two trusteeships. One is an appointment to the board of the New York Botanical Gardens and the other to the Riggs Foundation in Pittsfield, Mass.

Latter is a mental clinic and a leading research and training center in psychiatry.

## Deutsch-UA In Dicker to Free 'Innocence' Pic

Deal is now being negotiated by which United Artists, for a consideration, will release Armand Deutsch from his contract to produce "This Side of Innocence" for UA release. Deutsch, now a producer for Metro, will turn the property over to that studio, presumably to be made under his aegis. He has about \$400,000 invested in it via the purchase price and efforts to work out a script and produce it for UA.

Deutsch's commitment to make the 1946 best-selling Taylor Caldwell novel for UA has long been in contention. While it has appeared certain that he would not produce it for that company's release, since he has been associated for several years now with Dore Schary at RKO and Metro, UA was unwilling to cancel out the commitment. UA prexy Grad Sears, faced with a product shortage and financial difficulties, has consistently demanded a quid pro quo of either a straight monetary payment by Deutsch or a property.

(Continued on page 29)

## Justice Dept. Okays New Exhibs Film Co. Charter

The Dept. of Justice has given its approval to the proposed charter of the National Exhibitors Film Co. The Government's greenlight to the exhibit venture which will put approximately \$10,000,000 in added financing at the disposal of indie production, is expected to speed formation of the new outfit. D. J. approval, in effect, states that the charter "looks good on paper."

Action by the Government will not negate all possibility of future anti-trust action. Its consent, however, gives the venture a prima facie bill of health. Charter had been filed with the Justice Dept. last week.

(Continued on page 29)

## ANOTHER KIND OF 'WAR'

In the current industry battle to win audiences back to the boxoffices, two major organizations are gaining momentum for a full-force attack on the problem. On management's end, the Motion Picture Assn. of America is mustering forces for a public relations program of which Ned Depinet is chairman. On the exhibition side, there has been a heartening rallying to the proposals of the Theatre Owners of America's Gael Sullivan. Allied States, the ITOA, the Pacific Coast Indies, et al., have responded with an enthusiasm beyond expectancy.

There are sundry kinks on both fronts. The MPAA can't just say "let's have a public relations program" and expect to make it tick with postage-stamp expenditures. It'll need a \$500,000 budget at least. During the war, the pix biz, focused around the War Activities Committee of the motion picture industry, thought nothing of digging down. Why? Because it was our war. Right now the picture business faces an economic battle almost as acute.

As for the TOA-Sullivan program, there are sundry demands for quicker clearances, multiple prints for quicker saturation, etc., which may not be practically, legally and economically feasible. But no situation is inflexible. Regulations and restrictions may have to be stretched, eased and perhaps even abandoned. There is deep recognition that a distributor must protect his producers' product and get as much as the market will yield. But if the slogan that "there's nothing wrong with the boxoffice that 20 good pictures in a row can't cure" is true, then the 10 distributors must find some way to contribute those two-per-cent pix.

The public has gotten out of the filmgoing habit, and the big job is to get 'em back. Any concerted move to revitalize its interest in films is all to the good. Second only to the boy-meets-girl equation—the two most popular mass amusements are pix and radio. Of these, "going to the movies" is an American tradition in the same idiom as baseball, hotdogs and the Ford.

The palate has become jaded but there are many indications that showmanship is whetting it anew. For one thing, the drive-ins are stimulating a new kind of show business and showmanship which must interpret itself in time, with the indoor cinemas.

Tom Clark, the U. S. Attorney-General, wrote Sullivan to the effect that he feels confident that the pioneers who built a billion-dollar industry from store nickelodeons will help it continue to tick. Sound collaboration and unification are certain to achieve this. There will have to be compromises, point-stretching and frequent yieldings as each territorial problem asserts itself, but an intelligent approach to each of these relatively minor problems as they crop up must pay off successfully in this all-industry, all-out war to revitalize the biz.

Abel.

## COMBINED MEET SET FOR AUG. 30-31 IN CHI

All-industry meeting to map a combined public relations program has been set for Aug. 30-31 at the Drake Hotel, Chicago. Date and locale of the convocation was announced yesterday (Tues.) by Ned Depinet, RKO prez who heads the Motion Picture Assn. of America's community and exhibitors relations committee.

All national orgs but one, National Allied, have agreed to the Chi dates. Allied's acceptance depends on a poll by mail of its membership which the group is currently conducting. Theatre Owners of America, Independent Theatre Owners Assn., Metropolitan Motion Picture Theatre Owners Assn., Pacific Coast Conference of Independent Theatre Owners and the Motion Picture Industry Council have accepted.

MPAA committee is meeting with trade press editors and publishers tomorrow (Thurs.) for preliminary discussions looking to possible trade press representation, at the Chi meet.

## 1st Qtr. Rentals Higher Than '48

Washington, July 26.

Rentals by the film companies during the first quarter of 1949 dipped below the comparable period of 1948 but were well above the last three months of last year, on the basis of returns from eight companies, as reported by the Securities & Exchange Commission.

The eight companies—Columbia, Loew's, Monogram, RKO, Republic, 20th-Fox, Universal and Warners—had aggregate rentals of \$190,982,000 in the first quarter of this year. For the same three months last year the figure was \$196,115,000, for the eight firms. During the last quarter of 1948 their sales were down to \$178,232,000.

Missing from the list are Paramount, United Artists and Warner Bros. (Continued on page 24)

## MPAA PLAN NEEDS \$500,000 FUND

Where and how to raise \$500,000 which, it is estimated, will be needed to finance a continuing public relations program for films, will be a principal item on the agenda of the all-industry community and exhibitor relations conference to be held Aug. 30-31. It is expected that the major companies will agree to advance a major portion of the public relations fund, with exhibitor groups and other participants being asked to chip in with the rest.

Meanwhile, in addition to working out a time and place for the meeting which will be agreeable to all participating groups, Ned E. Depinet's Motion Picture Assn. of America committee, which is spearheading the affair, is endeavoring to set up a minimum agenda which can be presented to the organizations. It is desirous of holding topics of discussion down to those in which the groups have a positive community of interest and on which there is relative certainty of getting agreement. Naturally, the committee wants to avoid any argument or bickering at an initial session of a group designed to promote industry amity and good will.

### MPAA-TOA-SIMP

In this regard, it is generally thought that the committee will have to get together for discussion with Gael Sullivan, prez of the Theatre Owners of America, of his personal proposal, presented last week, for an industry-wide film festival in October. Since this is designed solely as a public relations device, and the MPAA-sponsored August session will be held to discuss public relations, it appears essential to many industryites that the Sullivan plan somehow be merged with the conference. As things stand now, both the Depinet committee and Sullivan are going ahead independently with their schemes.

While the MPAA group is moving ahead very cautiously in order to get a maximum of amity into the planned sessions, there have already been some evidences of friction.

(Continued on page 29)

## Mankiewicz Popped Off Something With Those Popcorn Cracks in 'Life'

While the bitter exorcism of ex-biz producer Joe Mankiewicz in Life's recent roundtable was rapidly on the way to becoming a cause celebre in the trade, the mag's current issue appeared with a sort of follow-up that burned some industryites who felt it derisive of Hollywood. Yarn was labeled "Popcorn Bonanza" and stated: "The great single attraction in any U. S. motion picture theatre last week was not Clark Gable, Jane Russell or even Danny Kaye. It was popcorn."

While Life did not connect up its picture story with the remarks by Mankiewicz, yarn seemed to fit in with the producer's cracks that exhibitors' "chief concern should be taking gum off of carpets and checking adolescent lovelorn making in the balcony." Mag pictured Indiana circuit operator Marc Jay Wolf testing three different brands of popcorn for flavor. "Poor quality popcorn," Life explained, "hurts business more than poor quality movies."

Although annoyance was expressed in some trade quarters that the Life emphasis on theatres' popcorn subsidizing cheapened the industry, there was no squawk on the facts. Mag pointed out that "this strange new national hunger had come to mean the difference between profit and loss" for many exhibitors. The 1,200-seat Esquire in Fresno, Cal., it said, grosses from \$400 to \$1,000 a week on popcorn, of which 80% is profit. House sells an average of 11c worth of popcorn and candy to every ticket buyer.

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CENTURY-FOX

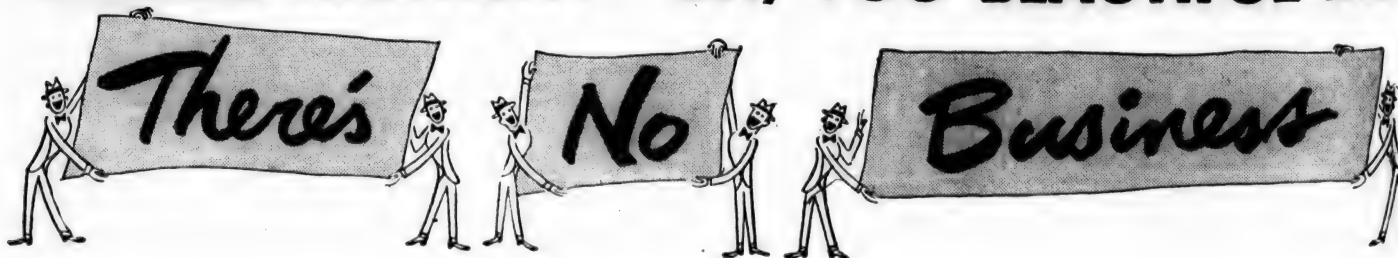
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**WAR BRIDE • SLATTERY'S HURRICANE**  
**HING** Technicolor • **FATHER WAS A FULLBACK**  
Technicolor • **3 CAME HOME • PRINCE OF FOXES**



The big idea is to trap the shot, who turns out to be a tired sea captain, played by Hal Shannon. Latter is supposed to be a half-wit and hangs around Peggy Converse's waterfront job making believe he is a doddering old derelict when he is really the brains of the smuggling business and is keeping Mary Beth Hughes well supplied with minks, salmon and other delicacies.



# 7 OUT OF 10 SURESEATERS CLICK

## Bob Wilby (& Kincey) Likes Par So Much They Hate to Split Up as Pards

Living up to his reputation for plain-and-salty speaking, Robert (Bob) Wilby, Paramount partner in the Wilby-Kincey circuit, makes no bones over the fact that he intends to ride along as a co-venturer with Par until the right offer comes along for a dissolution of their theatre ties. "We like Paramount so much, we want to be one of the last ones to leave them," Wilby quipped to VARIETY when quizzed on possible negotiations.

Wilby said he thought that he and H. F. Kincey "would stick around for the full three years." Big circuit up was referring to the three-year ceiling on all Paramount theatre partnerships provided in that major's consent decree.

Exhib. whose 153-theatre circuit blankets Georgia, the Carolinas, Alabama and Tennessee, concedes that his partnership pact with Paramount provides a formula for one pard buying out the other in the event of dissolution. Apparently, he thinks the formula should not apply after the long stretch of partnering. His succinct way of putting it is: "We've lived together so long as one family, we don't intend going to a police court for a divorce."

Wilby, who has approximately \$1,500,000 invested in a dozen drive-ins, had a comment or two on the recent speech by William F. Rodgers, Metro's sales chief, who voiced a belief that the ozoners create new business rather than compete with regular houses. "I'm glad he has discovered drive-ins," Wilby cracked. "Up to now, he didn't want to sell to them."

Otherwise, Wilby backs the Rodgers' conclusion. His own study of drive-ins indicates that they create 70% new business while the balance comes from reg-

(Continued on page 27)

## New Par-Richards Rift Over N. O. Clearances; Distrib Selling Away

New Orleans, July 26. Series of flirtations between Paramount and its erstwhile theatre partner, E. V. Richards, have failed to bring about a reconciliation. Apparently abandoning attempts to reopen film-selling relations with the Richards circuit, Par is selling away a new batch of product. Company is booking in competitive houses "Great Gatsby," "Sorrowful Jones" and "Special Agent."

Reportedly, peace maneuvers floundered on the question of clearances. Richards, who takes the subsequent-run houses in his split-up with Paramount, wanted the clearance cut in half on these theatres. Par, holding the first-runs, refused to make that sharp a slice.

Initial negotiations were opened last month by Alfred W. Schwalberg, Par's distribution veepee, who made a hurried trip here immediately following a Richards-Paramount deal for the breakup of their theatre partnership. Schwalberg's trip was followed by that of E. K. (Ted) O'Shea, ass't sales chief, and a deal was supposedly close to the inkling stage.

## 'Copacabana' Film In L. A. Bkptcy. Hearing

Los Angeles, July 26. Injunction suit in the involuntary bankruptcy case of Beacon Pictures, producer of "Copacabana," will be heard Saturday (30) by Judge William C. Mathes. Fight over the picture, which was released in 1947 by United Artists, is a three-sided one. Producers are Sam Coslow, David Hersh, Monte Proser, Walter Batchelor and George Frank. Bankrollers are Standard Capital and a group of San Francisco financiers. The Frisco group, represented by attorney Max Fink, filed the bankruptcy petition.

## Hughes' 'Pride'

It's figured that Howard Hughes' pride will move him closer into RKO production in short order, since his two main business hobbies are pix and planes. The Hughes Tool Co. is an automatic gravy train. It's said that this year he made his first visit in eight years back to Houston, headquarters of the tool company, only because of his friendship for Glen McCarthy and the premiere of the latter's Shamrock hotel.

Hughes is seen as already taking hold by making sundry production deals, talent borrowings, etc., with other major studios since he assumed the title of managing director of production.

## 40 from RKO In '50 Says Depinet; Hughes Maps Sked

RKO's 1949-50 product lineup will comprise more than 40 major films, it was disclosed yesterday (Tues.) in a message from company prez Ned E. Depinet to a regional sales convocation of the organization meeting in San Francisco. Gathering represents the last of a series of recent sales meets presided over by Robert Mochrie, veepee and general sales manager.

In unwrapping the final details on the upcoming season's release slate, Depinet pointed out that the company has profited by the "advice and experience" of Howard Hughes since the latter became the firm's largest stockholder and subsequently its managing director of production. "His efforts during this period," said RKO chief, "have been of inestimable value in finalizing our new program."

Films not only will be turned out by the studio but also will be delivered by independents Samuel Goldwyn, Walt Disney, John Ford, Merian C. Cooper, Walter Wanger, Sol Lesser, Polan Banks, Jack Skirball, Niven Busch, Irving Allen and Franchot Tone. New slate includes three pictures personally produced by Hughes—"The Outlaw," "Mad Wednesday" and "Vendetta."

More than half of the 40 pix promised are said to be completed. Some five "big-budget" films are now underway in Italy, France, Britain and Hollywood. Tinted will be emphasized in the new season's schedule with six features in Technicolor, two in Ansolor and one in Trucolor. Initial release will be Goldwyn's "Roseanna McCoy." Same filmmaker will also deliver "Beloved Over All" and "My Foolish Heart."

Disney is contributing "The Adventures of Ichabod and Mr. Toad," all-cartoon feature, plus two others. His "Cinderella" is earmarked for early release next year. Jane Russell, Frank Sinatra, Groucho Marx, Cary Grant, John Wayne, Janet Leigh, Robert Mitchum, Joseph Cotten, Alida Valli, Claudette Colbert, George Brent and Robert Young are among the talent roster.

## 20th's Sked Awaits Return by Zanuck

Hollywood, July 26. After shutting down for six weeks for mass vacations and to await Darryl Zanuck's return from Europe, 20th-Fox will launch program of three pix monthly. First three, going Sept. 12, are "The Big Fall," "Cheaper by the Dozen" and "Gunfighter." October group will be "No Way Out," "Remember, Oh Remember" and "The Stork Doesn't Bring Babies."

## LOW EXPENSES PROVIDE PROFIT

Postwar surge of art theatres, born as an outlet for the flock of British and foreign-lingo pix which hit this country after V-J Day, is now slowing to a normal growth. In the U. S. at the present time there are 57 theatres which are out-and-out art houses and 22 additional flickeries which play foreign-made product part of their time, according to late survey made by one of the major film companies. Indicating a steady spread in the sureseaters, survey discloses that 10 houses are now under construction or in the process of conversion.

Despite the dwindling grosses which have hit regular theatres, distributors serving the art-house operation claim that the field is generally a lush one. Out of every 10 sureseaters now doing business, seven are highly lucrative; two are in a wobbly stage, and one is in the red, it is said.

Big advantage to the sureseaters is the low cost of operation, since they are all small houses, generally without expensive plush. Moreover, these houses are finding their grosses considerably more stable than the take of conventional flickeries, because they have been able to build an arty patronage of steady consumers who come because of the theatre rather than the billing.

## Texas Goes Arty

With the exception of Newark, which suffers by reason of its proximity to New York, every city of 200,000 or over now sports at least one art theatre, according to the survey. Strangely enough, Texas is strong in that type of operation. Big Interstate circuit has converted a number of its nabes to successful sureseaters in such cities as Houston, Dallas and San Antonio.

Few of the art houses are converted restaurants, stores or other commercial buildings. One operator, Ruby S'Renco of St. Louis, leases the RKO projection room for steady night showings on a reserve seat basis. "The RKO room seats 116, an ample number for art house purposes. Biggest circuit is the Rosener chain, with four houses in Los Angeles; four in San Francisco; one in Portland; one in Buffalo, and one building in L. A. Number of newsreel houses have also switched to the art theatre policy.

Biggest expansion in the wind is in Detroit, where four nabes houses are now proposing to go into operation. In Syracuse, N. Y., new house is being built. Cooper & Crowe have a new 103-seater under construction in Salt Lake City. Quimby interests in Fort Wayne are raising the Auditorium, new art theatre.

Exhibit Ellis Levy in Tacoma, Wash., is building a house, while in Dayton, O., a new art flickery has just opened. Another art theatre is currently going up in Rochester, N. Y.

## Griesdorf Made Gen. Mgr. Of Rank Canada Houses

Toronto, July 26. Due to the long hospitalization of Hon. J. Earl Lawson, head man in Canada of the J. Arthur Rank interests, David Griesdorf has been appointed general manager of the Odeon chain in Canada of Rank's 116 houses. The appointment is effective Aug. 1.

In taking over the new post, Griesdorf has resigned as president and general manager of International Film Distributors, Ltd., distributors of Eagle Lion (Hollywood) product in Canada. Formerly engaged in Western Canada distribution, he went to the U. S. as producer for James Roosevelt when the latter entered film production with Globe Productions, Inc. Latterly, Griesdorf has been active in the successful showings in Canada of Europe-made films.

## Goldwyn Would Rather Buy British Pix Outright for Western Hemisphere

### More N.Y.-L.A. Shuttling For Par's Russell Holman

Russell Holman, Paramount's eastern studio rep, plans to do considerable more shuttling to the Coast than in the past in a move for closer liaison on production problems between the Par lot and the homeoffice. With that idea in mind, Holman is heading for the Coast Aug. 7 for a 10-day stopover. He will huddle with Henry Ginsberg, Par's veepee in charge of production.

In the past, Holman has been crossing the continent on the average of only two-three times yearly.

## 4 Rank-U 'Big' Pix Made in Eng. For U. S. Market?

London, July 26. Joseph H. Seidelman, Universal's foreign chief, currently here on a short visit, is reliably reported in huddles with J. Arthur Rank, Britain's chief filmmaker, on the possibilities of partnering on a number of films to be made in Britain. Under consideration, it is said, are four pix which the two outfits would make if suitable properties are found.

Rank would like to tie up with U. S. since he is now plugging for big films aimed specially for the American market. Casts would likely include both American and British stars if some program could be worked out. U. S. on its part, favors British production as a way of using its frozen sterling, which is continuing to mount.

Rank still has an uncompleted two-picture deal with RKO. One film was made under that pact, and another will be produced when a suitable story is found.

## 'MOBY' & 'JULIUS' MAY GET REMAKES, CIRCA '50

"Moby Dick" and "Julius Caesar" both appear to be in for possible remakes. Columbia is eyeing the seafaring adventurer and Metro the Roman emperor.

Metro is trying to prepare a suitable script on "Caesar." Laying claim to the subject earlier in the year were indie producers Edward Small and David O. Selznick, but neither, so far as its known, have indicated plans to set writers to work on it.

There are also many previous claimants to the Herman Melville classic. Ahead of Col are Warner Bros. (which released a pix on the subject in 1930), J. Arthur Rank, Selznick, Bing Crosby Productions, Argosy Productions and Small, in that order.

## Arthur L. Mayer Exits German Pic Post Aug. 12

Munich, July 19. Arthur L. Mayer, vet theatre owner and distributor (Mayer Burstyn), exits as chief of Motion Pictures Information Services Division of the Office of Military Govt. for Germany on Aug. 12. This is not the first time the Government has called on the showman, who has done stunts for Red Cross and other agencies before doing a two-year hitch with the American Occupation Forces.

Mayer plans a visit to Israel, and may do an hegriz with a DP group, making the migration from Germany to Palestine, and possibly filming it for feature pic usage.

While Samuel Goldwyn is actively seeking any type of favorable film deal for continuing to thaw his frozen coin in Britain, he's leaning toward purchase of Western Hemisphere rights to completed pictures rather than participation in production there. Goldwyn, along with other producers who do not actually have their own filmmaking facilities in Britain, has come to the conclusion that it can be considerably more profitable to buy a picture which can be seen in its finished state than engage in the speculation of production abroad.

Big catch to this thinking, of course, is the difficulty of finding satisfactory films all completed and awaiting purchase. Not many of them exist and considerable competition has developed for them among American companies. It is for that reason that Goldwyn may enter into another deal with Sir Alexander Korda, or join up with some other British producer, to make pix in Britain.

James A. Mulvey, Goldwyn Production proxy, was in England a couple weeks ago for a quick survey of the situation. He held confabs with a number of producers, including Korda, with whom Goldwyn recently collaborated financially on production of "Return of the Pimpernel." David Niven-star-

(Continued on page 24)

## Syracuse Indie Sues Majors and Schines Alleging Conspiracy

The majors and the Schine circuit forced them out of business, charges Syracuse exhibitor Charles V. Martins and his two upstate New York theatre corporations in a \$4,639,000 triple damage anti-trust suit filed in N. Y. federal court. Named as defendants are Schine Chain Theatres, Inc., Schine subsidiaries, J. Myer Schine, Louis W. Schine, John A. May, the eight majors and the S. K. E. Operating Co. Also plaintiffs are Syracuse Community Theatre Corp. and Syracuse-Strand Theatre Co., Inc.

Since 1933 to the present, the suit contends, the Schines conspired to monopolize in the distribution and exhibition of motion pictures and through their buying power assertedly induced the majors to give the chain all their product. Schines' method of executing the alleged conspiracy, the complaint states, was by various means outlined by the Government in its anti-trust suits against the majors and the Schine loop.

Community theatre asks \$1,575,000, Syracuse-Strand theatre wants \$709,000, and Martins seeks \$2,355,000. Syracuse Theatre Corp., formerly lessee of the Strand, Syracuse, claims it lost 709G over a period of years in operating the house since 1940. Firm also charges it was unable to sublet the theatre since no one would enter into a deal without a product guarantee.

Martins operated the Empire from January through April, 1945, according to the complaint, but was forced to relinquish the house to S.K.E., a pooling company between RKO and the Schines which is now dissolved under a Federal court ruling. Organized in 1941, Community Theatre Corp. took over the Strand in September of that year, but was allegedly driven out of business by S.K.E. through its operation of the Empire.

## Col's Early Oscar Start With 'Men,' 'Jolson Sings'

Hollywood, July 26. Columbia is getting an early start with two candidates warming up for next year's Oscar Derby. Entries are "All the King's Men," in black-and-white, and "Jolson Sings Again," in the tinter division. Films will be given special Los Angeles engagements in December at advanced prices, following a heavy promotional campaign.

# HOW TO BEAT THE SUMMER!

(By Leo, Winner of the "Exhibitor Magazine" Theatre Poll for "Best Product and Fairest Terms")

"I'm an old hand at competing with the hot weather and the distractions of vacation-time. As in previous years I've got a sure-fire policy: **BIG ATTRACTIONS!** And as in previous years I refuse to hold back my Big Ones. I'm delivering to my friendly M-G-M showmen the best shows to keep the folks movie-minded!"



"I'm treating the family to 'Little Women' after lunch, and tomorrow we're off to see 'The Wizard of Oz'. Nice holiday, toots!"

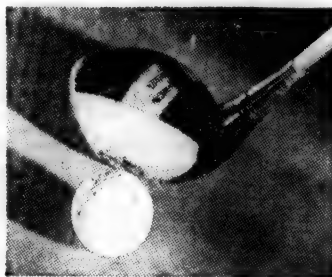


Plenty of thrills in today's ball game but more tonight at "Scene of the Crime".



After a day at the beach those M-G-M Technicolor Musicals, "Neptune's Daughter", "Take Me Out To The Ball Game" and "Barkleys of Broadway", are just right.

"What a vacation. Golf by day, movies at night! 'The Stratton Story' was swell and I hear great things about M-G-M's Technicolor Musical 'In The Good Old Summertime'."



"Hey mister, I like my men rugged. Take me to see 'Any Number Can Play'."



"I hear M-G-M's made a wonderful picture of 'Madame Bovary'. Let's watch for it."

Time to get ready for dinner and movies. Tonight they'll be thrilled by "The Great Sinner". Tomorrow night, "Edward, My Son".



## FRIENDLY in the summer too!



# Chi NSH Albert 'Jones'-Andrews Sis Torrid \$70,000; 'Lassie' P.A. Boosts 'Were Strangers' 58G, 'Sand' Dull 15G

Chicago, July 26.

Biz in the Loop this week is being tempered by five-hour Shriners parade Wednesday (20) night which cut into receipts. However, the Chicago looks to hit peak for weeks at whom \$70,000 with "Sorrowful Jones" and the Andrews Sisters topping stagershow.

Also strong is "We Were Strangers" at the Oriental with vaude show featuring "Lassie," Stan Jones, and Penny Singleton with hefty \$58,000. "Fountainhead" at State-Lake looks fair \$20,000, "Sand" and "Forbidden Street" loom at \$15,000 in the Palace.

"Champion" at Woods leads the second weekers with big \$25,000 probable. "Alias Nick Beal" and "Crooked Way" at Roosevelt is headed for okay \$10,000. Other dual fare appears slight.

## Estimates for This Week

**Chicago (B&K) (3,900; 50-98)** — "Sorrowful Jones" (Par) with Andrews Sisters onstage. Terrific \$70,000. Last week, "Girl Jones Beach" (WB) with Evelyn Knight, Vic Damone and local disk jockeys (2d wk), \$52,000.

**Garrick (B&K) (900; 50-98)** — "Big Jack" (M-G) and "Red Station Rockies" (EL) (2d wk). Dim \$5,000. Last week, \$7,000.

**Grand (RKO) (1,500; 50-98)** — "House of Strangers" (20th) (3d wk). Light \$7,500. Last week, \$10,000.

**Oriental (Essaness) (3,400; 50-98)** — "We Were Strangers" (Col) with "Lassie" personal onstage. Hefty \$58,000 or near. Last week, "Happens Every Spring" (20th) plus Frankie Laine headlining vaude (3d wk), nice \$34,000.

**Palace (RKO) (2,500; 50-98)** — "Sand" (20th) and "Forbidden Street" (20th). Slight \$15,000. Last week, "Judge Steps Out" (RKO) and eight vaude acts, sock \$35,000.

**Rialto (Indie) (1,700; 50-98)** — "Wild Weeds" (Indie) (2d wk). Light \$8,500. Last week, \$11,200.

**Roosevelt (B&K) (1,500; 50-98)** — "Nick Beal" (Par) and "Crooked Way" (UA) (2d wk). Okay \$10,000. Last week, \$15,000.

**Selwyn (Shubert) (1,000; \$120-\$240)** — "Red Shoes" (30th wk). Still holding at \$3,500. Last week, fine \$3,800.

**State-Lake (B&K) (2,700; 50-98)** — "Fountainhead" (WB). Fair \$20,000. Last week, "Any Number Can Play" (M-G) (2d wk), \$13,000.

**United Artists (B&K) (1,700; 50-98)** — "Lonesome Pine" (Par) and "Geronimo" (Par) (reissues) (2d wk). Neat \$10,000. Last week, \$14,000.

**Woods (Essaness) (1,073; 98)** — "Champion" (UA) (2d wk). Big \$25,000. Last week, \$36,000.

# 'Number' Tall \$19,000, Best in K. C.; 'Lining' Sock 15G, 'Menace' 9G

Kansas City, July 26.

Film product is considerably improved this week, and so is biz. "Any Number Can Play" at Midland is out in front but "Look for Silver Lining" is comparatively bigger at Paramount, and looks certain to hold. Fox Midwest is bringing Apollo into first-run situation, playing "Red Menace" in two houses for moderately good figure. Weather stifling early days of week, but cool rain helped weekend. RKO adds another first-run to theatre row, opening the Missouri this week.

## Estimates for This Week

**Apollo-Esquire (Fox Midwest) (1,067; 820; 45-65)** — "Red Menace" (Rep) and "Hide Out" (Rep). Looks fancy at \$9,000. Last week, move-overs and second-runs.

**Midland (Loew's) (3,500; 45-65)** — "Any Number Can Play" (M-G) and "Secret Saint Yves" (Col). Big \$19,000. Holds. Last week, "We Were Strangers" (Col) and "Rusty Saves Life" (Col), mild \$13,000.

**Paramount (Par) (1,900; 45-65)** — "Silver Lining" (WB). Big \$15,000 or over looms. Sure to hold. Last week, "Girl Jones Beach" (WB), \$12,000.

**Roxy (Durwood) (900; 45-65)** — "Lonesome Pine" (Par) and "Geronimo" (Par) (reissues). Pleasing \$4,500. Last week, "Johnny Allegro" (Col) and "Lost Tribe" (Col), same.

**Tower-Uptown-Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)** — "House of Strangers" (20th). Fighting off at \$10,500. Last week, "Fighting O'Flynn" (U), slim \$10,000.

# 'Edward' \$16,000, Mont'l Continuing heat wave and not so strong product will hurt busi- ness this week. Best coin is being taken in by "Edward, My Son," nice at Loew's.

Montreal, July 26.

Continuing heat wave and not so strong product will hurt business this week. Best coin is being taken in by "Edward, My Son," nice at Loew's.

## Estimates for This Week

**Loew's (C.T.) (2,855; 40-65)** — "Edward, My Son" (M-G). Nice \$16,000. Last week, "Portrait Jennie" (SRO), dull \$9,000.

**Capitol (C.T.) (2,412; 34-60)** — "Pride of Yankees" (RKO) (re-issue). Trim \$13,000. Last week, "We Were Strangers" (Col), \$13,000.

**Palace (C.T.) (2,625; 34-60)** — "Beautiful Blonde" (20th). Just okay at \$12,000. Last week, "Flaming Road" (WB), \$12,500.

**Princes (C.T.) (2,131; 34-60)** — "Undercover Man" (Col) (2d wk). Holding well at \$8,000 following strong first at \$9,000.

**Imperial (C.T.) (1,839; 26-45)** — "Homicide" (WB) and "Night Unto Night" (WB). Oke \$6,500. Last week, "The Window" (RKO) and "Woman's Secret" (WB), \$7,500.

**Orpheum (C.T.) (1,040; 34-60)** — "Africa Screams" (UA) and "Gay Amigos" (UA) (3d wk). Fine \$5,000 after roaring second at \$7,500.

**Minneapolis, July 26.** Helped by terrific advertising and exploitation, lack of strong fresh opposition and cool weather, "Great Dan Patch," produced by localite W. R. Frank, looks like an easy winner currently. Will land big session at the State.

Although the Aquatennial, annual local summer mardi gras, is bringing in many visitors, its numerous counter attractions, including elaborate parades, Bob Hope in person as star of a show, a water "Follies," etc., make it more of a detriment than aid for film biz. "Sorrowful Jones," in second Radio City week, still is strong.

## Estimates for This Week

**Century (Par) (1,600; 50-70)** — "Wizard of Oz" (M-G) (reissue). Very strong \$7,500. Last week, "Forbidden City" (20th), fair \$5,200.

**Radio City (Par) (4,000; 50-70)** — "Sorrowful Jones" (Par) (2d wk). Hats off to Bob Hope as local draw. Presence here for Aquatennial is giving the boxoffice an extra push. Sock \$14,000 sighted after wow \$20,000 initial stanza.

**RKO-Orpheum (RKO) (2,800; 50-70)** — "Doolins of Oklahoma" (Col). Tepid \$8,500. Last week, "Girl Jones Beach" (WB), \$8,000.

**RKO-Pan (RKO) (1,600; 50-70)** — "Massacre River" (Mono) and "Leave To Henry" (Mono). Sickly \$5,000. Last week, "Cobra Woman" (FC) and "White Savage" (FC) (reissues), \$6,500.

**State (Par) (2,300; 50-70)** — "Great Dan Patch" (UA). This one, about a champion pacer that did most of his racing hereabouts, given extra big bally. Paying off at big \$14,000, after world preem at \$5 per that netted Northwest Variety club's heart hospital \$10,000 on single showing. Last week, "City Across River" (U), weak \$8,500.

**World (Mann) (400; 50-70)** — "Red Menace" (RKO). Heavily advertised, but fair \$2,500 looks all. Last week, "Lust for Gold" (Col) (2d wk), \$2,000.

**Allen (Warners) (3,000; 55-70)** — "Tarzan's Magic Fountain" (RKO). Brisk \$10,000. Last week, "Sand" (20th), \$9,500.

**Esquire (Community) (704; 55-70)** — "Lost Boundaries" (FC). Terrific \$15,000, setting new mark for house. Last week, "One Woman's Story" (U), dim \$4,500.

**Hipp (Warners) (3,700; 55-70)** — "We Were Strangers" (Col). Droopy \$12,000. Last week, "Girl Jones Beach" (WB), extra good \$17,000.

**Ohio (Loew's) (1,200; 55-70)** — "Secret Garden" (M-G) (2d wk). Pleasing \$6,000 following fine \$8,000 initial stanza.

**Palace (RKO) (3,300; 55-70)** — "Doolins of Oklahoma" (Col). Just okay \$14,000 or near. Last week, "Big Steal" (RKO), stout \$17,000.

**State (Loew's) (2,700; 55-85)** — "Forbidden Street" (20th) plus Betty Garrett and Larry Parks on stage. Two film stars in p.a. proving sock magnet, rolling up smash \$37,000 for vaude-film combo. Last week, "Africa Screams" (UA), satisfactory \$15,000.

**Stillman (Loew's) (2,700; 55-70)** — "Late For Tears" (UA). Mildish \$7,500. Last week, "Neptune's Daughter" (M-G) (3d wk), hearty \$8,000.

**GABLE PITT CHAMP,  
20G, 'STRANGERS' 9G**

Pittsburgh, July 26.

Biz is lagging here this week, exhibitors blaming heat as well as product. Outstanding is "Any Number Can Play," which looks stout at the Penn. "Not Wanted," which drew erix okay, is barely good at Stanley. "House of Strangers" is just okay at Harris.

## Estimates for This Week

**Harris (Harris) (2,200; 45-80)** — "House of Strangers" (20th). Battling heat and not too successfully at \$9,000. Last week, "One False Step" (U), got only 6 days and slim \$8,000.

**Penn (Loew's) (3,300; 45-80)** — "Any Number Play" (M-G). Good reviews and show of Clark Gable spells strong \$20,000, tops in town. Last week, "Africa Screams" (UA) and "Secret Garden" (M-G), fair \$12,000.

**Stanley (WB) (3,800; 45-80)** — "Not Wanted" (FC). Crix approved this but looks barely okay at \$16,000. Last week, "Girl Jones Beach" (WB), \$15,500.

**Warner (WB) (2,000; 45-80)** — "Girl Jones Beach" (WB). m.o. NSH \$6,000. Last week, "Big Steal" (RKO) (m.o.), \$6,500.

**Fulton (SRO) (1,700; 45-80)** — "You're My Everything" (20th) (2d wk). Only musical in city, and reflecting it by holding up in fine fashion with \$11,000. Last week, sturdy \$15,000.

**Warfield (FWC) (2,656; 60-85)** — "Good Old Summertime" (M-G) and "Temptation Harbor" (Mono). Big \$22,000 or close. Last week, "Reign of Terror" (EL) and "Sleeping Car Trieste" (EL), \$13,600.

**Golden Gate (RKO) (2,844; 60-85)** — "Not Wanted" (FC) and "Mississippi Rhythm" (Mono). Fine \$16,000 or near. Last week, "Massacre River" (Mono) and "Bomba" (Mono), nice \$15,000.

**Fox (FWC) (4,651; 60-95)** — "House of Strangers" (20th) and "Forbidden Street" (20th). Fairly good \$23,000 or under. Last week, "Neptune's Daughter" (M-G) (2d wk), oke \$13,500.

# Heat Bops B'way; 'Everything'-Crosby \$86,000; 'Not Wanted' Only 20G, Palace Vaude With 'Alimony' Low at \$18,000

Summer dog days and dearth of

new product are putting the skids under Broadway firstruns this stanza. Desultory situation at the deluxers, stemming from sweltering heat of last Thursday and Friday (with slight break in weather over weekend) was further aggravated by a return of torrid temperatures early this week. Even much cooler weather last Saturday failed to help, most houses reporting that trade was worse than on the preceding Saturday. For the second week in a row, Sunday (24) trade was better than on Saturday.

With the boxoffice so sluggish, it is not surprising that two new pictures will fail to measure up. "You're My Everything," with Bob Crosby, Sid Stone, Iceshow, others, onstage, looks to land fairly good \$86,000 at the Roxy but not sock. "Not Wanted" will be lucky to land okay \$20,000 in first week at the Globe. In contrast, the reissue combo of "Dumbo" and "Saludos Amigos" is headed for a big \$16,000 at the bandbox Gotham.

The Palace, too, is feeling the downbeat with "Alimony" and eight acts of vaudeville. Likely will only reach \$18,000, lowest since present vaude policy was launched at this house.

Although still showing a handsome profit, the Paramount is off sharply from opening week. With "Great Gatsby" and Jimmy Dorsey band, Peggy Lee heading stage bill, it will wind up around \$71,000 in second session.

"Silver Lining" with Independence Day Pageant on the stage, too, is sagging in fifth week at the Music Hall. Despite this dip, the \$125,000 or better looked for is remarkably strong and enough to win a sixth week. Also faring well is "Lost Boundaries," nice \$16,000 in fourth Astor week.

"Come to Stable," being given invitational preem tonight (Wed.), starts its regular run tomorrow (Thurs.) at the Rivoli. "Mighty Joe Young" also tees off today at the Criterion. Capitol brings in "Scene of Crime" with Mary Small, Hank Ladd and Noro Morales band tomorrow (Thurs.).

**Estimates for This Week**  
**Astor (City Inv.) (1,300; 60-\$1.50)** — "Lost Boundaries" (FC) (4th wk). Still holding nicely at \$16,000 or less after \$19,000 last week, below hopes. Last session sloughed by heat. Holds on indef.

**Bijou (City Inv.) (589; \$120-\$240)** — "Red Shoes" (EL) (40th wk). Nothing seems to hurt this, with current week shaping up a big \$9,500, ahead of \$9,000 last stanza, which was over hopes. Stays on, with management now talking of two-year run.

**Capitol (Loew's) (4,820; 80-\$1.50)** — "Any Number Can Play" (M-G) with Bert Wheeler, Hal McIntyre orch, Hal Le Roy, others, onstage (4th-final wk). Finishing up at \$42,000 after okay \$49,000 last week. "Scene of Crime" (M-G) plus Noro Morales orch, Mary Small, Hank Ladd, Peg Leg Bates, Stan Fisher, onstage, opens tomorrow (Thurs.).

**Criterion (Moss) (1,700; 50-\$1.75)** — "Mighty Joe Young" (RKO).

**Paramount (Par) (2,646; 60-85)** — "Stratton Story" (M-G) and "Daughter of West" (FC) (3d wk). Still solid at \$12,000. Last week, \$18,000.

**St. Francis (Par) (1,400; 60-85)** — "Wizard of Oz" (M-G) (reissue). Sock \$17,000. Last week, "Edward, My Son" (M-G) (5th wk), \$6,000.

**Orpheum (No. Coast) (2,448; 55-85)** — "Lady Gambles" (U) and "One Woman's Story" (U). Passable \$12,000. Last week, "Johnny Allegro" (Col) and "Daring Caballero" (UA), oke \$11,500.

**United Artists (No. Coast) (1,207; 55-85)** — "Africa Screams" (UA) and "Prairie Pirates" (U) (3d wk). Down to \$5,000. Last week, fine \$6,400.

**Stagedoor (Ackerman) (370; \$120-\$240)** — "Red Shoes" (EL) (9th wk). About \$7,000. Last week, strong \$7,500.

**Esquire (No. Coast) (955; 55-85)** — "Lost Tribe" (Col) and "Shark God" (SG). Lusty \$5,500. Last week, "One False Step" (U) and "Ride, Ryder, Ride" (EL), \$5,000.

**Opens today (Wed.). Last week,** "Calamity Jane" (U) (2d wk-4 days), down to thin \$6,000 after passable \$14,000 opener.

**Globe (Brandt) (1,500; 50-\$1.20)** — "Not Wanted" (FC). Looks fairly good \$20,000 or less in first week. Holds. Last week, "Movie Crazy" (MPSC) (reissue) (3d wk), \$9,000.

**Gotham (Brandt) (900; 44-99)** — "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Big \$16,000. Holds. In ahead, "Geronimo" (Par) (reissue) (4th wk), \$7,000.

**Mayfair (Brandt) (1,736; 50-\$1.20)** — "Big Steal" (RKO) (3d wk). Off with the others but still profitable at \$15,000. Last week, fine \$17,500. Continues.

**Palace (RKO) (1,700; 55-\$1.20)** — "Alimony" (EL) with vaude. Heat on opening day (Thurs.) and Friday hurting with only about \$18,000 in prospect, slowest week since vaudeville policy was brought back here. Last week, "Massacre River" (Mono) with vaude, fancy \$23,000.

**Paramount (Par) (3,664; 55-\$1.50)** — "Great Gatsby" (Par) with Jimmy Dorsey orch, Peggy Lee heading stage bill (3d-final wk). Initial holdover frame ended last night (Tues.), held very well at \$71,000, splendid in view of conditions; first was sock \$90,000, "Rope of Sand" (Par) with Tex Beneke orch, Vic Damone topping stagershow likely will open Aug. 3.

**Park Avenue (U) (583; \$120-\$240)** — "Hamlet" (U) (44th wk). Has levelled off around recent week figures, with \$7,500 for 43d week after okay \$8,700 last session. Stays on.

**Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40)** — "Silver Lining" (WB) plus Independence Day Pageant onstage (5th wk). Still doing remarkable trade but down considerably from recent weeks at \$125,000; fourth week hit \$143,000, a bit over hopes. Goes a sixth session. "Good Old Summertime" (M-G) set to open Aug. 10.

**Rialto (Mage) (594; 44-98)** — "Iron Crown" (Indie) (7th wk). Holding up in fine style at around \$7,500; last week was \$7,800. "Cobra Woman" (FC) and "White Savage" (FC) (reissues) due in next.

**Rivoli (UAT-Par) (2,092; 60-\$1.25)** — "Take a False Step" (U) (5th-final wk). Best \$4,000 likely for final week after \$5,000 for fourth frame. "Come To Stable" (20th) opens tomorrow (Thurs.) after formal invitational preem tonight (Wed.).

**Roxy (20th) (5,886; 80-\$1.80)** — "You're My Everything" (20th) with Bob Crosby, Sid Stone, Johnny Mack, Iceshow, heading stagershow. Shapes to get good \$86,000 with heat taking a toll, especially on Friday (22), opening day. Holds. Last week, "House of Strangers" (20th) plus Janet Blair, Blackburn, Tans, Herb Shriner, Iceshow, others, onstage (3d wk), \$61,500, slightly over expectancy.

**State (Loew's) (3,450; 50-\$1.50)** — "Great Sinner" (M-G) (5th wk). Fourth session ended last night (Tues.) fell to \$14,000 after \$20,000 for third round, below hopes. "Madame Bovary" (M-G) opens Aug. 10.

**Strand (WB) (2,758; 50-\$1.25)** — "Fountainhead" (WB) (3d-final wk). Down to \$14,000 or less after \$19,000 for second round. "Girl Jones Beach" (WB) opens Friday (29).

**Sutton (R & B) (561; 70-\$1.20)** — "Quartet" (EL) (18th wk). Holding to big \$8,500 in 17th week ended Monday (25) night. Last week, \$9,300, over hopes. Continues on although house has had "Fallen Idol" (SRO) ready to go in for some time.

**Victoria (City Inv.) (1,060; 95-\$1.80)** — "Home of Brave" (UA) (11th wk). Down to about \$7,500 after nice \$8,500 for 10th wk. Holding another week, with opening of "The Window" (RKO) set back to Aug. 5.

**Opens today (Wed.). Last week,** "Calamity Jane" (U) (2d wk-4 days), down to thin \$6,000 after passable \$14,000 opener.

**Globe (Brandt) (1,500; 50-\$1.20)** — "Not Wanted" (FC). Looks fairly good \$20,000 or less in first week. Holds. Last week, "Movie Crazy" (MPSC) (reissue) (3d wk), \$9,000.

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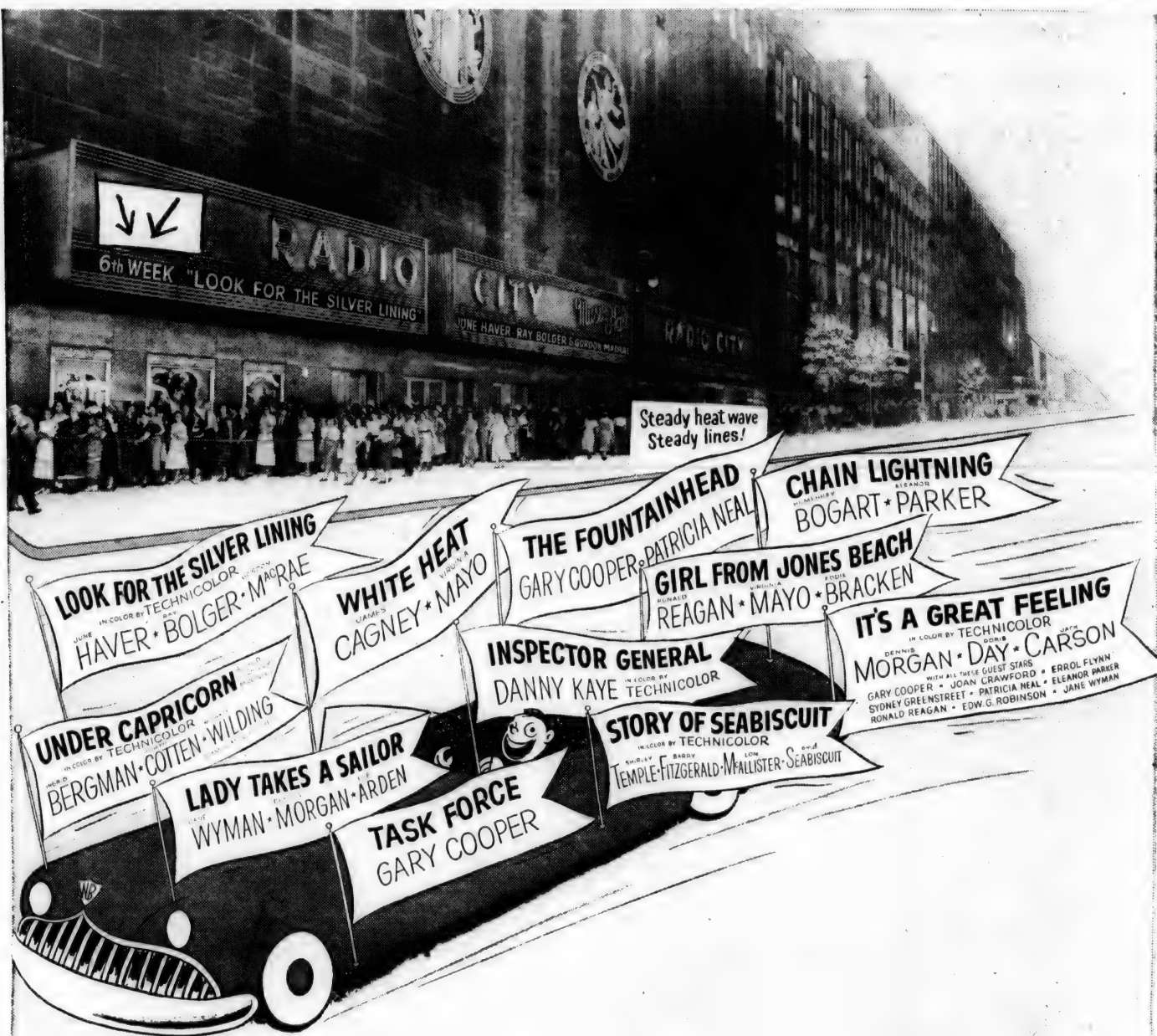
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**Gotham (Brandt) (900; 44-99)** — "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues). Big \$16,000. Holds. In ahead, "Geronimo" (Par) (reissue) (4th wk), \$7,000.



Mr. Warner Exhibitor is geared to **GO** as never before!



# H.O.'s Clutter Hub; 'Edward' Okay 34G, 'Menace' Avg. 22G, 'Young' Big 24G, 2d

Boston, July 26.

Biz around town this stanza is holding near average summer levels. "Mighty Joe Young" at Memorial is still holding up while "House of Strangers" at Met and "Lost Boundaries" at Astor are doing okay in second sessions. "Edward, My Son" at State and Orpheum looks substantial. "Red Menace" looks near average at Paramount and Fenway.

**Estimates for This Week**  
Astor (Jaycox) (2,200; 40-85)—"Lost Boundaries" (FC) (2d wk). Neat \$13,000. Broke Sunday house record and wound up with fifty \$16,500 in first week.

Boston (RKO) (3,200; 40-85)—"White Savage" (FC) and "Cobra Woman" (FC) (reissues). About average \$14,000. Last week, "Illegal Entry" (U) and "Loaded Pistols" (Col). \$13,500.

Fenway (NET) (1,373; 40-85)—"Red Menace" (Rep) and "Hellfire" (Rep). Fair \$7,500. Last week, "Forbidden Street" (20th) and "Ringside" (SG) (2d wk). \$6,000.

Memorial (RKO) (3,500; 40-85)—"Mighty Joe Young" (RKO) and "The Mutineers" (Col) (2d wk). Holding to hefty \$24,000 after tremendous \$36,700 first session.

Metropolitan (NET) (4,376; 40-85)—"House of Strangers" (20th) and "Hold That Baby" (Mono) (2d wk). Okay \$18,000 after solid \$23,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Edward, My Son" (M-G) and "Law Barbary Coast" (Col). Fine \$22,000. Last week, "Africa Screams" (UA) and "Met at Midnight" (M-G). mild, \$17,000.

Paramount (NET) (1,700; 40-85)—"Red Menace" (Rep) and "Hellfire" (Rep). About average \$14,500. Last week, "Forbidden Street" (20th) and "Ringside" (SG) (2d wk). \$12,500.

State (Loew) (3,500; 40-85)—"Edward, My Son" (M-G) and "Law Barbary Coast" (Col). Satisfactory \$12,000. Last week, "Africa Screams" (UA) and "Met at Midnight" (M-G). \$10,000.

## 'Brave' Colossal \$33,000, Det. Ace; 'Lining' Bright 34G, 'Strangers' 26G

Detroit, July 26.

Best gross in more than a year for the United Artists is being racked up by "Home of Brave". Smash total looms this 2,000-seater "Look for Silver Lining" shapes great at the Michigan while "House of Strangers" at the Fox is fairly good.

**Estimates for This Week**  
Fox (Fox-Mich) (5,000; 70-95)—"House of Strangers" (20th) and "Lone Wolf Lady" (Col). Good \$24,000. Last week, "Crooked Way" (UA) and Dick Contino stage unit, big \$40,000.

Michigan (United Detroit) (4,000; 70-95)—"Look for Silver Lining" (WB) and "Hellfire" (WB). Great \$34,000. Last week, "Fountainhead" (WB) and "One Last Fling" (WB) (2d wk). \$18,000.

Palms (UD) (2,900; 70-95)—"Never Give Sucker Break" (Indie) and "Bank Dick" (Indie) (reissues). Dull \$8,000. Last week, "Window" (RKO) and "Roughshod" (RKO) okay \$15,000.

**United Artists (UD) (2,000; 70-95)**—"Home of Brave" (UA) and "Singing Dude" (UA). Terrific \$33,000. Last week, "Girl Jones Beach" (WB) and "Streets San Francisco" (Rep). \$14,000.

Madson (UD) (1,800; 70-95)—"Red Menace" (Rep) and "Fighting Fools" (Mono). Okay \$12,000. Last week, "Not Wanted" (FC) and "Man About House" (20th). \$13,000.

Adams (Balaban) (1,700; 70-95)—"Edward, My Son" (M-G) and "Some of Best" (M-G) (2d wk). Down to \$10,000. Last week, nice \$15,000.

Downtown (Balaban) (2,900; 70-95)—"Neptune's Daughter" (M-G) and "Lovable Cheat" (FC) (3d wk). Mild \$9,000. Last week, \$12,000.

## Pix Mild, So Is Omaha B.O.; 'Outpost' \$10,000

Omaha, July 26.

Same old story of light attractions, light business, here this week. Oddly enough, best comparative business is being done by "The Stratton Story" in fourth week. State "Outpost" in Met and "Canadian Pacific" at Paramount is little better.

**Estimates for This Week**  
Paramount (Tristates) (2,800; 16-65)—"Canadian Pacific" (20th). (Continued on page 30)

## Key City Grosses

**Estimated Total Gross**  
This Week ..... \$2,446,600  
(Based on 24 cities, 171 theatres, chiefly first runs, including N. Y.)  
**Total Gross Same Week**  
Last Year ..... \$2,687,700  
(Based on 21 and 199 theatres).

## 'Number' a Winner In Philly, \$26,000

Philadelphia, July 26.

Summer film business here continues generally sluggish with only the strongest, new pictures getting real boxoffice response. Crowds went to nearby resorts over the past weekend. Strongest showing is being made by "Any Number Can Play", sock at the small Gold- man, with total coin nearly as big as that taken in by "Silver Lining" at the huge Mastbaum. Latter also is big. "Girl from Jones Beach" is not so good at the Boyd.

**Estimates for This Week**  
Aldine (WB) (1,303; 50-99)—"Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues) (2d wk). Holding to \$9,500. Last week, solid \$12,000.

Arcadia (S&S) (600; 50-99)—"Secret Garden" (M-G) (2d wk). Dropped to \$4,200 after sturdy \$6,800 opener.

Boyd (WB) (2,360; 50-99)—"Girl Jones Beach" (WB). Mild \$16,000. Last week, "One False Step" (U) (2d wk), oke \$10,000 in final 5 days.

Earle (WB) (2,700; 50-99)—"Streets of Laredo" (Par). Modest \$14,000. Last week, "Make Believe Ballroom" (Col) with Dennis Day on stage hypo, socko \$35,000.

Fox (20th) (2,250; 50-99)—"House of Strangers" (20th) (3d wk). Neat \$16,000 after big \$22,000 second sesh.

Goldman (Goldman) (1,200; 50-99)—"Any Number Play" (M-G). Sock \$26,000. Last week, "Nep- tune's Daughter" (M-G) (5th wk). \$9,000.

Karlton (Goldman) (1,000; 50-99)—"Illegal Entry" (U). NSH \$9,000. Last week, "Edward, My Son" (M-G) (5th wk). \$5,000.

Mastbaum (WB) (4,360; 50-99)—"Silver Lining" (WB). Big \$28,000 or near. Last week, "Fountainhead" (WB) (3d wk). \$13,000.

Stanley (WB) (2,950; 50-99)—"Sorrowful Jones" (Par) (4th wk). Oke \$12,000. Last week, tidy \$17,500.

Stanton (WB) (1,475; 50-99)—"Big Cat" (EL) and "Special Agent" (Par). Fair \$10,000. Last week, "Johnny Allegro" (Col) (2d wk). \$8,000.

Trans-Lux (T-L) (500; 50-99)—"Red Shoes" (31st wk). Still paying off at \$5,200. Last week, \$5,500.

## 'Colorado' Smart Prov. Topper, 15G; 'Menace' \$6,000, 'Young' 12G, 2d

Providence, July 26.

Majestic is riding high this week with "Colorado Territory" and is standout hereabouts. Also big in second sesh is RKO Albee's "Mighty Joe Young." "Red Menace" looks fair at Fay's. Other spots are hard hit by out-door opposition.

**Estimates for This Week**  
Albee (RKO) (2,200; 65-5)—"Mighty Joe Young" (RKO) and "State" (Loew) (3,200; 44-65)—"Stratton Story" (M-G) (2d wk). Still good \$16,000 after catching swell \$22,500 opener.

Fay's (Fay) (1,400; 44-65)—"Red Menace" (Rep) and "Castaway" (Indie). Fair \$6,000. Last week, reissues.

Majestic (Fay) (2,200; 44-65)—"Colorado Territory" (WB) and "Mississippi Rhythm" (Mono). Attractive \$15,000. Last week, "Girl Jones Beach" (WB) and "Arson, Inc." (SG). nice \$15,000.

State (Loew) (3,200; 44-65)—"Stratton Story" (M-G) (2d wk). Still good \$16,000 after catching swell \$22,500 opener.

Strand (Silverman) (2,200; 44-65)—"Lonely Pine" (Par) and "Geromino" (Par) (reissues). Fairish \$8,500. Last week, "Sorrowful Jones" (Par) (2d wk-10 days), hot \$13,000.

## 'Brave' \$13,000, Toronto

Toronto, July 26.

Overall biz is much better, cooler weather and product being credited for upbeat. "Home of Brave" looks standout.

**Estimates for This Week**  
Downtown, Glendale, Scarborough, State (20th) (1,059; 955; 698; 695; 36-60)—"Bad Boy" (Mono) and "Tuna Clipper" (Mono). Okay \$10,000. Last week, "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues), terrific \$15,000.

Imperial (FP) (3,373; 40-70)—"Sorrowful Jones" (Par) (4th wk). Steady \$7,500 after last week's \$8,500.

Loew's (Loew) (2,096; 40-70)—"Champion" (M-G) (2d wk). Great \$12,000 after last week's \$14,000.

Odeon (Rank) (2,390; 35-120)—"Home of Brave" (UA). Strong \$13,000. Last week, "Act of Murder" (U). \$9,000.

Shea's (FP) (2,386; 40-70)—"Girl Jones Beach" (WB) (2d wk). Fine \$8,500 after last week's \$9,000.

Uptown (Loew) (2,743; 40-70)—"Phantom Opera" (U) and "Climax" (U) (reissues). Big \$9,000. Last week, "Africa Screams" (UA). \$8,000.

## 'Strangers' 11½G, Port.; 'Africa' 11G

Portland, Ore., July 26.

Big influx of transient name bills is over and local firstruns are picking up this week. "Africa Screams" and "House of Strangers" are doing well for new pix. "Stratton Story" is coming dough as a holdover with more weeks in sight.

**Estimates for This Week**  
Broadway (Parker) (1,832; 50-85)—"Africa Screams" (UA) and "Jigsaw" (UA). Sock \$11,000. Last week, "Lady Cane" (RKO) and "Daughter of Jungle" (Rep). okay \$7,000.

Mayfair (Parker) (1,500; 50-85)—"Illegal Entry" (U) and "Tucson" (20th). Mild \$3,500. Last week, "Ma, Pa Kettle" (U) and "Mountain Melody" (Col) (4th wk). \$4,200.

Oriental (H-E) (2,000; 50-85)—"House of Strangers" (20th) and "Forbidden Street" (RKO). daydate with Orpheum. Okay \$4,000. Last week, "Big Steal" (RKO) and "Night Unto Night" (WB) (4 days), big \$3,400.

Orpheum (H-E) (1,750; 50-85)—"House of Strangers" (20th) and "Forbidden Street" (RKO). also Oriental. Fine \$7,500. Last week, "Sorrowful Jones" (Par) and "Hold That Baby" (Mono) (2d wk). big \$7,700.

Paramount (H-E) (3,400; 50-85)—"Doolins of Oklahoma" (Col) and "Arson, Inc." (SG). Soso \$7,500. Last week, "Big Steal" (RKO) and "Night Unto Night" (WB). fine \$8,000.

United Artists (Parker) (895; 50-85)—"Stratton Story" (M-G) (2d wk). Big \$9,500. Last week, \$12,000.

**Beaches Bop Balto B.O.; 'Roughshod' Vaude 13G**

Baltimore, July 26.

Business here this week slipped back into low with torrid temperatures running customers to nearby beaches. All new entries are mild to very dull. Second week of "Any Number Can Play" is doing well at Loew's Century. Continuation of eight-act vaude policy spliced to "Roughshod" is holding its own at combo Hippodrome.

**Estimates for This Week**  
Century (Loew's-UA) (3,000; 20-60)—"Any Number Play" (M-G) (2d wk). Holding at good \$10,000 after healthy \$16,200 opener.

Hippodrome (Rappaport) (2,240; 20-70)—"Roughshod" (RKO) plus eight-act vaude layout. Combo holding near recent figures with \$13,000. Last week, "Green Promise" (RKO) and vaude, \$13,500.

Keith's (Schanberger) (2,460; 20-60)—"Calamity Jane" (U). Not getting far at \$7,000. Last week, windup of 22 days of "Sorrowful Jones" (Par) brought total to fine \$31,000 for run.

Mayfair (Hicks) (980; 20-65)—"Champion" (UA) (4th wk). Going well at \$6,200 not far from previous week's \$7,000.

New (Mechanic) (1,800; 20-60)—"You're My Everything" (20th). Opens today (Tues.) after second week of "House of Strangers" (20th) added \$6,600 to okay initial week of \$10,800.

Stanley (WB) (3,280; 25-75)—"G-Men" (WB) (reissue). Uneventful \$7,000. Last week, "Girl Jones Beach" (WB). thin \$9,700.

Town (Rappaport) (1,500; 35-65)—"One Woman's Story" (RKO). Fairish \$9,000. Last week, "Doolins of Oklahoma" (Col). \$8,400.

# L.A. Mild But 'Number' Fast \$50,000; 'Everything' Trim 52G, 'Doolins' OK \$31,000, 'Manhandled' Slight \$23,000

Los Angeles, July 26.

"Any Number Can Play" is dominating firstruns this frame with a big \$50,000 in three theatres. Also good is "You're My Everything," with smooth \$52,000 looked for in four houses. "Doolins of Oklahoma," in two spots, shapes satisfactory \$31,000.

**Estimates for This Week**  
Broadway Grosses  
This Week ..... \$494,000  
(Based on 18 theatres)  
Last Year ..... \$590,500  
(Based on 16 theatres)

## 'Summertime' Hot \$30,000 in St. Loo

St. Louis, July 26.

"In Good Old Summertime" is way out ahead here this week which is mostly on moderate side. Helped by splendid bally, Metro opens is landing terrific total at Loew's. "Red Menace" shapes nice at Missouri. City is being engulfed by another heat wave after a few days of respite.

**Estimates for This Week**  
Ambassador (F&M) (3,000; 50-75)—"Sorrowful Jones" (Par) (3d wk) and "Mother Is Freshman" (20th). Down to \$10,000. Last week, "Sorrowful Jones" (20th) and "Temptation Harbor" (Mono) (2d wk), socko \$15,000.

Loew's (Loew) (3,172; 50-75)—"Good Old Summertime" (M-G) and "Daring Caballero" (UA). Wow \$30,000. Last week, "Africa Screams" (UA) and "Jig Saw" (UA). big \$18,500.

Missouri (F&M) (3,500; 50-75)—"Red Menace" (Rep) and "Bad Boy" (Mono). Nice \$12,000. Last week, "Mother Is Freshman" (20th) and "Forbidden Street" (20th) (3d wk). \$10,000.

St. Louis (F&M) (4,000; 50-75)—"Silver Lining" (WB) and "Adventure Baltimore" (RKO) (2d wk). Still strong at \$12,000 after sock \$18,000 opener, way over hopes.

**Wash. Back in Doldrums But 'Number' High With 25G; 'Not Wanted' 9G**

Washington, July 26.

Town back in the summer doldrums this week after a pleasing spurt last session. Sole standout is "Any Number Can Play" at Loew's Palace, which is getting lion's share of biz. "Not Wanted" at Warner's Metropolitan, is building to better than average thanks to unweid motion theme. "Girl from Jones Beach" at the Warner disappointing.

**Estimates for This Week**  
Capitol (Loew's) (2,434; 44-85)—"Calamity Jane" (U) plus vaude. Slow \$19,000. Last week, "Wizard of Oz" (M-G) (reissue), hot \$26,000, even with large share of moppet admissions. Better than first time around in '39.

Keith's (RKO) (1,939; 44-80)—"Cobra Woman" (FC) and "White Savage" (FC) (reissues). Satisfactory \$8,500 for oldies. Last week, "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues), big \$11,000.

Metropolitan (WB) (1,163; 44-74)—"Not Wanted" (FC). Hefty \$9,000. Last week, "Fountainhead" (WB) (2d run), good \$7,500.

Palace (Loew's) (2,370; 44-74)—"Any Number Can Play" (M-G). Hot \$25,000 to lead town. Last week, "House of Strangers" (20th), better than expected at \$15,000.

Playhouse (Loper) (432; 50-85)—"The Fan" (20th) (2d wk). Good \$4,500 after \$5,000 last week. Holds again.

Warner (WB) (2,164; 44-74)—"Girl from Jones Beach" (WB). Disappointing \$14,000. Last week, "Sorrowful Jones" (Par) (2d wk), lousy \$15,000.

Trans-Lux (T-L) (654; 44-80)—"Forbidden Street" (20th) (3d wk). Nice \$7,000 after \$7,500 last week. Holds again.

**WB Drops 17**  
Hollywood, July 25.

Warners has dropped 17 players in the past few months.

These include Viveca Lindfors, Geraldine Brooks, Barbara Bates, Janis Paige, Dane Clark, Robert Douglas, Dorothy Malone, Penny Edwards, Wayne Morris, Joan Vohs, Jean Shepherd, Edmond O'Brien, Douglas Kennedy, Ray Montgomery, Monte Blue, Mary Stuart and Joan Winfield.

**Estimates for This Week**  
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834; 902; 1,106; 512; 55-51)—"Africa Screams" (UA) (3d wk-5 days). Down to \$13,500. Last week, oke \$19,600.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048; 2,404; 1,248; 1,719; 60-61)—"You're My Everything" (20th) and "Temptation Harbor" (Mono). Smooth \$52,000 or near. Last week, "Sand" (20th) and "One Last Fling" (WB) (2d wk), light \$21,800.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-61)—"Girl Jones Beach" (WB) (2d wk). Off sharply to \$21,000. Last week, nice \$41,300.

Egyptian, Los Angeles, Wilshire (FWC) (1,538; 2,097; 2,296; 60-61)—"Any Number Play" (M-G). Big \$50,000. Last week, "Wizard of Oz" (M-G) (reissue) (2d wk) \$17,000.

Orpheum (Dytow) (2,210; 60-61)—"Reven Terror" (EL) and "Sleeping Car Trieste" (EL) (2d wk-4 days). Thin \$3,500, with \$9,000 in 5 sites. Last week, pleasant \$29,700 in 5 houses.

Pantages, Hillstreet (RKO) (2,812; 2,890; 50-51)—"Doolins of Oklahoma" (Col) and "Devil's Henchman" (Col). Okay \$31,000. Last week, "Dumbo" (RKO) and "Saludos Amigos" (RKO) (reissues), \$19,900.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-61)—"Manhandled" (Par) and "Special Agent" (Par). Slow \$23,000. Last week, "Sorrowful Jones" (Par) and "Shark God" (FC) (L.A. only) (4th wk), nice \$18,000.

United Artists, Ritz, Studio City, Vogue (UA-FWC) (2,100; 1,370; 880; 60-61)—"Calamity Jane" (U) and "Mississippi Rhythm" (Mono) (2d wk). Slim \$10,000. Last week, \$23,600.

Esquire (Rosener) (685; 85-120)—"Canterbury Tale" (EL) and "Woman in Hall" (EL) (2d wk). Okay \$2,500. Last week, \$3,000.

Fine Arts (FWC) (679; 120-2240)—"Red Shoes" (EL) (30th wk). Around \$6,000. Last week, trim \$5,700.

Four Star (UA-WC) (900; 74-81)—"Edward, My Son" (M-G) (4th wk). Near \$4,000. Last week, nice \$6,000.

Laurel (Rosener) (890; 85-5)—"Quartet" (EL) (9th wk). Good \$6,000. Last week, \$6,300.

**'Oz' Tall \$12,000, L'ville; 'Sand' Sluggish \$9,000**

Louisville, July 26.

Biz is on the mild side this week, combo of intensely hot weather and so-so product not helping grosses. Trade is evenly distributed between the houses. Vaude bill plus double film policy at the National is garnering healthy summer biz, and looks set to continue.

Reissue of "Wizard of Oz" at Loew's is pulling some trade, but "Sand" at the Rialto is very sluggish. Summer musicals at Troquois Amphitheatre getting break on weather, are no help to firstruns.

**Estimates for This Week**  
Mary Anderson (People's) (1,400; 45-65)—"Johnny Allegro" (Col). Fair \$6,000. Last week, "Girl Jones Beach" (WB), perky \$8,000.

National (Standard) (2,400; 50-85)—"Last Wild Horses" (SG) and "Idol of Crowd" (FC) (reissue). W. H. King-produced vaude bill is main draw, bolstered by dual film bill, but medium \$7,000 looks all.

Last week, "Tolliver" (Indie) and "Mobbtown" (FC) (reissues) with "Girls-A-Poppin'" vaude revue on stage, \$8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Sand" (20th) and "File 649" (FC). Sluggish \$9,000. Last (Continued on page 30)

# Dollar Shortage Cues Cut in Annual Brit. \$17,000,000 Pix Remittance to U.S.

London, July 19.

With the dollar shortage remaining an acute problem, trade interest is sharpening in the future of the Wilson-Johnston agreement, which expires next summer. At the Board of Trade here, it is indicated that talks for a renewal of the pact will probably be initiated before the end of the year, but it is too early to state whether the negotiations will be held in London or America.

Of particular significance to the American industry and of vital importance to the home trade is the fact that as the talks come under way, Board of Trade prez Harold Wilson will be making up his mind in regard to quota for the third year of the Act for the period 1950 to '51.

Although in the past Whitehall has always firmly insisted that the Quota Act was a purely British measure and no concern of America, it is now being broadly hinted that the British government will, when the monetary talks are on, be prepared to consider what are officially described as "relevant representations."

Adopting the usual cautious official style, a Board of Trade spokesman suggested there was no certainty that the present allocation of remittable earnings from this country to America would continue at the present level at \$17,000,000 annually. That remark is interpreted here as the first sign of bargaining and there is little doubt that at the appropriate time Britain is going to plead dollar poverty.

While pursuing a cautious line on future events the Board of Trade is more forthright in regard to the operation of the pact up to the present time and doesn't attempt to disguise the fact that it would like to see more pictures made in Britain under American auspices with local sterling.

As far as can be ascertained from incomplete data, not more than about \$5,000,000 has so far been invested by U.S. companies in British pix over a period of about eight months, and there is little indication of a stepping up in activity.

Admitting their disappointment, the Board of Trade considers that an unsatisfactory situation would develop if an excess of unremittable sterling was left in credit when the first two years were up and it would probably lead to serious complications and might call for positive action.

One important factor made clear by the Board of Trade is that the present pact provides for a dollar payment and if there is a devaluation of the pound sterling it would be the British industry that would suffer, and not the American. At the moment, suggestions of devaluation have been firmly nixed by Sir Stafford Cripps, but the possibility of such a course still exists.

## 'EDWARD' VICE 'ANNIE' IN SYDNEY IN SEPT.

Sydney, July 26.

J. C. Williamson production of "Annie Get Your Gun," has set an all-time record here for a musical, spanning over two years. "Annie," with Evie Hayes starred leaves the Royal in September, and will do an extensive run around New Zealand, with probable repeat dates in Aussie later.

"Edward, My Son," with Robert Morley, will replace "Annie" here. Ellis Irving and wife Sophie Stewart will support.

## Mex Wine Deal Fizz

Mexico City, July 26.

Attempt of some top Mexican pic producers, among them Gregory Wallerstein of Film Trust, to thaw some of their coin frozen in Chile, has fizzled. Producers bought \$20,000 worth of Chilean wines and shipped them to Mexico, sure that they could thus get cold cash.

But customs inspectors forbade the wines to be unloaded at Vera Cruz because of the recent anti-ban list. The wines had to return to Chile.

The second Spanish-American Cinema Convention will be held in Madrid in November.

## Madras Pix Houses to Put Up Advance Coin for Tax

Madras, July 15.

Through a further amendment of the Entertainment Tax Act, the Madras government would require all cinema theatres in the province to keep security deposits with the government. It's not disclosed how the amount each theatre has to pay would be calculated.

Idea of deposit is security against payment of entertainment tax due to government on time. In case of default, deposit would be adjusted against tax due.

## Spanish Film Boxoffice Off

Washington, July 26.

Business at Spanish film theatre boxoffices was off in March, April and May, particularly in the provinces, reports the U. S. Dept. of Commerce's motion picture-photographic branch. Best business was being done in Madrid and Spanish production was bogged down.

During the first 20 weeks of this year, grosses at the first-run houses of Madrid ran 3% ahead of the same period in 1948. However, this was unusual. Film house biz was badly hit by the business recession in Barcelona and Valencia, running from 30% to 60% behind last year. The cities were also hit by drought and shortage of electricity, which has restricted the number of performances.

U. S. feature films have dropped to only 42% of the total being shown. Boxoffice receipts of Spanish pix are up as much as 50% and there have been notable increases in the take by pictures from Italy and the Argentine.

## Now Metro's Solo Selling In Indonesia as in Reich

After leading the fight for abandonment of Motion Picture Export Assn. operations in Germany, Metro is now aiming to push through individual company selling of product in Indonesia. In a first move by any major, Metro is arranging to open its own office in the former Dutch East Indies territory by the first of the year. Action by the company will undoubtedly clinch a termination of MPEA operations in Indonesia and independent film handling by other MPEA members.

It is believed that Metro's action is jumping the gun on a decision which the MPEA was to make on the subject, Jan. 1, 1950. MPEA meeting, held May 19, voted to continue the org's activities in Indonesia until the end of '49. At that time, according to the resolution, the members were to consider what method of distribution would be adopted.

Metro office will open in Batavia, capital of the new republic. Edward O'Connor, regional director for the Far East, is currently in Batavia arranging preliminary details.

M-G put up the strongest argument for separate operations in Germany and was the first company to name its organization in that country. In the face of objections from several companies, it insisted that Germany was ripe for a ditching of the MPEA setup. Company advised that it would open offices by Jan. 1, same date as its now-projected entry into Indonesia.

## Mex Pass-Forging Racket

Mexico City, July 19.

Two 10-year-old boys trying to enter a cinema here on a pass tipped a pass-forging racket that has victimized all local exhibitors. Police found 8,000 such passes are circulating.

Local 1 (cinema and office help) of the National Cinematographic Industry Workers Union (STIC), that issues passes to its members, decries from which the fakes were made, is helping police and exhibitors to end the racket.

## 'Arc's' Italo Campaign

Genoa, July 15.

An all-out campaign is being planned for the release of "Joan of Arc" to the Italian public this fall. A prize of 1,000,000 lire (\$1,600), plus a silver cup, will be awarded for the best pub-ad campaign by an exhibitor.

Campaign is a result of conclusions reached at a general meeting of RKO distributors held in Rome recently and presided over by Joseph Belfort, RKO European chief, and Elais Lapiniere, RKO sales manager for the continent.

## 'Belinda' Only U.S. Film In Stockholm's 10 Best Foreign Pix of 1948-49

Stockholm, July 16.

Only one American film was mentioned in the list of the 10 best films of foreign origin, shown in Stockholm during the 1948-49 season voted by the critics in the Stockholm dailies, and arranged by the Swedish trade paper Biografbladet. The list is: 1, "Paisan," Italian; 2, "Hamlet," British; 3, "Red Shoes," British; 4, "Germania, Anno Zero," German-Italian; 5, "Johnny Belinda," American (Warner); 6, "The Fallen Idol," British; 7, "Oliver Twist," British; 8, "La Perla," Mexican; 9, "My Universities," Russian; 10, "Der Prozess," Austrian. One other American film was mentioned in the list, "The Snake Pit" (Fox), in 15th place.

At the same time the best Swedish films during the same period were also voted. 1, "Fremmande Hamn" ("Strange Harbour"), Sandrew-Bauman film, directed by Hampe Faustman; 2, "Hamnstad" ("Harbour City"), Svensk Filmindustri, written and directed by Ingmar Bergman; 3, "Banketten" ("The Banquet"), Terra Film, a production by Hasse Ekman; 4, "Eva," Svensk Filmindustri, written by Ingmar Bergman; 5, "Fengelse" ("Prison"), Terra Film, written and directed by Bergman; 6, "Lars Hard" ("Lars Hard"), Sandrew-Bauman Film, directed by Hampe Faustman; 7, "Pa Dessa Skuldor" ("On These Shoulders"), directed by Gosta Folke; 8, "En Svensk Tiger" ("The Swedish Tiger"), Kungsfilm; 9, "Soldat Bom" ("Bom, the Soldier"), Friberg Filmbyureau, by Nils Poppe; 10, "Flottans Kavaljerer" ("Navy Cavaliers"), Kungsfilm.

## HARRIS YENS 'CHIFFON,' WITH ROBSON, FOR N.Y.

London, July 26.

Before returning to the U. S. recently, Jed Harris is understood to have sought the Broadway rights to E. P. Cliff's "Black Chiffon," starring Flora Robson, which he hopes to present on Broadway sometime next year with the actress in her original role.

Among other bidders for the show were Herman Shumlin, who wanted the play for this fall with an American star, and Max Gordon, who insisted on Miss Robson's services this year, which was impossible as the play is expected to run well into next year.

Harris is also understood to have set a deal with Jack Hylton for the joint presentation of "Ann Veronica," currently playing at Piccadilly theatre, in New York late fall with Wendy Hiller, who stars, to go to America.

## Frankovitch Sets Cast For Italo-Made Film

Rome, July 19.

Venus Productions, headed by producer Mike Frankovitch, signed several actors this week for his forthcoming film, "The Dark Road," with story by Phil Yordan. They are Edoardo Gattolisi, Warner Bros. starlet Janis Paige, Italo-American actor Tony Centa, and Italian heart-throb Massimo Serato.

Sidney Salkow, who will handle the directing chore, arrived from Hollywood this week and is making last-minute checking so the camera work can start on Aug. 5. Camera-man is Tonino Delli Colli and Paul LePere is associate producer.

Other Foreign News  
on Page 20

# March '50 Deadline Set for Rank Distrib Switchover Down Under

Melbourne, July 19.

## L. Pelosi-Percival Form New Brit. Music Pub. Co.

London, July 26.

Len Pelosi, son of songwriter Don Pelosi, has joined forces with pianist-arranger Norman Percival in setting up the Denmark Music Publishing Co.

One of the first songs to be handed by the new outfit will be "The Little Swiss Wishing Well," written by Don Pelosi as a sequel to his "Little Old Mill." Band-leader Johnny Franks is in charge of the company's exploitation.

## Coplan to Distrib Brit. TV Pix in U.S.

London, July 26.

Television films being made in this country with the aid of government finance are to be distributed on a coast-to-coast basis throughout the U. S. by David Coplan, formerly managing director of United Artists in London.

Coplan, who is forming a new company which will probably be known as Coplan Film and Television Productions, is now in London finalizing arrangements and is planning to return to the U. S. within two or three weeks with the first two series of completed films.

First two series are in the puppet class and one is based on a popular BBC feature, "Muffin the Mule," with Annette Mills, sister of John Mills, as the star.

These TV films, which are being made by the newly-formed Parthian productions, are completed at the rate of about one a day and production cost is around \$2,000. They are not in the market for theatrical distribution but are being made available to sponsors and to networks for sustaining time.

Coplan said he is organizing distribution on the same basis as is employed in the motion picture industry, and he is confident the original cost can be earned time and time again. He is not buying the films outright but is working on a percentage basis and the earnings will be put back into a pool to insure continued production.

First two series will be followed by another two dealing with the music hall and thrillers and will subsequently give place to films running for about two reels. Initial series will be kept to a running time of 12½ minutes thus allowing, in a 15-minute program, ample time for the normal commercial plug.

## Int'l Film Workers Union Under Discussion Again

London, July 19.

Formula for the creation of an International Organization of Film Workers, which would not encroach on national policy, has been worked out at preliminary talks held recently in Paris and which will be developed in London in the near future.

Project was first broached during the recent visit to France of George H. Elvin, general secretary of the Assn. of Cinematograph and Allied Technicians, in discussions with labor chiefs, and a draft scheme is now being prepared for submission to interested organizations.

If there is sufficient interest in the proposal, a preliminary conference will be convened in Cannes in the second week of September, at the termination of the annual film festival.

A similar venture launched by the Czech unions in 1946 lingered for about a year before finally collapsing.

## There's No Biz Like—

Brisbane, July 19.

Brisbane showmen are still trying to figure out show biz. The Cremorne, operated for a while with musical comedy by Will Mahoney, lost the comedian-producer a lot of coin.

Then in moved an amateur show and wrapped up a sweet \$12,000 in one week with an oldtime m.c.

Hosted by Norman B. Rydger, head of Greater Union, Ralph Bromhead, Eagle Lion (London) g.m., met pic industry leaders here prior to returning to his London base after an extensive Aussie visit. E-L chief stated that next March the Greater Union setup, in which J. Arthur Rank holds a 50% interest, including the distrib unit, British Empire Films, would commence Aussie distribution of the Rank product, now tied to the British division of 20th-Fox.

Bromhead stated that an Aussie branch, to be known as Eagle Lion Distributors, Ltd., had already been formed here, with Rydger as chairman of directors, to handle the product throughout the Aussie zone.

EL topper said that fewer British pix would be made next year, but they would lose nothing in quality. He pointed out that British producers, rather than lose the popularity now received by British product, had agreed to maintain a high standard of entertainment value by making fewer pix.

Bromhead indicated that his own unit would make some 25 major pix in the year commencing next October. Last year the production figure was 40 pix. He also said that fewer British color pix could be hoped for presently because U. S. producers, using coinage frozen in the United Kingdom, were having their pix processed there.

All Rank pix will flow over the powerful Greater Union loop once the product backlog is wiped out via the current 20th-Fox distrib contract, expiring next month, with March next as the deadline for the switch-over. Formerly most of Rank material went over the Hosts loop, but with Rank holding that 50-50 interest in GUT, the scene changes next year.

## MEX 50% RADIO TAX HIKE STIRS INDUSTRY

Mexico City, July 26.

National radio chamber has petitioned the government to reconsider its plan to hike by 50% the tax on all commercial radio stations.

Stations see levy cutting their biz at least by half. Radio performers are also aroused. They see a sharp entertainment staff slash if the tax is enacted.

## Skouras & Co. in Israel, Get Official Welcome

Tel Aviv, July 19.

Arriving by special plane in Israel yesterday (18) were Spyros Skouras, Murray Silverstone and Robert Harley, European head of 20th-Fox. Immediately upon their arrival, they told VARIETY that one of the objects of their visit was to study the possibilities for the corporation in this country. Israel's need for newer and better theatres is great, Silverstone said. No detailed plans as to erection of cinemas by 20th are expected here, however, for some time.

Skouras said that he hoped that one day the company will make a film telling the world the story of Israel and its army. At a special reception given in their honor, the visitors were welcomed by I. Klinov, head of the film and cinema department of the Ministry of Interior.

A documentary short with Hebrew commentary and compiled of newsreel clips of the last year in Israel was shown at a special dinner given in their honor by Moshe Sharett, Israel's Foreign Minister.

## Filipino Martyr Pic

Manila, July 12.

Premiere Productions, Inc., has begun filming a motion picture depicting the life of Father Jose Burgos, one of the Philippines' leading revolutionary martyrs.

It's expected the filming will be finished in three weeks. All the scenes are being shot at various places in Vigan, in northern Luzon, where Father Burgos was born about 100 years ago.



# ANNA'S BUSY!

How can one girl keep so many dates at one time?

| TOWN          | THEATRE    | TOWN               | THEATRE     | TOWN          | THEATRE      |
|---------------|------------|--------------------|-------------|---------------|--------------|
| NEW ORLEANS   | Orpheum    | CUMBERLAND         | Maryland    | NASHVILLE     | Vendome      |
| ALBANY        | Palace     | PORTLAND, ORE.     | Orpheum     | BOSTON        | Orpheum      |
| NEW YORK      | Capitol    | PORTLAND, ORE.     | Oriental    | BOSTON        | State        |
| BUFFALO       | Lafayette  | DES MOINES         | Orpheum     | WORCESTER     | Poli         |
| DUNKIRK       | State      | CEDAR RAPIDS       | Iowa        | SYRACUSE      | State        |
| NIAGARA FALLS | Cataract   | DAVENPORT          | Orpheum     | NEW HAVEN     | Poli         |
| ELMIRA        | Colonial   | WATERLOO           | Orpheum     | BRIDGEPORT    | Poli         |
| DENVER        | Esquire    | DUBUQUE            | Orpheum     | COLUMBUS      | Ohio         |
| DENVER        | Denver     | MINNEAPOLIS        | Orpheum     | PITTSBURGH    | J. P. Harris |
| STAMFORD      | Palace     | ST. PAUL           | Orpheum     | LOUISVILLE    | State        |
| LINCOLN       | State      | SIOUX CITY         | Orpheum     | INDIANAPOLIS  | Loew         |
| PITTSFIELD    | U. S.      | CHAMPAIGN          | Virginia    | KANSAS CITY   | Midland      |
| MEMPHIS       | Malco      | CINCINNATI         | Palace      | ROCHESTER     | Rochester    |
| OKLAHOMA CITY | Center     | DAYTON             | Keith       | PROVIDENCE    | Strand       |
| YOUNGSTOWN    | Palace     | SPRINGFIELD, ILL.  | Senate      | HAVERHILL     | Strand       |
| JAMESTOWN     | Shea       | SAN FRANCISCO      | Orpheum     | SHARON        | Nu Luna      |
| WASHINGTON    | Warner     | ALTOONA            | Capitol     | NEWCASTLE     | Regent       |
| WASHINGTON    | Ambassador | CANTON             | Palace      | EVANSVILLE    | Grand        |
| TOLEDO        | Rivoli     | MILWAUKEE          | Palace      | FT. WAYNE     | Emboyd       |
| BETHLEHEM     | Boyd       | MADISON            | Orpheum     | TUCSON        | Orpheum      |
| EASTON        | Boyd       | SAN DIEGO          | Spreckles   | PHOENIX       | Orpheum      |
| LOS ANGELES   | Hill St.   | LONG BEACH         | Towne       | MEDFORD       | Holly        |
| LOS ANGELES   | Pantages   | LONG BEACH         | Cabart      | ATLANTIC CITY | Warner       |
| RICHMOND      | Byrd       | LONG BEACH         | Santa Fe    | ATLANTIC CITY | Stanley      |
| RICHMOND      | State      | SPRINGFIELD, MASS. | Bijou       | ATLANTIC CITY | Virginia     |
| NEWPORT NEWS  | Palace     | NEWPORT            | Opera House | OAKLAND       | T & D        |
| NORFOLK       | Newport    | NEW BEDFORD        | State       | SACRAMENTO    | Esquire      |
| NORFOLK       | Colley     | PHILADELPHIA       | Stanley     | SACRAMENTO    | Tower        |
| PORTSMOUTH    | Commodore  | LOWELL             | Keith       | SACRAMENTO    | Del Paso     |
|               |            | GRAND RAPIDS       | Regent      | KELSO         | Liberty      |



COLUMBIA  
PICTURES  
presents

*Anna Lucasta*

starring

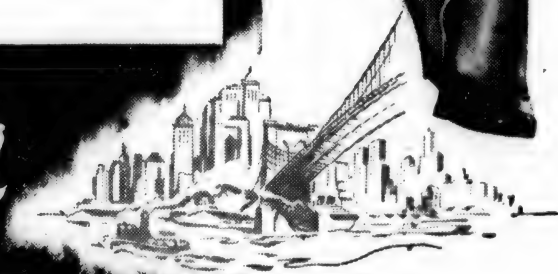
**PAULETTE GODDARD**

William Bishop · John Ireland · Oscar Homolka

and

**BRODERICK CRAWFORD**

Based upon the play "Anna Lucasta" by Philip Yordan. Screen Play by Philip Yordan and Arthur Laurents.  
A SECURITY PICTURES PRODUCTION - Directed by IRVING RAPPER - Produced by PHILIP YORDAN



# French Pix Industry Sees Salvation Via Public Lottery; To Fight Taxes

Paris, July 26.

French film industry hopes to save itself from foreign competition by a public lottery.

Native producers, irate at both the government and foreign distributors for what they claim is unfair competition, have begun a drastic movement to protect native product, highlighted by the lottery set up by the recently-established League to Save the French Cinema. Also on the agenda is a mass move by exhibitors to use their screens to fight against heavy government taxes.

Lottery was set up on the Place de la Concorde Bastille Day (July 14), where such local film names as Claude-Autant, Lara, Noel-Noel, Georges Guetary, Simone Renant and others mounted a platform to seek donations from the crowd. Rene Marcus, Parisian dentist and secretary of the League, claimed it now has 300,000 members in the Paris area alone. He described its three-point program as including priority on French screens for French films, reciprocal trade agreements between countries and a lowering of the tax rate on French production from 40% to the prewar 20%.

Marcus told the crowd that France could absorb 300 films yearly. Under the Blum-Byrnes pact, France was to import 186 films a year from all countries, with the U. S. to provide 121 of them. That would leave 114 to the French studios, which at present can turn out only 90. Marcus declared, however, that large backlogs of American films are now monopolizing French screens, so that at present 40 new French-made films have not had a chance to get screen time. In January, he said, only five French films were among the 23 released. And, he pointed out, the excessive number of American pictures blocks favorable exchange quotes with other countries.

Exhibits, for their part, are angry at the government for taxing them heavily while allegedly doing nothing to improve their business. As a result, exhibs have decided to demonstrate on their screens the heavy taxes they are forced to pay and to ban henceforth any newsreel clips which have a propaganda slant. It is believed this move could have serious consequences, since French reels are government-inspired and used repeatedly to plug operations of nationalized enterprises. In addition, all government-inspired showings of French fashions, tourism, etc., will be scissored.

## PIX SHARING PLAN GETS BRIT. TECHNICIANS OK

London, July 19.

As their contribution towards the current drive for reducing production costs, senior British studio technicians have given their okay to a profit-sharing plan, under which a proportion of their earnings will be invested in the picture on which they are engaged.

Officially, the scheme is described as one in which technicians participate in production costs with salaries either being deferred or invested. It has been aided by the General Council of the Assn. of Cinematograph and Allied Technicians, who are going to submit the details to the government working party now investigating production costs.

Bearing in mind that many pre-war profit-sharing ventures were disastrous to their members, ACT is preparing a guide to technicians, warning them of all the pitfalls likely to be encountered. A leaflet is now being drawn up, and will be circulated to all concerned in the near future.

Although giving their sanction to the principle, ACT will not allow any contravention of the Fair Wages Clause in the Films Act, and will also insist on full observance of the conditions in relation to overtime, weekend work, etc. They will also demand that basic salaries as determined by agreements must always be paid, and that deferments and investments must come from salaries which are in excess of the agreed minimum rates.

## Divorcement Hinted In Brit. Pix Industry Study

London, July 19.

Keen speculation is developing as to the nature of the proposals to be made in the report of the Portol Committee set up by the Board of Trade to investigate exhibition and distribution problems.

Terms of reference were so wide that they embraced virtually every section of the industry and evidence was submitted to the Committee by all leading trade associations.

Popular theory is that there may be some measure of divorcement recommended and a further hint suggests that a possibility may be a limitation in size of circuits and possibly the creation of a fourth circuit which would be used mainly to provide an outlet for independent product.

Any major proposals would require government legislation and may even call for amendment to the 1948 Films Act. On the nature of the recommendations would depend the extent of priority which the government would be prepared to give to provide the necessary Parliamentary time.

## Overall Decline In Brit. Pix for Yr.

London, July 26.

Overall decline in the total of British production is shown in statistics prepared by the Board of Trade covering the year ended March 31 last. Total of feature films registered for exhibitors' quota amounts to 120 as against 170 in the previous 12 months. Features normally classified in the "A" class—of 7,000 ft. in length or over—were 69, or nine up on the previous year, but there was a drop of 60 in the total of films between 3,000 and 7,000 ft. in length. One film in the latter category did not qualify for quota.

Although there was a decline in British product, the survey shows an upward trend in respect to foreign films, with a grand total of 403 for 1949, against 301 for '48. There were 213 over 7,000 ft., and 190 between 3,000 and 7,000 ft., and the corresponding figures for the previous year—which included the period of stoppage caused by the ad valorem duty—were 141 and 160.

British shorts, at 229, including 45 non-quota, were 68 down from 1948, but there was a further upward trend from foreign imports, the figures being 409 against 322.

## Army Gets MPEA Data On Pix Setup in Japan

Washington, July 26.

A report on the motion picture situation in Japan and Korea was made yesterday (25) to Deputy Asst. Secretary of the Army Robert R. West. Facts were laid before him by Irving Maas, Motion Picture Export Assn. vicepres; Joyce O'Hara, assistant to Eric Johnston, and Charles Mayer, international rep of MPEA in Japan and Korea.

Mayer, recently back from the Far East, added information to that previously given the Army by MPEA in an effort to unfreeze some of the frozen company coin.

## PORT. PIX SCRIBES UNITE

Barcelona, July 19.

A screenwriters association department has been organized within the already existing Sociedad General de Actores (General Society of Authors) to look after screenwriters' rights.

Board comprises Luis F. Ardañin, Jose L. Saez de Heredia, Jose Fornas and others.

## O'Connell to Venezuela

Richard F. O'Connell has been named by Paramount as the company's manager in Venezuela, succeeding Moe Rotman.

Currently in Caracas to handle details involved in the switch is Robert L. Graham, asst. to division manager A. L. Pratchett.

## Azteca's Stern in N. Y.

Harry Stern, sales head of the special features division of Azteca Films, Inc., arrived in New York last week to set booking deals for the company's "Don Quixote."

A Mexican import, "Quixote" premiered at the Belmont, N. Y. Prior to joining Azteca, Stern had been special rep for United Artists and at one time was western division manager for PRC.

## Scotland Getting 1st Experimental TV Mast In the Glasgow Area

Glasgow, July 19.

Scotland's first experimental TV mast is being erected by BBC engineers on ground at Kirk O'Shotts, near Horthill, Lanarkshire, 20 miles from here. Special instruments will trace course of radio signals and discover how widely they travel.

Radio engineers arrived secretly in Scotland. They had instructions to find a spot from which the greatest number of people could be served by television, and began operations in a field roughly midway between Glasgow and Edinburgh.

Scot video experts say that two temporary transmitters could be set up at a cost of £100,000 (\$400,000) each. They suggest sites in Glasgow and slightly to the west of Edinburgh. These "temporary" stations would use canned filmings of broadcasts from Alexandra Palace, London.

It's understood that radio dealers in Scotland are prepared to put up some of the money for the temporary stations. They estimate that during the first year's operating more than 50,000 sets could be sold in each area.

## London Film Notes

London, July 26.

Glynis Johns to costar with Douglas Fairbanks in "State Secret," a London Films production due for outdoor locations in Italy in mid-August. Pic to be made by Frank Launder. . . . Jean Kent has completed "My Favourite Husband," made in Italy for Orlux Films, in which Robert Beatty costarred, and is due here end of month to discuss with Two-Cities Films, a J. Arthur Rank organization, her next and last film for Rank titled "Reluctant Widow." . . . Fay Compton departed for Mogador, French Morocco, to play part of Emilia in Orson Welles production of "Othello," which he is doing for Alexander Korda.

"All on a Summer's Day," which was to have been produced by Brompton Films at Pinewood, with General Film Distributors releasing, has been canceled indefinitely. Richard Attenborough was to have starred. Attenborough is now set to star in "Morning Departure" for J. Arthur Rank. . . . Mask Films has signed Stewart Granger for lead in "The Terrorist," with location shooting to start Sept. 1 in Italy, with Dallas Bower directing. . . . Constellation Films is dickering with Richard Greene for a film due to start mid-September.

## Current London Shows

(Figure shows weeks of run)

London, July 26.  
"Anna Veronica," Piccadilly (10).  
"Annie Get Gun," Col's (112).  
"Beau Strategem," Lyric (13).  
"Brigadoon," Majestic (15).  
"Black Chiffon," West (13).  
"Daphne," Wyndham (18).  
"Edwina Black," Ambas. (2).  
"Foolish Gent'l'n. Duch. (22).  
"Happiest Days," Apollo (70).  
"Harvey," Prince of Wales (30).  
"Heiress," Haymarket (26).  
"Her Excellency," Hipp (5).  
"Ice Cycles," Empress (5).  
"Ice Vogues," Stoll (2).  
"Lady's Burning," Globe (12).  
"Latin Q. Revue," Casino (19).  
"Love Albania," St. James (2).  
"Male Animal," New (5).  
"Oklahoma!" Drury Lane (17).  
"On Monday Night," Comedy (8).  
"One Wild Out," Garrick (34).  
"Sauce Tartare," Cambridge (10).  
"September Tide," Aldwick (34).  
"Song of Norway," Palace (3).  
"Third Visitor," York's (7).  
"Together Again," Vic. Pal. (120).  
"Tough at Top," Adelphi (2).  
"Walking Shadow," Playhouse (5).  
"Worm's View," Whitehall (118).  
"Young & Fair," St. Martins (5).

# Emelco Product to Interamericana; San Miguel Shut; Other Arg. Pix News

Buenos Aires, July 16.

## Severe Italo B.O. Slump Worries Pix Industry

Genoa, July 15.

Italian distribs and exhibs are worried over a recent slump in attendance which has hit boxoffice returns throughout Italy. Feeling it's more than the seasonal drop, as figures in Milan, Genoa and other major northern centers show a drop of up to 50% under last year's figures for the same period. In Turin, drop is even higher, figures there, according to a rep of ENIC (major Italo distrib and theatre owner), being 60% under previous years.

Main reason is said to stem from poor quality of recent pictures which has started people "shopping" for their entertainment. Pic runs are getting shorter, with previously "safe" product no longer pulling them in at the b.o. In some cases trend has been accentuated by a switch of biz to nabe houses, with audiences shunning firstruns and waiting them out at home.

## EL's Locarno Win; WB in Prague Fest

Locarno, July 26.

With some seven American films entered in the fourth international film festival here, U. S. picture companies won an award with Eagle Lion's "He Walked By Night," voted the year's best crime picture, and also drew an accolade for William Wellman's direction of "Yellow Sky" (20th). Rated the best comedy was the British pic, "Adam and Eve." . . .

"Bill and Coo" (Rep), an all-bird film, was deemed the most original entry. Swiss jury selected German actress Hilde Krahle as turning in the best performance for her work in a German pic, "Liebe 47." . . . Jean Devaivre's "La Ferme des Sept Peches" carried off the Grand Prix as the best picture of the year.

## Warners Enters Two

Prague, July 26.

An international film festival opened Saturday (23) with some 12 countries submitting 28 pictures. Shortly before the event got under way, the Czech press roundly criticized Hollywood for attempting to "smuggle into spectators' minds a distorted picture of the world, life and evolution of human society." On the other hand the quality of Russian films was lauded.

Warners entered "Johnny Belinda" and "Treasure of Sierra Madre" for the Czech jury's scrutiny. Russian pictures include "Meeting on the Elbe" and "Ivan Pavlov." Festival is being held at nearby Marianske Lazne.

## Italo Legislative Delay On Pix Protection Irks

Genoa, July 15.

Increased anxiety has been voiced by Italian pix industry officials about the immediate future of Italian films, due to the failure of the legislature to discuss the "protective" measures in favor of Italian production. Further delay in the discussion of the new cinema law, with summer recess coming up in a few weeks, would see a final decision shoved off until this fall. It is feared that such a delay would put the brakes on many film projects made with the new law in mind. . . . Previously, film makers here had been assured passage of the bill before summer.

Pressure will be brought to bear on members of Parliament and others concerned to settle the question before they leave for vacations, with stress that the national economy will suffer seriously if this isn't done.

Octavio Castro, prez of Continental Films Corp. of Havana, and Emilio Panchadell, Monogram's rep in Cuba, returned to Havana last week after product confabs in New York with Monogram International's chief Norton V. Ritchey.

Prolonged confabs between top-flight execs of Interamericana and Emelco have finally led to inkling of a pact which gives Interamericana (Guthmann) distribution of Emelco pix material for a period of five years with option for another five.

Pact puts Interamericana in a very strong position as producer and distributor, with only the strong competition offered by Argentina Sono Film, hitherto the best organized of any setup in the Argentine sphere, to contend with to make it the dominating concern in the field.

As was expected, Emelco has appointed three producers, Mario Soffici, Carlos Schlieper and Manuel M. Alba, under Ciriaco Hernandez, as financial supervisor, who with the new chairman, Nestor Maciel Crespo, will rule the company.

As far as San Miguel Studios are concerned, however, deep gloom still pervades. Personnel are still in doubt as to whether the studios will get going again, and whether they will collect what is owed to them. Although Narciso Machinandiarena has been confirmed as prexy of San Miguel, there is still uncertainty as to who will take over active management. Hugo del Carril, who produced and directed the studio's latest picture, "Historia del 900," while also playing the lead, is reported angling for the top executive job. The company owes him considerable sums for pix made in the past, and this point may weigh heavily to assure him the job.

The increasingly high cost of local productions is intensifying local studios in their effort to sell their material at highest prices. Emelco's latest picture, "Vidalita," cost \$200,000 (U. S.) and it is doubtful whether so heavy an outlay will be recovered, even with Interamericana's well set up Latin American distribution facilities to help put it over in markets abroad.

The raw stock shortage is still holding up local production activities, and the federal police caught a large shipment which had been smuggled from Uruguay and was already on the Buenos Aires docks to be picked up by needy producers. Eastman Kodak offices in Buenos Aires have been reducing staff, as the impossibility of obtaining exchange for stock imports is curtailing their activities. Eastman's Paris office is understood to be offering supplies from Europe.

## FILIPINO SENATE SETS 10% LOCAL PIX MUST

Manila, July 12.

Under the revised charter of the city of Manila, which has just been approved officially, theatre owners or operators are required to show Philippine-made motion pictures to the extent of at least 10% of their annual exhibitions.

Some legislators claimed that the proviso governing the exhibition of locally-made pictures which exhibitors have fought consistently since it was first introduced in 1946, was inserted as a rider when the measure was taken up in the Senate during the last few hours of the last Congressional sine die session.

The charter became effective last June 18 when President Quirino approved H.B. No. 2520, otherwise known as the Atienza bill, reorganizing the city of Manila's governmental machinery.

## Landeau Sets 'Clare' Pic For Shooting in Britain

London, July 26.

Leslie Landeau, brother of revue producer Cecil Landeau, is producing a film, "Portrait of Clare," based on Francis Brett Young's book of that name, for Associated British Pictures Co., with shooting to start this week.

Peter Ashmore, who staged Jack Hylton's legiter, "Ann Veronica," currently at the Piccadilly theatre, will direct dialog and also co-direct with former cameraman Erwin Hillier. Ashmore was originally intended to direct the pic solo, but the Assn. of Cine Technicians stepped in claiming Ashmore was a non-union man.





# THE GREAT DAN PATCH

1:55 Mile

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with every  
pace of ...

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RUTH WARRICK · CHARLOTTE GREENWOOD  
with HENRY HULL · JOHN HOYT  
Arthur Hunnicutt · Clarence Muse  
Written and Produced by JOHN TAINTOR FOOTE · Executive Producer W. R. FRANK  
Directed by JOE NEWMAN



A sure record-breaker thru **UA!**

Film Reviews

Continued from page 12

**The Devil's Henchman**  
and coin. It winds up with a raid on a secret warehouse, where Baxter foils the smugglers and justice prevails.

Rudolph C. Flathow, producing on a limited budget, set up a good production background and Seymour Friedman keeps up a fast pace as director.

The Wyoming Bandit

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane and Black Jack; features Eddy Waller, Trevor Bardette, Victor Kilian. Directed by Philip Ford. Screenplay, M. Coates Webster; camera, John MacBarnie; music, Stanley Wilson. Tradeshows, N.Y., July 26, 29. Running time, 88 MINS.

|                    |                 |
|--------------------|-----------------|
| Allan "Rocky" Lane | Black Jack      |
| Nugget Clark       | Eddy Waller     |
| Wyoming Dan        | Trevor Bardette |
| Ross Tyler         | Victor Kilian   |
| Jim Howard         | René Brooks     |
| Longeneck          | Howard Goosin   |
| Sherrif            | Lane Bradford   |
| Buck               | Sam W. Lee      |
| Head Marshal       | John Hamilton   |
| Deputy Marshal     | Edmund Cobb     |
| and Black Jack     |                 |

"The Wyoming Bandit" is a so-so cowpoke pic suitable for the action market and padding on double bills.

Oater is distinguished chiefly by a good portrayal by Trevor Bardette, as Wyoming Dan, an outlaw who teams with the law to catch the desperadoes who have murdered his son. Situation of a bandit on the side of justice, with Allan "Rocky" Lane as a Federal marshal impersonating a gunman to snare the killers, offers some interesting plot twists of staged holdups and double double-crosses.

Scenario provides a good moment of pathos when Bardette learns that his son has been slain and there is a dramatic sequence when the heavies discover that their "partners," Lane, and Bardette, are actually working for the cops.

Lane is capable as the clean-cut, hard-riding hero. In addition to Bardette's convincing thesping as the bandit who has never used his six-shooter, Victor Kilian turns in a credible job as the saddlemaker who fronts for the raiders. Eddy Waller adds a routine bit as an old timer. Lane's stallion, Black Jack, although given co-star billing, contributes little to the pic.

Film is completely devoid of female characters and holds little attraction for distaff customers.

Mississippi Rhythm (SONGS)

Monogram release of Lindsay Parsons production. Stars Jimmie Davis, features Veda Ann Borg, Lee "Lasses" White, Sue English, James Flavin, Directed by Edwin Abrahams. Screenplay, Gretchen Darling; from original by Louise Roussett; camera, Alvin Sickles; editor, Ace Herman; songs, Jimmie Davis. At Vogue, Hollywood, July 16, 49. Running time, 64 MINS.

|                    |               |
|--------------------|---------------|
| Jimmie Davis       | Veda Ann Borg |
| Lee "Lasses" White | Sue English   |
| James Flavin       | Paul Erwin    |
| Stan Caldwell      | Paul Erwin    |
| Edna Kenworthy     | Paul Erwin    |
| Sid Sam Beale      | Paul Erwin    |
| Duke McCall        | Paul Erwin    |
| Pepper Lassiter    | Paul Erwin    |

"Mississippi Rhythm" is a pedestrian-paced programmer with songs. There's not much to recommend outside of Jimmie Davis' songs and the way he sings them for the cornball trade.

Plot is an okay basis for bringing on Davis and his tunes but inept direction drags the affair out for a slow, awkward 67 minutes, and the production backing shows a minimum use of a small budget. Davis is no actor, but he has a good personality, and his reputation for hillbilly songs, as well as his standing in the political arena (having been governor of Louisiana), certainly rate him something better than this one.

Davis is on his way to a frontier town to claim an inheritance. He finds his partner in the land-development company a crook who controls the township. After a series of stock ups and downs, Davis persuades the farmers to incorporate the village and elect honest officials. To do his electioneering, Davis tears a page from his own history, using the Sunshine band and songs to get the ballots cast. Score has 12 Davis tunes, of which he sings eight, including "You Are My Sunshine," "I Can't Say Good Bye," "No One Will Ever Know" and "It Makes No Difference Now."

Lee "Lasses" White gives the film a slight lift with troian comedy efforts. Veda Ann Borg has no opportunity to show her talents. The same can be said for others such as Sue English, James Flavin and Paul Moxey.

Responsible for the bad direction of the Gretchen Darling script is Derwin Abrahams. Lindsay

Parsons produced, and William Sickner's lensing is stock. Better editing would have helped give a faster pace to the slow direction. Brog.

Don't Ever Leave Me (BRITISH)

GFD release of J. Arthur Rank-Triton (Betty E. Box) production. Features Jimmy Hanley, Petula Clark, Hugh Sinclair. Directed by Arthur Crabtree. Screenplay by Robert Westerby; from novel by Anthony Armstrong. Camera, Stephen Dade; Dudley Lovell; editor, A. Charles Knott; music, Lambert Williamson. At Odéon, London, July 19, 49. Running time, 85 MINS.

|                  |                |
|------------------|----------------|
| Jack Denton      | Jimmy Hanley   |
| Sheila Farlane   | Petula Clark   |
| Michael Farlane  | Hugh Sinclair  |
| Mary Leonard     | Linda Trevor   |
| Harry Denton     | Edward Rigby   |
| Jimmy Knowles    | Anthony Newley |
| John Burt Murray | Brenda Bruce   |
| Miss Smith       | Maurice Denham |
| Mr. Knowles      |                |

There is very little to be chalked up on the credit side of this new British production, which has a flimsy plot, weak script and no stars. In fact, it is just another case of a "B" picture being moved up to top grade to satisfy quota demands.

Making no pretence at credibility the story describes the adventures of the teenage daughter of an actor who becomes a willing accomplice in a kidnapping plot. Situations developing are in an uneven and mainly farcical key and the humor keeps to a steady low level.

Cast tries valiantly to put over the material at their disposal. Jimmy Hanley, Petula Clark, Linda Travers, Hugh Sinclair and Edward Rigby have the principal roles. Myro.

Barber of Seville (SONGS) (FRENCH)

Spalter International release of Jean Dubert production. Directed by Jean Dubert. Music by Giacomo Rossini. Lyrics, Castil-Blanc. Musical director, Louis Mury. At 55th St. Playhouse, N.Y., July 20, 49. Running time, 88 MINS.

|  |                   |
|--|-------------------|
| Rosine   | Lucienne Jourferr |
| Marceline  | Renée Gilly       |
| Bartolo  | Louis Mury        |
| Figaro   | Roger Bourdin     |
| Almaviva   | Roger Bussone     |
| Almaviva   | Roger Bussone     |
| Orchestra and chorus of Opera Comique, Paris, conducted by Andre Cluytens. |                   |

(In French; English Titles)  
French version of Rossini's opera, "The Barber of Seville" (an Italian version was filmed two years ago) is a routine affair, with its interest chiefly for opera fans and its draw restricted to art houses.

Filming is almost a literal transposition of the opera to the screen, that it is stilted and draggy. Instead of using the camera's range to wander away from opera house to more natural settings, the director has stuck to the opera libretto for negative results. Even when a singer is doing an aria, the camera stays on the artist instead of panning away on some other subject occasionally for variety.

Rossini's surefire music, of course, has great appeal. Film is a little unusual in that it opens with a picture of the Paris Opera Comique orchestra (onstage instead of, as normal, in the opera orchestra pit), playing the lengthy overture before the opera gets underway, with camera playing on musicians and conductor for interesting effect. Orch performance is superior, and the recording quite good.

On the other hand, recording of the leading singers is shrill and tight. Lucienne Jourferr makes an attractive Rosine and sings well, her voice coming off best as far as the soundtrack's concerned. Raymond Amade, as Almaviva, is personable but nasal and too high-pitched in singing. Roger Bussone is robust and hearty as Figaro, with singing to match. Minor characters are okay. Brog.

Fuga in Francia (Flight Into France) (ITALIAN)

Lux Film production and release. Stars Folco Lulli, features Rosa Striano, Giovanni D'Amico, Maria Velasco. Directed by Mario Soldati. Screenplay, Soldati, Carlo Musso, Ennio Flaiano; camera, Domenico Scudé; music, Nino Rota. English titles, Clare Catalano. At Little Cine Met, N.Y., week of July 21, 49. Running time, 85 MINS.

|                    |                 |
|--------------------|-----------------|
| Riccardo Torre     | Folco Lulli     |
| Tembien            | Pietro Germi    |
| Giuseppe Tomassini | Enrico Olivieri |
| Piero              | Rosa Striano    |
| Giorgio            | Maria Velasco   |
| Fabrizio           | Enrico Olivieri |

(In Italian; English Titles)  
A taut, frequently gripping meler, "Flight Into France" is a good bet for arty situations and nabes in Italian-speaking locales.

Produced shortly after the end of World War II, pic captures much of the intense feeling that moved Europeans at the time. The story, which starts slowly, piques

audience interest by presenting an Italian war criminal fleeing justice in the hopes of crossing the border into France. The central figure, powerfully portrayed by Folco Lulli, at first wins the sympathy that usually goes to the underdog. But as he finds it necessary to kill an innocent barmaid who recognizes him and then abandon his young son to save his own neck, he exposes himself for the arrogant, calculating heel he is. The pic works up to a tense climax when a trio of Italian workers also trying to get to France discover his identity and strive to foil his escape.

Film has many dramatic sequences, namely when the barmaid tries to save herself from Lulli by spending the night with one of the workers and when he uses some crafty tricks and arguments to slip from his three compatriots. The individual characters of the latter are well delineated by Mario Velasco, Giovanni D'Amico and Pietro Germi. Particularly good is the fine job as the group's leader who understands that to show mercy to a fascist is to give him time to destroy those who vacillate.

Mario Soldati's direction is forceful and works up an explosive tension. Scenes in the Alpine passes between the two countries are both pictorial and dramatic. And played against the thriller elements are some tender scenes involving Rosa Striano, as the waitress, and Enrico Olivieri, as Lulli's appealing youngster. Pic can use some tighter editing. Bril.

Divorcement

Continued from page 3

doubt hold up an opinion until April or May of 1950. Once that comes down the clumsy legal machinery still continues to clank.

Indicating how long ultimate divorcement would take in the government's own proposal to carry out that remedy. This plan, submitted during the hearings, gives the three companies a full year to submit their divorcement plan. Government would then have another six months to object or substitute their own proposals.

Under the D of J proposal, such plan, "in any event shall provide for completion within five years." The five-year stretch would run from the date of the plan's inking by the court. With that in mind, attorneys for the Big Three companies believe they have lost nothing by refusing to settle along the lines of Paramount or RKO.

Big Three legal spokesmen refused to commit themselves on whether an appeal would be pressed claiming the matter would take plenty of study. One said, "we'll have more meetings to decide that question than a dog has fleas."

Decision ordering complete divorcement went further, patterning itself after the Paramount and RKO consent decrees. Not only must new, indie circuits be created consisting of the affiliated houses, but these chains must sell all theatres which presently constitute "local monopolies" or which were obtained "as the illegal fruits of conspiracy." In short, breakups of theatre holdings in sectors where these circuits dominate the local scene will probably result.

To reach its drastic axing of all theatres, the court first reviewed at length the holdings of the defendants and again renewed its determination that monopoly existed. The Supreme Court, the opinion said, had knocked out the props from under competitive selling as a cure for monopoly, leaving only general injunctive provisions. These provisions were insufficient to prevent continued abuses—hence, divorcement becomes necessary.

"As an injunction is regarded as an insufficient remedy," opinion read, "there must be a divorcement or separation of the business of the defendants as exhibitors from their business as producers and distributors. Just as in the Crescent case affiliation was held to furnish the incentive for carrying out the conspiracy that there existed, we find that vertical integration has served a similar purpose in the case at bar."

In the court's view, the Government had failed to prove just what theatres the new circuits must dispose of as constituting a local monopoly or being "illegal fruits." For this reason, any inquiry as to verboten houses would be "suspended."

In this respect, however, court then said, "We also approve of the further proposal of the plaintiff

'Old Customers Get It In the Neck'

After all the dust kicked up by the N. Y. federal court decision ordering divorcement has time to clear, the one man lying on the roadside as chief casualty will be "our old friend, the exhibitor," Louis (Schwartz & A.) Frohlich, chief counsel for Columbia, believes. "The old customer is getting it in the neck by this decision" was Frohlich's comment on the ruling.

Frohlich dubbed the 47-page opinion "a 100% victory for the Government." At the same time, he believes the Little Three came out of the fracas in fairly intact shape. His initial reaction (subject to discussion with Col topplers) is that Columbia will not appeal.

While Frohlich did not specifically say so, it is apparent that he is convinced the decision will inevitably boost rentals on pix. Distributors will have a freer hand than ever to jack the terms because it can plead the decree in dealing with all circuits at arms' length. (Opinion bans all discrimination in favor of "old customers.")

Reaction of other industries was along the same lines. Distributors, sans support of theatre circuits, must drive for increased returns on their pix. That fact spells a concerted push for titled terms regardless of oldtime business relations. The exhib paying the top price will, even more so than ever, grab off the booking.

It was one lawyer's belief that "the court was obviously burnt up over the fact that the majors themselves appealed from the court's competitive bid system." All agreed that the key to the drastic divorcement was the kazo by the Supreme Court of that system. Its hands thoroughly tied, the court had no other alternative but divorcement.

(Government) that the plaintiff and the defendants shall submit plans calling for such divestiture of theatres as may comply with the requirements of the Supreme Court regarding local monopolies and illegal fruits. Any ultimate disposition, however, must await a later order which shall be dependent upon the proof the plaintiff may furnish as to local monopolies and illegal fruits. We may perhaps indulge in the hope that the parties may be able to agree as to the disposition of any such interest as they have done in the case of joint ownerships."

Against the new circuits, the court slapped a theatre expansion ban. They are barred from acquiring any additional theatres unless the court is first satisfied that such acquisition "will not unduly restrain competition in the exhibition of films."

No specific decree was handed down by the court, consisting of Circuit Judge Augustus N. Hand and District Judges Henry W. Goddard and Alfred C. Cox. Both sides were ordered to submit their proposed decrees on or before Sept. 20. Time for defendants to appeal will run from the date a decree is inked.

Indicating the court's reasoning in ordering divorcement is the following statement in the opinion: "We are satisfied that the plaintiff has shown a calculated scheme to control the market in the conception of the defendants' vertical integration, rather than a purpose to obtain an outlet for their pictures and a supply of film for their theatre. But here we are presented with a conspiracy among the defendants to fix prices, runs and clearances which we have already pointed out was powerfully aided by the system of vertical integration of each of the five major defendants."

"Such a situation has made the vertical integration an active aid to the conspiracy and has rendered it in this particular case illegal, however innocent integration might be in other situations. We do not suggest that every vertically integrated company which engages in restraints of trade or conspiracies will thereby render its integration illegal. The test is whether there is a close relationship between the vertical integration and the illegal practices. Here the vertical integrations were a definite means of carrying out the restraints and conspiracies we have described."

"Reformed"—But Not Enough  
Particular attention was paid by the court to the pleas that defendants had now reformed their ways. In regard to this major defense argument, the court replied: "It is argued that the monopoly power which we have found existed in 1945 as to first-run theatres in the 92 largest cities has ceased to exist and that monopolies in particular localities have been substantially lessened in respect to Loew's, Warner and Fox by the consent decrees recently entered against Paramount and RKO, the dissolution of pools and joint interests which has taken place or will take place pursuant to our decree and by changes in distribution practices."

"Assuming that this is so, nevertheless, we have found that a conspiracy has been maintained through price-fixing, runs and clearances, induced by vertical integration, and that this conspiracy resulted in the exercise of monopoly power. The necessity of terminating such a conspiracy by the three defendants which have not subjected themselves to a consent

decree would be unaffected by the present existence or non-existence of a monopoly on their part in first-runs, for the conspiracy is illegal even though the participants have ceased, at least for the time, to possess monopoly power.

Doesn't Less the Monopoly

"Moreover, the monopoly power might be built up again if the illegal practices were not terminated by divorcement, irrespective of the fact that two of the conspirators have been eliminated from the conspiracy by the consent decree. Therefore, the divorcement, we have determined to order appears to be the only adequate means of terminating the conspiracy and preventing any resurgence of monopoly power on the part of the remaining defendants. Beyond all the above considerations there would seem to be an inherent injustice in allowing defendants to avoid divorcement when they would have been originally subjected to it merely because two of their confederates eliminated themselves from a compulsory decree which would have been based upon the participation of all in the conspiracy."

"The defendants further contend that they have changed their distribution practices by arranging for many runs and clearances which are more equitable than before, and that they no longer have any participation in fixing the prices to be charged by a theatre licensee, which are now wholly controlled by the licensees. But the temptation to continue such practices will still be strong, and we cannot regard an injunction as a sufficient preventative for the reasons already stated. Likewise, we cannot know whether the new distribution practices comply with the injunctive provisions of our former decree and do not feel justified in leaving defendants, found to be participants heretofore in improper practices, free to continue them except for the inadequate injunctive provisions."

Decision is the second one by the three-judge court. A first ruling, made three years ago, which skirted divorcement was reversed by the Supreme Court and new hearings were then staged. Case has been under consideration for the past six months.

Hughes Pact

Continued from page 3

ment manufacturer will get in the way of salary or the length of his pact could not be learned.

Details of the contract will eventually have to be made public, however, since Hughes is a director of RKO. Securities & Exchange Commission requires filing of a report on all deals in which a board member is involved.

Reports of the contract caused wide speculation among other industry execs as to its terms. It would be an employment contract and these habitually provide that the employee is to give his major attention to the job, is to be at the place of business at reasonable times, etc. Since Hughes has other interests, primarily aircraft development, and his working hours are notoriously unusual, industry execs are wondering if he's planning to change his habits.

That Hughes is getting a substantial sum for his services in the new job was seen in the answer of a top RKO official to a query by VARIETY as to the amount. "Mr. Hughes, you know, is not a dollar-a-year man," he replied.



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# Sword in the Desert

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Directed by GEORGE SHERMAN • Written and Produced by ROBERT BUCKNER



# Loop Slides, Nabes Up, Ozoners Thrive As Chi's Post-JP Era Takes New Form

Chicago, July 26.

Chicago theatre owners and film distributors are well past the trial period of operating under the Jackson Park decree which has been the base factor for operations here for almost two years. The fall of Loop grosses; the rise in receipts for nabe theatres; the drive-ins as a potent and disturbing force to downtown houses; lack of regular theatre construction; all are an integral pattern to the decree and its effect on Chi business.

While Loop business is off, with estimates ranging from 7-20%, by various chain and indie operators, from last year, several theatres are running ahead of last year. However, the Balaban & Katz circuit, which owns five of the downtown houses, has suffered sharply with showings being limited to two-week runs in most cases. Product too has been weak, with the better pics going into Essaness' Woods and Oriental for unlimited runs.

Western fare and action drama, usually not featured in Loop locations, have proven themselves the most potent draw in B&K's houses. The Chicago, flagship presentation house, still features Paramount product and has reported excellent grosses with big name stage shows and pix. Results of the houses are off sharply from a year ago. RKO, Palace and Grand also are running far behind with the Palace, having very few profitable weeks, the most profitable being the \$35,000 take for the return of vaude three weeks ago. Grand has been able to hypo its take slightly as decree limitations have been relaxed for several pictures.

## Marked Down From \$1

The Woods has been averaging well over 10% increase in business from last year due to two factors: straight 98c admission price and choice of the top pictures. Oriental has been doing well with vaudeville policy and top pix from 20th-Fox, Metro and Universal.

In contrast to the somewhat drab downtown situation, the nabe theatres present a refreshing picture with almost 50 locations now playing first run subsequent product. There are about double that number which have moved into second run, all with increased rentals for the film distributor. Also the theatre operator has increased his admission price slightly to cover the added toll of playing first run.

## Drive-Ins' Inroads

Drive-ins, seven in the immediate trading area, are gouging into the regular theatre's till as result of several clearance suits and actions. They all play first run product day-and-date with nabe houses, paying the same rentals but of course doubling and tripling the take of the established house. However, the city seems to be overpopulated with the outeries and several outdoors have gone into offering group discounts, free nurseries, and other special concessions. Weather, on the whole, has been ideal for the auto shows.

Television, with the exception of occasional special remotes, has not proven a threat to the local operator. While various local surveys have attempted to show that set owners are attending from 10-30% less films, basis for figures is faulty, and does not reflect total theatre-going audience. In the light of the latest tele set breakdowns, which forecast 185,000 sets with average viewing audience of at least three times that number for fall, the expected doom-day of the theatre operator seems somewhat off in the distance, as the video viewers appear to be becoming more selective in their programming. John Balaban, topser of the B&K circuit, and also head of the pioneer tele station, WBBK, said recently, "When video viewers get selective in program choices, they'll find their way back to the film houses." This is already the pattern here.

## Large-Screen TV

However, both the Chicago and Oriental are ready for large-screen television, with the Chicago last month putting on an elaborate program for its inaugural. As yet the Oriental is still in the plan stage with fall as the starting date for possible showings. Also in the

near future is the first test of the well publicized "Phonevision," which will send Hollywood and British productions over phone lines to special television sets on a per film basis. As 300 sets will be involved, not much can be determined in early stages as to affect on motion picture attendance.

In the last decade, with the exception of the drive-ins, theatre construction has been at a standstill in Chicago. Only newly developed suburbs have added locations and they're less than a dozen. While B&K announced the building of a 2,500-seater for north end of the Loop, divorcement proceedings from Paramount has put this plan in abeyance. There is also a freak city ordinance that prevents construction without adjacent parking facilities for 10% of the seats. With the exception of still expanding neighborhoods, new houses will not be built in Chicago.

## Candy Take

The candy concession business which reached its peak in 1946 through 1948 has fallen somewhat, but not markedly. Several downtown houses report weekly gross candy and beverage sales of around \$3,000 weekly. However, in the nabe spots, it reaches as high as 15-20% of the admissions.

The situation regarding runs of pictures is governed by the J. P. decree but in the houses with unlimited showings runs have also declined. By the same token, showings have lengthened at nabe houses with many spots which previously showed two and three bills, during the week down to one. Strangely enough, western and action films, which were limited to few showings here before the war, are well attended and heavy grossers, mainly due to improvement in type of releases. Also in the same popularity category are foreign pix. In the last year over 10 houses have switched to the sure-seater classification, in addition to houses catering to foreign born. The recent top grosses of product like "Paisan" which broke attendance figures in several situations, which never before played imports, is potent indication of inroads that European films have made in this market.

While there have been several attempts to cut admission prices, most tries have resulted in a return to original charges. With the number of houses improving their clearance position, average admission price in these spots has taken a hike. Most operators are adverse to any change in ducat cost.

## Exploitation

In most cases, film producers have become increasingly aware of the value of exploitation and showmanship, with representatives tying in with newspapers, radio, and local merchants. Yet, with few exceptions, unless the distributor provides the plan and force for special promotion, local ops have been almost totally negligent in their efforts to fight dwindling grosses with special handle—this in face of the hyped take that has accompanied such efforts.

The Railroad Fair, playing a repeat engagement this year, has not been a detriment to the film b.o. as is true of other seasonal attractions, with some variations for special day events.

In summing up the Chicago film gross picture, the general outlook seems favorable with the exception of the Loop, which faced by legal bindings and weak product, has become of second importance to the distributor here, with some exceptions. While the take is down from the lush years of the war and immediately thereafter, receipts are still far ahead of the '30s. With extra effort some of the downtown operations might improve their financial standing—but that means work, not moaning.

## Call of the Outdoors Is Seattle's Big Opposish

Seattle.

Theatre grosses are off 10% currently, compared to year ago, and from 10-20% compared to the first six-month period, in the opinion of LeRoy Johnson, g.m. of Theatres, Inc., successors to Jensen & von Herberg.

Television has not appreciably affected b.o. thus far, as only a limited number of sets are in use in the area, but the drive-ins have

been doing terrific this summer. It's questionable if there has been any cut-in on the downtown theatres. But theatres in outlying areas may have lost some to the drive-ins, of which there are four in close proximity to Seattle.

Clearance to drive-ins is much better, in some cases only 14 days. No new drive-ins are planned at present. Drive-in services to patrons are highlighted by pony rides for the kids before the show starts.

Only new theatre construction in Olympia where Evergreen is building a house to replace former operation there. No known plans for more houses now in the mill, with exception of possible nabes, as Seattle is spreading out. Construction prices are about the same as a year ago, although lumber is lower, but when final figures are gathered, the building cost is high.

Candy and concession business is down at a greater percentage than are admissions. No theatres have shuttered for the summer and there is no talk about admission price changes.

Run of pix this year is about the same as a year ago, and now as then, "good pictures" get the money. It does not matter if they are westerns or society, just so they are good. New merchandising ideas developed, with exploitation holding strong, as has always been the case, good business or not in the Seattle sector. Double features dominate, as a year ago, with solos the exception, and then backed with strong shorts.

## Outdoors Big Opposition

Outdoor sports, combined with the fine weather and due to it largely, are taking greater toll this summer than before. Opposition includes night baseball, daylight saving time, miget racing and the great outdoors, with its beaches, mountains, and streams, and all allied resorts and pastimes connected therewith. Weather this summer is much better for outdoor activities than last year, which was very rainy and cool.

Last year the employment picture was greatly affected by the long strike at Boeing's. This year the largest number ever are working at Boeing Aircraft, over 25,000 persons. Other employment status could be better. But even with this upsurge at Boeing's, b.o. is off. Dominant factor may be ascribed to the summery weather, so different from last year.

## B.O. Upturn

Continued from page 1

interest in baseball and other summer sports and a widespread apathy concerning films. Since July saw little change in either the product situation or the weather, exhibs think that the public got acclimated to both and just naturally turned back to films after a bit of absence had made the heart grow fonder.

Fortunately, business earlier in the year had been strong—in many cases as good or better than the same period 12 months earlier. As a result, averages for 1949 are not too badly off—in cases of most circuits 6% to 15%. It is expected that renewed public interest and some good product during the fall may close still further the gap between this year and last.

In contrast to theatre grosses, film rentals received by major distributors have not suffered too badly. It would appear from this that the releasing companies are getting somewhat better terms for their pix this year. This has been particularly true in the case of 20th-Fox.

In the foreign field, volume of remittances is down. While gross business for American pix abroad this year will probably reach an alltime high mark, restrictions on transfer of currencies have hit income by international departments in the head. Principally responsible is the severe dip in British income and the total absence of any coin from Argentina in 1949.

## Jimmy Grainger's Findings

Possible turning point in the boxoffice slide is seen by Republic's James R. Grainger, executive veepee in charge of distribution. Returning to the New York home-office Monday (25) from a two-week sales junket, he reported widespread exhibitor optimism.

Grainger visited Jacksonville, New Orleans, Dallas, Kansas City and Chicago in the course of his branch tour. Throughout the trip he noticed rising grosses and increased audience interest in current product.

## Pic Divvies Off

Washington, July 26.

Although there has been some pickup at the boxoffice, film industry dividends are continuing their skid below sock 1948. Figures for May, just released by the U. S. Department of Commerce, show a stockholder melon for the month of only \$224,000, in contrast to the fine \$1,986,000 for the same month of 1948. Decline was due primarily to the fact that the Stanley Co. of America, a theatre-holding subsidiary of Warner Bros., did not pay its customary May dividend.

Picture industry dividend totals for the first five months of 1949 aggregated \$13,193,000. During the same months of last year the figure was a fine \$19,098,000. Commerce Department reminds that publicly reported dividends generally represent only 60 to 65% of all dividends paid out in any industry.

## 1st Qtr. Rentals

Continued from page 9

mount. United Artists, and Eagle Lion.

The figures, by companies: Columbia—First quarter of 1949, \$8,924,000, excluding foreign subsidiaries. Last quarter of 1948, \$8,325,000. First quarter of 1948, \$8,529,000.

Loew's, Inc., and wholly owned subsidiaries—First quarter of 1949, \$49,388,000. Last quarter of 1948, \$34,042,000. First quarter of 1948, \$52,551,000.

Monogram—First quarter of 1949, \$2,077,000. Last quarter of 1948, \$3,157,000. First quarter of 1948, \$2,097,000.

RKO—First quarter of 1949, \$27,100,000. Last quarter of 1948, \$27,500,000, including net earnings of non-consolidated foreign subsidiaries. First quarter of 1948, \$27,654,000.

Republic—First quarter of 1949, \$6,363,000. Fourth quarter of 1948, \$7,443,000. First quarter of 1948, \$6,838,000.

20th-Fox—First quarter of 1949, \$46,508,000. Last quarter of 1948, \$45,824,000. First quarter of 1948, \$44,408,000.

Universal—First quarter of 1949, \$14,622,000. Fourth quarter of 1948, \$15,742,000. First quarter of 1948, \$15,225,000.

Warners—Estimated gross for first quarter of 1949, \$36,000,000. Estimated gross for fourth quarter of 1948, \$36,000,000. First quarter of 1948, \$38,813,000.

Otherwise in the amusement field, the SEC reports on the following companies:

Consolidated Amus. Co., Ltd., grossed \$1,164,000 during the first quarter of 1949, contrasted with \$1,170,000 during the fourth quarter of 1948 and \$1,221,000 in the first quarter of 1948.

District Theatres Corp. grossed \$1,056,000 in the first quarter of this year, with the figures for 1948 not available.

Loew's Boston Theatres Co. did \$537,000 during the first 16 weeks of 1949, \$452,000 during the last 12 weeks of 1948, and \$595,000 in a 16-week period ending March 11, 1948.

Penn-Federal Corp., \$358,000 for first quarter of 1949, \$290,000 for fourth quarter of 1948; \$361,000 for first quarter of 1948.

## Goldwyn

Continued from page 13

rer, which will be released in the U. S. by Goldwyn later in the year.

While the type of deals Goldwyn and David O. Selznick have made with Korda give them script and casting supervision, they still feel that without being on the scene they have no real control and thus they'd rather avoid this type setup if possible. It still leaves them at least partially putting up money for the proverbial pig in the poke and so it is felt more desirable to acquire finished product. Latter may cost more, but there's less risk involved.

Situation does not apply to major companies with production setups in Europe, such as Warner Bros., Metro and 20th-Fox. They send over their own producers, directors, players and key technicians, so that the result is actually pretty much an American production made abroad. That involves large dollar expenditures, however, which the indie deals do not, since all the Americans get their pay in U. S. currency.

## Agnew-Casanave B.R.

## For Technicolor British Prod. by Jerry Brandt

Hollywood, July 26.

Motion Picture Sales Corp., the Neil Agnew-Charles Casanave unit in New York, is involved in an unusual financing deal on "Sons of the Musketeers," which Jerrold T. Brandt will produce in Technicolor in London. MPSC will put coin in the picture after it is completed, in return for which it will receive Western Hemisphere rights in partnership with Brandt.

Budget will be about \$1,000,000. It will be paid out mostly in frozen pounds, with the American players and technicians taking deferrals. They'll get paid off when MPSC puts up its coin. English end of the deal is understood to have been set up by Agnew, who returned from Europe to New York yesterday (Tuesday).

## JULES VERNE CYCLE

## ABORNIN' IN H'WOOD?

Hollywood may be in for a cycle of pseudo-scientific pix of the Jules Verne order if studios can locate acceptable yarns along this line. Story editors of several of the majors are on the lookout for such material on orders from production chiefs.

With the atom bomb and other scientific developments so much in the news currently, science fiction in mags and books is enjoying a great popularity and the studios figure to cash in on it, too. Very little in the way of films has been done along this line aside from "Things to Come," made in Britain from H. G. Wells' story some years ago, and "The Man Who Could Work Miracles," released by United Artists in 1937.

One of the reasons for the popularity of the pseudo-science stories with the public currently is thought to be the fact that much of the Buck Rogersish material of a decade ago has already been met and surpassed in real life. What seems so fantastic at one period isn't so at all a short time later. Thus, the studios figure that a strong science-fiction pic would offer great opportunity for exploitation. It is difficult, however, to find a yarn that makes suitable film fare. What's perfectly possible to describe in words or draw in a cartoon strip can become very expensive when constructed for filming.

## IATSE Exec Committee

## In Convention in Denver

Denver, July 26.

Meeting here this week, the general executive board of the International Alliance of Theatrical Stage Employees handled appeal cases yesterday (Monday).

Session also took up the Taft-Hartley law and mapped plans to kill the act. Delegates adjourned today (Tuesday) for a mountain trip.

## N. Y. IATSE's Convention

District 10 of the International Alliance of Theatrical Stage Employees holds its annual convention next Sunday (31) in Syracuse. The IA's District 10 consists of local unions throughout New York state.

Presiding at the conclave will be fourth International veepee James J. Brennan, H. Paul Shay of Local 289, Elmira, sec. treas. of the District, and Tom Morita, Local 4, Brooklyn, head of the legislative committee.

## Bogeous' N.Y. Shooting

Benedict Bogeous arrived in New York Monday (25) to supervise two weeks of shooting in Greenwich Village on "Johnny One-Eye," Damon Runyon yarn which he is producing for United Artists release. Cast of the pic, including Pat O'Brien, Wayne Morris and Dolores Moran, are slated to arrive in the east today (Wednesday).

It is understood Bogeous will also attempt to tap banking and other financing sources in New York for coin to produce a new program of films he has sketched, following "One-Eye."



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Folksinger*

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R.C.A. VICTOR  
RECORDING ARTIST

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ON  
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Soon to be seen  
Starring in these two  
**COLUMBIA PICTURES**

**"HOEDOWN"**

Produced by Colbert Clark  
Directed by Ray Nazarro

**"FEUDIN' RHYTHM"**

Produced by Colbert Clark  
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**WATCH FOR THEM! EDDY SINGS YOUR FAVORITE MELODIES  
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New R.C.A. VICTOR Release  
**"I'M THROWING RICE"**  
(AT THE GIRL THAT I LOVE)"

**"SHOW ME THE WAY"**  
(BACK TO YOUR HEART)"

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# Keep Posting

"The motion picture good enough to sell itself has not yet been made"

*Martin Quigley*



NATIONAL *Screen* SERVICE  
 PRIZE BABY OF THE INDUSTRY



# Sneaks Away from Too-Hep Coastites

In an effort to get away from preview-wise Hollywood audiences, Metro is envisioning a plan for flying work prints to various parts of the country to hold sneak previews on its new batch of product. For the first time in a decade, M-G winged a work print of "Battle-ground" to New York and sneaked it at Loew's 72d Street theatre to get other than Coast reaction.

Studioites, it is said, have felt the inadequacy of Hollywood audiences for a long time because these patrons are too conditioned to previews. Hence, the search for a fresh viewpoint.

## L. A. Mirror Rapped By Industry Council For H'wood 'Distortion'

Hollywood, July 26.

The Los Angeles Mirror, new afternoon tabloid published by Norman Chandler interests (L. A. Times), has been accused by the Motion Picture Industry Council of "journalistic distortion for purposes of pure sensationalism" in connection with recent series about Hollywood appearing in the sheet. Formal protest went to Virgil Pinkley, publisher.

Articles had quoted critical statements about the film industry and the Hollywood community, made by anonymous persons the paper identified as prostitutes, dope peddlers and alcoholics.

Protest also said, "It is regrettable that any newspaper should so improperly and unfairly give free rein to the highly discolored statements of unfortunates, whose counterparts could be found in any large size American city." It went on to describe articles as "so reckless, unworthy and irresponsible" that they defeated "any constructive purpose to which they might have been dedicated."

Cecil B. DeMille, chairman; Ronald Reagan, incoming chairman; Roy Brewer, who will co-chair council with Reagan and who is chairman of the AFL film council, and Dore Schary, chairman of the council's public relations committee, all signed the letter to Pinkley.

## ALLIED'S MYERS IN BIG PITCH ON THE L. OF D.

That the industry might well take the admonition of Allied States general counsel, Abram F. Myers, to clean up its product is borne out in an analysis of Legion of Decency classifications over the organization's past two fiscal years. Of some 451 films reviewed by the group from November, 1947, to November, 1948, 174, or 38.58%, rated the Class A-1 designation. Seven pictures were condemned.

Figure represents a sharp drop from the 195 pictures or 44.32% of the total reviewed that qualified for Class A-1 in the same period of the preceding year. In all, 440 features were scrutinized by the Legion in that 12-month stretch which saw three pix branded with the Class C (condemned) rating.

Myers contends in an Allied bulletin issued last week that, with attendance on the downgrade, "it's sheer folly recklessly to ignore the Legion's standards" in film production. He charges that it's no answer to say that a picture which was given a "B" or "C" rating has been successful. "If given an 'A' rating it might have been even more so."

Culling 17 "B" films from a recent Legion list, Myers said these should attract "maximum attendance" and none of them should be handicapped by "unnecessary" scenes or dialog that prevent an "A" label. Among the pictures he cited were "Champion" (UA), "Wake of the Red Witch" (Rep.), "The Paleface" (Par.), "Neptune's Daughter" (Metro) and "We Were Strangers" (Col).

Situation calls for "serious pledges of reform," Myers declared, and added that a "publicly announced undertaking to weed out offensive material and to discipline erring stars who reflect discredit on the industry through scandalous misconduct, are conditions precedent to any public preening. The industry's goodwill must be built on the solid rock of public confidence, not on the shifting sands of hoopla."

### Louis Shurr Cut Up

Los Angeles, July 26.

Agent Louis Shurr is recovering from a kidney stone operation at Cedars of Lebanon.

Expected to be afoot again in 10 days.

## SMALL'S SEAGOING P.A. (FEMME) FOR 'MAGIC'

Edward Small has acquired an amphibious press agent in one of a series of screwball stunts he is using to publicize his "Black Magic." The new p.a. is a 16-year-old femme long-distance swimmer. She sailed for England last Friday (22) to make an effort to swim the Channel. Prior to her departure she displayed for New York newsmen the bathing suit, bearing the words "Black Magic" across the front, which she'll wear in the Dover-to-Calais effort.

Gal, Shirley May France, was picked up by Small flacks after she swam from the Battery to Coney Island with considerable publicity a couple weeks ago. Whether or not she succeeds in the Channel try, Small intends to bring her back to the U. S. and tour her in time to get maximum publicity for the 400 preem dates United Artists has set for the picture around Aug. 19.

In another gag, Small exploiter William Danziger is sending out two caravans, each with a gal buried alive. This grows out of a sequence in the pic in which Orson Welles, as a hypnotist, buries Nancy Guild alive. Caravans leave Zanesville, O., Aug. 1 on a 100-city tour.

## Joe Goltz Exits MPEA To Join Seidelman at EL

Joseph Goltz, assistant to Irving Maas, veepee and g.m. of the Motion Picture Export Assn., has resigned his spot to move over to Eagle Lion as aide to Sam Seidelman, EL's foreign dept. chief.

William M. Levy is taking over the vacant notch at MPEA. Levy, who served as chief of the Army Film Section, Psychological Warfare Board, during the war has been in the business 21 years. He previously worked at Metro, Universal and United Artists.

## Bob Wilby

Continued from page 13

ular theatre patrons. No comparison of drive-in business this year as against last, can properly be made, he said, because the field is so new that this year's ozone just wasn't in existence the year before.

Wilby does not think there is much sense to the fuss over clearances on drive-ins. Since 70% of the business is not derived from regular patrons, it is not too important how late an ozone plays a film, he asserts. The big question, as he sees it, is on terms.

Drive-ins, Wilby points out, have special problems which the conventional house does not face. They are only able to play in the evenings. Moreover, the open-air houses are suitable for only part of the year. Hence, it is important to get a square shake on terms, he feels.

In New York last week, along with Kinney for huddles with Leonard Goldenson, Par's theatre chief, and Robert O'Brien, Paramount secretary, duo planned for Atlanta Thursday (21). His parting shot was: "I'm thinking of becoming an independent with a few houses so I can become president of Allied."

## Lab Strike

Continued from page 9

pices of a Federal conciliator, but union chief John Francavilla was skeptical of the results.

Local 702 has already prepared its strike strategy, said Francavilla, and full arrangements for picketing have been made. Walk-out was authorized by a mass meeting of members held July 17. Steps for a work stoppage came after the employers "flatly refused" 702's demands for shorter hours, creation of a welfare fund and other benefits.

## Bankers Tighten

Continued from page 3

important outlets for high-budget indie productions and the uncertainty at the moment concerning both companies has been a blow to producers. Other majors, with the possible exception of RKO, are now shying away from indies, since they'd rather keep studio overhead down by maintaining a high level of production on their own lots.

Bankers in general are reluctant to advance money for productions to be distributed by the two companies because of the uncertainty surrounding what their ownership or management will be a year or 18 months hence. Pix for which money would be advanced wouldn't be going into release until that time.

### EL-Small Still Up in the Air

EL's situation is clouded by the negotiations now in progress with Edward Small by which he'd take over all production and manage the distribution setup. UA's problem is a chronic one of repeated negotiations for sale of the company and uncertainty brought about by difficulties in getting a continuous flow of product. Lack of financing, of course, is one of the causes of the latter, which makes pretty much of a vicious circle out of the whole strained situation.

UA's inability to get the capital which would permit it to line up a production program well into the future hurts it more than the actual specific situation at any given moment warrants. Company during its entire 30-year history—which has been one perpetual threat of a product shortage—has always seemed to come up with pictures at the crucial moment. These Frank Merriwell last-minute rescues have occurred so frequently that UA partner Mary Pickford and the management have almost come to rely on them. The bankers, however, shy away from this type operation. They want to see the future well plotted out, and thus they tighten their fists when UA producers come along.

### UA's 14 in the Hopper

Company at the moment has about 14 pix awaiting release, editing or in production. It could get along on these for almost a year—longer if any of them turned into real smashes. That's another angle of the UA go-on-hoping-for-the-best philosophy. A smash or near-smash has frequently arrived just when most necessary. Last year it was "Red River," which came along with almost a \$5,000,000 gross just when the company was at one of its lowest ebbs. Now it has "Home of the Brave" suddenly pulling a surprise with extra-strong biz. Company needs enough films yearly to give it gross domestic rentals of about \$20,000,000—of which approximately \$5,000,000 would be its share—to keep it in the black.

## Arnall Tells

Continued from page 4

fening of the Sherman Act penalties to include prison sentences.

4. Johnston, invited to appear before the Celler committee, said he was going out of town but would be glad to be a witness if the committee was still in session in the fall.

### Arnall on 'Monopolies'

In discussing the new exhibition "monopolies," Arnall told the committee:

"Even if every one of the major producing companies is finally divorced from its theatre holdings, that in itself will not reach the root of the evil. It is imperative that the entire new deal of an honest deck be effectuated. In the motion picture industry this requires a new deal that carries with it a breaking up not only of the circuit monopolies of the production companies but of other restrictive circuit monopolies and buying combines which have sprung up and spread all over the country. These represent a form of monopoly that has now reached such proportions that the whole economic structure of the motion picture industry is threatened."

"These monopolies exist on a local scale, on state levels and in great regional areas. Within their own spheres of operation they have virtually eliminated the independent exhibitor as an economic factor in the industry. These monopolies are in a position to dictate terms to producers on a 'take it or leave it' basis which has already forced many producers to stop making pictures and which

# Inside Stuff—Pictures

"Look For Silver Lining" which starts its sixth week tomorrow (Thurs.) at the N. Y. Music Hall, is hanging up the longest run of any picture launched this year despite the torrid heat. With the Independence Day Pageant, featuring electric fireworks, it is the first picture, opened this year, to get six weeks at the Hall. Metro's "Words and Music," which concluded six weeks last Jan. 19, started Dec. 9.

Not only is "Lining" chalking up a six-week run while many other Broadway firstruns have been lagging, but it looks to hit the highest gross of 1949. The Warner musical probably will reach \$830,000 in six weeks which compares with about \$780,000 done by "Words and Music," most recent picture to go six weeks.

"Lining" will round out its fifth stanza today (Wed.) with close to \$715,000, current week (at \$125,000) being lowest session of the run. Second week, which took in July 4 weekend, hit \$155,000, greatest session of engagement and best at the Hall since Easter.

Next best showings recorded at the Hall this year were turned in by "Connecticut Yankee" and "Letter To Three Wives," both of which ran five weeks apiece. These two grossed less than "Words" and the figure that "Lining" likely will reach.

Current woes of the British film industry are summed up by J. Arthur Rank in his recent speech at the annual general meeting of the British Film Producers Assn. The organization's head held that Britain's film-makers are taking it on the chin principally because of "adverse financial conditions" as well as the inability of producers to make a numerical hike in first features.

Failure to step up production, said Rank, can be ascribed to the fact that it's impossible to turn out more first features than technical resources will permit. Scarcity of these resources, he declared, led to the closing of studios in the past 18 months and a concomitant reduction of staffs. He deplored the dismissal of many employees who were of necessity classed as redundant.

Previously stressed in the trade press was Rank's assertion that most British producers, when looking back, can attribute their financial embarrassment to the "sudden and ill considered" imposition of the 300% ad valorem duty on imported films in 1947. To fill the product gap caused by the retaliatory ban on picture exports to Britain decreed by the U. S. film companies, British filmmakers turned out some "hastily produced films" which Rank described as "admittedly not up to previous British standards."

Motion Picture Assn. of America launched an intensive promotion campaign last week in behalf of the five major newsreels in a move apparently designed to stave off the threatened inroads of television on the reels. MPAA's research department disclosed a survey for the six months this year showing that almost 24% of all clips dealt exclusively with foreign news, while 22% involved both the U. S. and one or more foreign countries. Survey also claimed most of the domestic footage was devoted to the Government, national defense, the United Nations, etc.

Release of the survey was followed up by an MPAA publicity hand-out Monday (25), quoting Texas Governor Allen Chivers as saying the reels "surpass all other informational media in recording events of historical significance." According to the MPAA, the Texas governor described the reels as "priceless" in his state's visual education program and cited the reels for their "daring" coverage of the Texas City explosion in 1947. Fox Movietone's Edmund Reek is chairman of the MPAA's newsreel committee.

Big role that American films are playing in selling democracy throughout Japan is attested to in a letter sent to General Douglas MacArthur, commander of the occupying forces, by Makoto Horii, member of the Japanese House of Councillors. Horii, incidentally, is ex-director of the American Motion Picture Cultural Assn., which was formed in 1947 as a way of reaching more effective understanding of America. Org now has 70 branches and 10,000 members in Japan. Horii writes that "by presenting aspects of American democracy in a way we can all understand, these films are giving our people a better understanding of America and an insight into the better way of life in a democratic society."

Following all the other general magazines that have been making pitches recently for film advertising, Parade last week made a strong bid with a hefty brochure sent to pub-ad directors of major and indie producers and many other industries. It reprinted a series of 11 stories favorable to Hollywood which it ran in its weekly issues from last Nov. 4 to May 29. Among them was the "What's Right With Hollywood" symposium in which Eric Johnston and company prexies got together and roundtabled for the benefit of the mag.

Parade is a mag supplement used in weekend editions by about 25 papers in major cities.

RKO is well pleased with results of the New England regional campaign it staged to launch "The Mighty Joe Young" but won't be repeating it elsewhere on so extensive a scale. Company reportedly spent \$90,000 in the area in a combo of advertising and exploitation by field topper Terry Turner. Similar but less expensive campaigns will be used in other territories. RKO feels that a large amount of circus-type bally is needed because of the peculiar character of the pic about a giant gorilla.

Rex Bell, Clara Bow's rancher-husband, who also operates a western regalia shop in Las Vegas, where they reside, is spokesman for the fact that the former Paramount "It" girl will not do any strawhat or other professional comeback. At a Hollywood party she had acquiesced to "Personal Appearance" with a Santa Fe, N. M., little theatre group but has since changed her mind.

will ultimately spell ruin to the entire industry if these conditions remain unchecked.

"These circuits, in expanding their empires, have destroyed competition in exhibition and have created a pattern which, if unchecked, will ultimately destroy the production of motion pictures."

"Even the major producing companies have begun to feel the pinch which has been caused by the circuits' 'illegal squeeze' for profits. In 1948 the motion picture exhibitors as a whole made net profits, after taxes, of over \$200,000,000, while motion picture producers, as a whole, lost money on their operations. I want no special privileges for the independent motion picture producers but I want—and I insist on it as a basic right under our American system—all of us to be free and unfettered in the pursuit of our livelihoods."

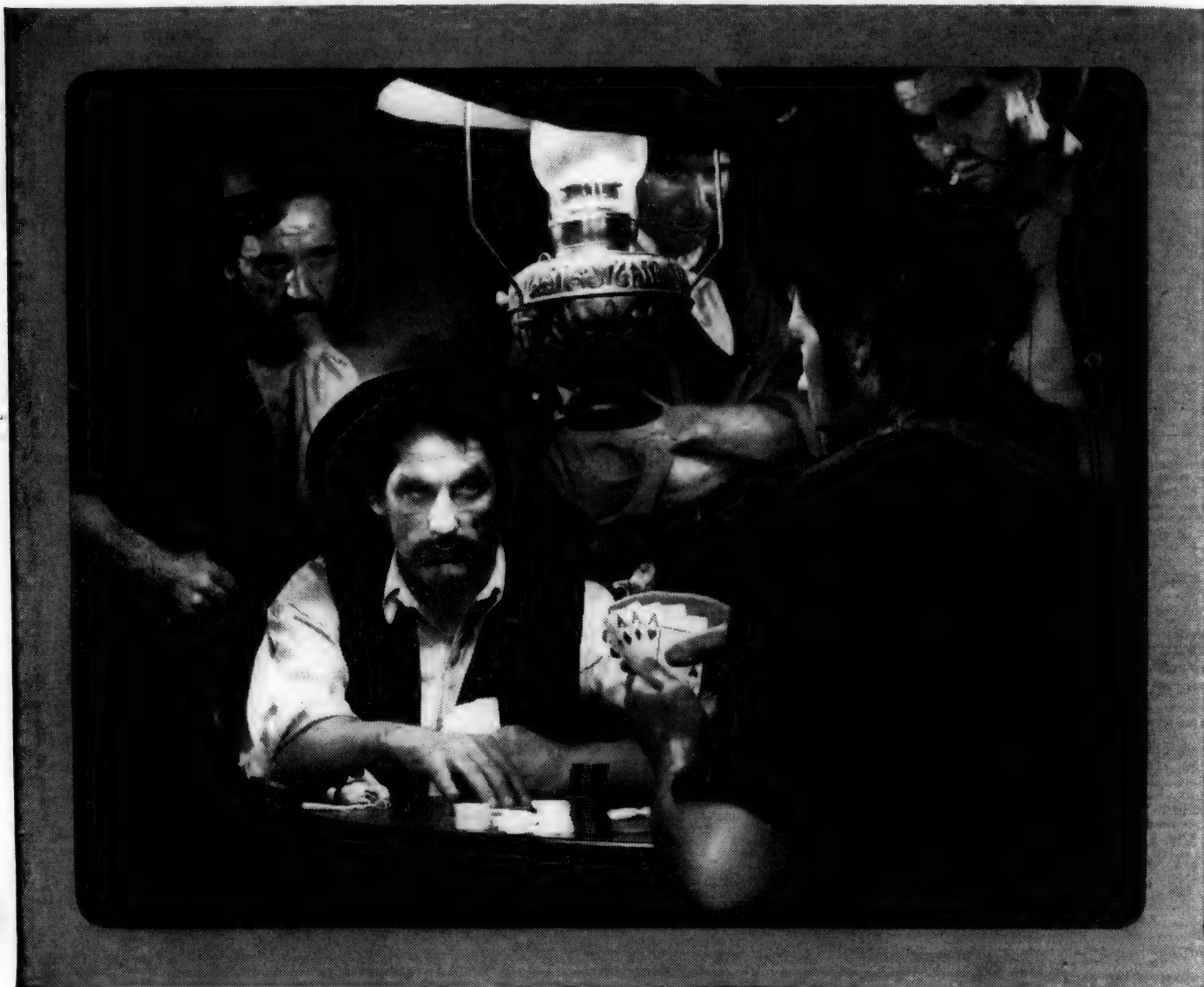
Among observers at the hearing were Louis Phillips, Paramount counsel; Kenneth Clark, Ed Cahill and Sidney Schreiber, for MPAA; and Robert J. Rubin for SIMPP.

## Suburban Hub Exhibs Ask 300G in Trust Suit

Boston, July 26.

An anti-trust suit for \$300,000 damages has been filed in Federal court here by owners William Deitch and Pauline Goldberg, of the Weymouth theatre, indie in suburban Weymouth, against the New England Theatres, M & P Theatres, Publix Metro, American Theatres, Keith Mass., RKO Theatres, Loew Boston Theatres, Paramount, Loew's, 20th-Fox, Warners, RKO, UA, UI, Republic and Monogram.

Plaintiffs claim they were victims of restraint of trade, with distributors acting in concert to monopolize biz by maintaining a uniform system of runs, clearances and admission prices for the Weymouth theatre. Plaintiffs also beefed because distributors would not contract for or deliver films to them until 21 to 30 days after the neighboring Quincy and other smaller neighboring towns.



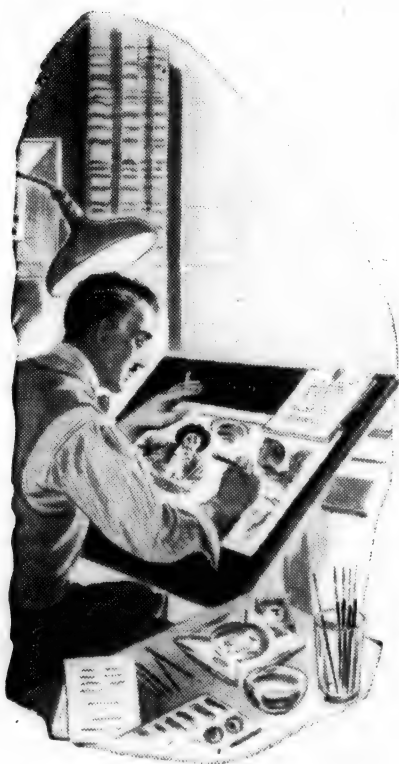
## He gives shape to things to come...

HIS the ability to see each script through the camera's eye... to picture with brush and pencil the story's dramatic highlights... and, finally, to shape sketches into settings of authentic merit.

He is the screen's art director, at once responsive and responsible. Not only must he be sensitive to the mood of the story... giving full consideration, as well, to the personality of the star... but

also he must be constantly aware of the practicalities of motion picture production, be able to work closely with scores of crafts within and without the studio.

Above all, the art director knows the importance of the faithful reproduction of the values he creates... an assignment he is well content to see competently handled by Eastman's famous family of motion picture films.



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ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS  
FORT LEE • CHICAGO • HOLLYWOOD



# Eddie Silverman's Pix Plan

Chicago, July 26.

Edwin Silverman, head of the independent Essaness Theatres chain, in submitting the following plan to the industry, addressed it to Ned Depinet as chairman of the Motion Picture Assn. of America public relations committee:

"I am basing this suggestion on the premise that regardless of the difficulties that beset the industry—it, in its entirety, can still do a much better job of selling than is now taking place. As you will note in Time magazine, the president of the Glidden Paint Co. listened to squawks of his organization about how bad conditions were, which were accentuated by the fact that the salesmen were bringing no orders in. Whereupon, he and the 15 top executives of the paint company decided to go out and peddle paint and see what cooked. They were surprised when they got orders. It proves that working, not walling, counts.

"We should coin a slogan, i.e., 'Movies Are Your Best Buy' or some other slogan we might think to be better. Let's see that this slogan is proportionately displayed by all exhibitors using display advertising, in each and every one of their ads, the size of which permits the incorporation of this slogan.

"Whenever a motion picture star appears on a radio broadcast, wherein it is usually said, for instance, 'Spencer Tracy is appearing on this program through the courtesy of Metro-Goldwyn-Mayer,' there should be added, 'Remember, movies are your best buy.' The reels which the Johnson organization has prepared should be given gratis for use on television stations, and have incorporated at the end of each reel our slogan. The slogan should also appear at the end of each feature, short subject and newsreel; on every piece of advertising from an insert card to a 24-sheet; in all national advertising in magazines or other periodicals placed by major companies; in fact, wherever it can be worked in by any avenue of our industry, including personal appearances of stars. As you will note from the suggestions I have made, this embraces practically all mediums of advertising, and would involve no expense to the industry, because we would only be incorporating this slogan in all of the advertising we do, and not taking additional space for it. If all of us cooperated fully, we could saturate the country.

"There is no question in my mind but that this low-cost campaign would be tremendously beneficial to the industry. We have everything to gain and nothing to lose."

## Film Festival Ideas

Continued from page 9

creasing the quantity of prints; but it is generally felt that if the idea is worth anything at all, companies must be willing to expend some money to get something back in the way of benefits.

Sullivan's answer to difficulties on clearances, added cost of prints and other problems that would be involved is that the industry is currently in a war—a war to bring the public back to the boxoffice. When we were in a shooting war, producers, distributors and exhibitors upset all kinds of routines to help beat back the enemy. Now we are in an economic war to win back a market, the TOA chief declares, and the industry must take equally radical steps.

### Hollywood for It

Hollywood, July 26.

Nationwide film festival, proposed by Gael Sullivan, is getting a favorable response from motion picture executives in Hollywood. In addition, the studios are in a good position to provide the two top pix each, which Sullivan suggested, in that they have solid stockpiles of top product.

"The proposed industry-wide festival," Joseph M. Schenck said, "could serve a worthy purpose in stimulating the nation's theatre boxoffices. By focusing attention on the industry through the concentrated efforts of showmanship among producers and exhibitors, such a festival could well have the effect of raising attendance and of arousing theatre owners and managers to exert their ingenuity and enthusiasm. Thus stimulated, the result could be a revival of the old-time showmanship which has been lagging since prewar days."

Henry Ginsberg declared: "The idea of a national film festival is

a good one which, if done on a large enough scale, could further our own efforts to focus intelligent and proper attention of the public on motion pictures. Generation of enthusiasm by every means is something which is vitally needed."

## Small-EL

Continued from page 3

the group show a loss or just manage to earn back their production cost.

"I feel that for the time being, anyway, the day of the independent making one or two pictures a year is done. It's just too risky. That is why I am interested in the Eagle Lion deal and that's why I am now negotiating with other companies."

Small disclosed that an agreement on all aspects of the EL deal had been arrived at in his recent discussions with Young, who is controlling stockholder in the company, and Semenkeno, v.p. of the First National Bank of Boston, which controls about \$10,500,000 in loans to EL. The only thing remaining now, small said, is for Young and Semenkeno to come up with the coin. They have 90 days to produce it.

### Needs \$3,500,000 Bankroll

Small refused to divulge the amount of money involved, but it has been stated in other quarters to be around \$3,500,000. One of the sources that Semenkeno and Young are said to be hopeful of getting some of this backing from is the new National Exhibitors Film Co., now in the process of organization by Si Fabian and a group of other circuit operators.

Agreement, Small disclosed, is for him to set up a production company which would provide the pix for EL release. Company would cease any production of its own and Small would take over its studio.

Young would continue to own the distribution setup, but would hand over managerial control to Small. Young and Small would divide evenly the profits of the distributing company. Plan is to re-incorporate the distributing company under the laws of Ohio, which permit the setup contemplated. There is a corporate technicality involved in the turning over of managerial control by the stockholders which is not permissible under the laws of most other states.

Small refused to reveal any details of the negotiations he has on with other companies. He indicated they "were in a ticklish stage." It is believed, however, that one of them contemplates Small taking over complete control of production as in the EL case, but merely producing a series of at least six pictures on a profit participation basis.

## Par's Big Ad Campaigns For 'Heiress,' 'Samson'

With a big ad budget set for Paramount's "The Heiress" and a still heavier one coming up for "Samson and Delilah," Max Youngstein, Par's national ad-pub chief, planes to the Coast tomorrow (Thurs.) to set material and campaigns on the films. Youngstein was preceded by board chairman Adolph Zukor, who flew to Los Angeles yesterday (Tues.) on a combined business and vacation trip.

Youngstein will huddle with Norman Siegel, studio publicity topper, and other execs on the lot. His plans for "Heiress," already formulated, call for hiring special crews to work in key cities 68 weeks in advance of the pic's openings in these locales. Twelve permanent fieldmen will also be assigned to beat the drums for the big William Wyler production.

As a starter in getting the "Heiress" drive off the ground, Youngstein has named Maria Van Slyke as campaign coordinator. She took over her duties Monday (25). Her last spot was with Eagle Lion, where she worked under Youngstein.

## Universal's Vaude

Hollywood, July 26.

With vaude threatening a revival throughout the country, Universal-International is lining up a series of "vaudeville shorts."

This is as a result of requests from exhibitors competing with vauffilm theatres.

## U Counting

Continued from page 3

out the deficit and give the company a small profit for the year.

It was originally hoped that the third quarter—May, June and July—would serve to eliminate the \$465,000 loss of the first six months, but the general slip in film business during May and June hit U hard. As a result, the current quarter ending this week is expected to show a loss of around \$600,000 or perhaps a bit more. That will be better than the first quarter, when the company had a deficit of \$717,000, but a far cry from the second three months, which showed a profit of \$252,000. Third quarter of last year was U's worst, with a loss of almost \$2,000,000.

Heavy slashes made in studio personnel roles and operating procedures have saved U plenty in pre-picture cost. This was expected to be reflected in the financial statement via the necessity of lower amortizations. With business slackening, however, and pin resultantly playing off faster, U has had to throw more of them into release. Thus the saving per picture has been balanced off by the increased total of films released to achieve a parallel gross income.

## MPAA P. R. Plan

Continued from page 9

tion. For one thing, The Society of Independent Motion Picture Producers is somewhat miffed at not having been specifically invited to participate. The MPAA group's stand is that SIMPP will be a participant through its membership in Hollywood's Motion Picture Industry Council. It is thought likely, however, that SIMPP may yet be handed an invitation on its own to avoid any ruffled feelings.

This would bring up possible additional difficulties in that other members of the MPIC might also demand their own representation. Council consists of all the unions and guilds, plus the Motion Picture Producers Assn. Should all the organizations be invited separately, danger is seen of a good-old-fashioned political hassle resulting when there are elections of officers or resolutions up for passage. Result could be more dissunity than unity. It is evident from these considerations that the problem of getting the sessions set up on the proper basis is a ticklish one.

### U'S REGULAR PFD. DIVVY

Universal's board has declared a regular quarterly dividend of \$1.06 per share on outstanding cumulative preferred stock.

Divvy will be made Sept. 1 to stockholders of record Aug. 15.

## Upped Admish

Continued from page 3

tribution veepee, is considering the question of upped scales for "Battleground," it is said. Whether he will make that decision will depend on several factors, including legal interpretation on the feasibility of the move under the decree.

Paramounters, for their part, are convinced that admissions can be tilted if the company proceeds on the four-wall basis. That method, used since the decree for a number of films, involves leasing the house from an exhib and paying him a percentage on the pic's take. It is a reverse switch to the standard method of renting product.

Success of the companies weighing the move would undoubtedly launch other majors into the same tactics. The big films are now regarded as the answer to b.o. troubles since they are slotted to meet the demands of a shopping public. Filmmates are still convinced that a big, good film will gross as heavily in the coming season as these pix, selling at boosted scales, performed during the lush 1946-47 years.

Whether exhibs will stampede against upped-price films as in the past remains the big question. Last wave of this type of selling brought on such strong resistance that several majors dropped their boosted scales in the course of the battle.

## Justice Dept.

Continued from page 9

been prepared mainly by Robert L. Wright, former D. J. trust-buster, now in private practice.

NFC charter, it has been learned, specifically bars the entry of the company into distribution or exhibition activities. So far as production is concerned, charter is said to extend fairly broad powers. It would permit exhibs to enter directly into filmmaking if the need arises.

Charter will be filed in Delaware within several weeks. Prelim meeting of subscribers, mainly bigtime circuit ops, will be held to vote its approval before the document is finally deposited in the Delaware state capital.

### Nat'l Exhibs Chartered

Albany, July 26.

National Exhibitors Film Investing Corp. has been chartered with a capital stock of 100 shares, no par value "to provide funds, literary material, services and other facilities and generally to aid and encourage the production of motion pictures." Three members of the New York law firm of Schwartz & Frohlich—Mortimer Felsinger, Everett A. Frohlich and Leonard Kaufman—are directors, each owning one share of stock. Offices are in Manhattan.

## Deutsch-UA

Continued from page 9

Deutsch, a participation in the picture if made by someone else, or substitution of another property.

Negotiations are believed still to be in a preliminary stage, but that a deal will be made is said to be certain. Possibility is seen that it will be similar to the arrangement by which Howard Hughes won his release from UA on three films he had committed to it. Hughes agreed to provide financing for a group of other pix. Deutsch, an heir to the Sears Roebuck (Julius Rosenwald) fortune, would be in a position to handle a similar arrangement.

Stanley Kramer, now head of Screen Plays Corp., is understood negotiating the deal for Deutsch. Kramer is involved in "Innocence" to the extent of 5% of the gross receipts if and when the picture is made. He has been long anxious to get it off the shelf in order to get his coin out.

Kramer's interest goes back to Story Productions, in which he and Deutsch were partners with Hal Horne. It was SP that bought the property for \$10,000 from Miss Caldwell in 1946 and inked the UA contract. With the subsequent dissolution of the indie production unit, Horne bowed out of his interest in "Innocence" for a cash consideration, while Deutsch took over the property and UA commitment and Kramer took a percentage interest in the yarn.

## 6 Ozoners Clog

### St. Loo District

St. Louis.

Fred Sullivan lighted his 21 patio, a \$90,000 drive-in near Cairo, Ill. New outdoor houses that started operation this year include the Mounds, owned by Pines Co., near Collinsville, Ill.; Skyview Drive-In, owned by Bloomer Auto Co., near Belleville, Ill., and Altwood, 800-car spot between Alton and Wood River, Ill.

Homer S. Butler and two sons, Hillsboro, Ill., leased 10-acre site near Centuria, Ill., for new 500-car drive-in.

The Hollywood drive-in near Sandoval, Ill., lighted by Roland Robinson, Central Auto. Co., headed by Edward Bonacorsi, Edward F. Bussey and Elmore Suter, opened new 67 Drive-in, 500-car operation near Jacksonville, Ill.

### Plan Outdoor Thea. Near Syracuse

Syracuse.

Kaliet Theatres, Inc., acquired 20 acres of land outside New York Mills to use for a drive-in. Will have 800-car capacity. Kaliet already operates two drive-ins in this area, near Utica and another outside Syracuse.

### Rash of Neb.-Iowa Drive-ins

Omaha.

Rash of drive-ins breaking out in all directions in this area. There have been more than 12 opened including the Clarinda, Ia., 350-car spot. Central States opened the Fremont, Neb., with 450-car capacity. York has a new 300-car drive-in and Norfolk one with 400 capacity. Harlan, Ia., has a new 300-car spot and Red Oak, Ia., also has an ozoner. Cherokee, Ia., new drive-in holds 350 cars while Hastings, Neb., has 250-car one.

## 'Ribbon' for Opening Of New RKO House in K.C.

Kansas City, July 26.

RKO reopened its westernmost link of its theatre chain when the Missouri came into action with preem of "She Wore a Yellow Ribbon" tonight (July 26). House has been remodeled in last four months, emerging with a new front, new seats and new air-conditioning. Theatre formerly was known as the Mainstreet.

Opening drew flock of RKO bigwigs as well as bevy of film players.

### Par Settles With Isley

Los Angeles, July 26.

Paramount has settled the \$498,000 triple-damage suit brought against it by Phillip Isley, operator of the Pickwood theatre. Under terms of the peace pact, Isley gets no coin. Par, however, gives him a split of product with clearance 14 days after first-run L.A. houses. Suit remains pending against the seven other majors.

## New York Theatres

DAN DALLEY - ANNE BAXTER

'YOU'RE MY EVERYTHING'

A 20th Century-Fox

Picture in Technicolor

On Variety Stage—Bob CROSBY - Sid STONE

On Ice Stage—Carol LYNN - Arnold SHODA

ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL

Rockefeller Center

June Haver Roy Bolger Gordon MacRae

"LOOK FOR THE SILVER LINING"

Color by TECHNICOLOR

A Warner Bros. Picture

SPECTACULAR STAGE PRESENTATION

PARAMOUNT PRESENTS

ALAN LADD

The GREAT GATSBY

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## Clips from Film Row

### NEW YORK

Ben Rebekick upped to asst. branch manager of Metro's Boston exchange under Benn Rosenwald. Rebekick has been with the company for the past 22 years.

George Nicholas, Metro's studio magazine contact, in New York for three weeks to work on bally for company's "Battleground." Jack Atlas, head studio planter, also in town last week headed for Boston on a vacation.

Ruth Cosgrove named radio and magazine contact for Eagle Lion; previously with Goldwyn Productions. Robert Taplinger and George Evans.

RKO's fifth and final regional sales meet ends today (Wed.) in San Francisco. Presiding over the series is Robert Mochrie, company's distribution vicepres, with Harry J. Michelson, short subjects sales chief; Walter Branson, western division manager; his aide, Harry Gittleson; and Aage A. Schubart, exchange operations manager, in attendance.

Harold Baumstone resigned as Post Pictures' ad-sales promotion manager to become general sales manager of Family Films, Inc.

Ray Connors, manager of Keith's, Flushing, and Frank Howard, manager of RKO Memorial, Boston, copped the RKO Showmanship Awards for July. Cash prizes and certificates of merit went to the two for a "kiddie show" promotion and radio broadcast respectively.

### MINNEAPOLIS

Republic's "Red Pony" set for its Twin City firstruns at St. Paul Riviera, Aug. 19.

W. R. Frank, local independent circuit owner and film producer, plays bit in his newest picture, "Great Dan Patch."

Property owners petitioned town board at Fridley, local suburb, to revoke license for drive-in theatre and threaten court proceedings to halt its construction.

President Bennie Berger of North Central Allied set August date for directors' meeting to discuss ways and means to combat "high film costs."

W. R. Frank, who has always had the reputation of being one of territory's toughest film buyers for his houses and fighter against percentage pix, is having United Artists 40% for his new picture, "Great Dan Patch."

Local trend is for independent neighborhood and suburban exhibitors to demand earlier clearance. Important concessions will be made along these lines but more are being demanded. Following granting of 28 days in place of former 52 for a number of independent nabes, a new 35-day plot has been created for two houses that did not wish to bid competitively with a nearby 28-day theatre.

### DALLAS

The State Fair Casino's operettas will be used in films. Special pic will be produced by Civil Affairs division of Army on cultural affairs in U. S. for distribution overseas. It will be produced by Herbert Kerkow of N. Y. and will be made here immediately after opening of Casino's final production "Showboat."

"Home of Brave" is scheduled to open in San Antonio July 28 for week's run. Interstate Circuit setting a special midnight show for Negroes with the entire theatre reserved for them.

Newly renovated Palace, 752-seater, reopened at Commerce, Texas, by A. W. Lilly, house operator. He also owns the Lyric there.

Construction started at Nacogdoches, on the Mat, which will be operated by East Texas Theatres, Inc. Will have 1,200-seat capacity. Work started at Mexia on third house to be operated by Maurice Easterling, who recently purchased the Coolidge, Coolidge, Texas.

Frank Coleman sold the Eddy at Eddy to Herbert Lingoni, who has moved here from New Orleans to operate the house.

### INDIANAPOLIS

Peter Fortune resigned from RKO sales staff, to join Indianapolis Cooperative Theatres as general manager.

Joe Cantor's plans for a new drive-in northwest of town were threatened this week when county planning commission agreed to re-open zoning case under pressure from opponents.

John Roach resigned this week as manager of the Ohio, and buyer and booker for Settos group after 12 years.

Roy E. Harrold and John R. Pell,

Rushville, bought Connorsville drive-in from Wm. M. Stabler. Clifford York succeeded David Gaffney as manager of New Castle drive-in. Gaffney resigned for new job in Ashtabula, Ohio.

### BOSTON

Eagle Lion celebrated record 36th week of "Red Shoes" at Majestic with dinner party at Ritz Carleton hotel. Governor Dever and Hub crit talked to J. Arthur Rank via transatlantic phone.

E. M. Loew granted permit by Brockton Licensing Board to operate cocktail lounge under same roof as his Center theatre.

An amendment to House Bill No. 2699 of the General Appropriations Bill, carried by the state legislature, would impose a \$1 a year tax on every 20 feet of revenue-producing signs. Aimed at billboard advertising, it also hits theatre marquees and overhanging signs for which operators already are taxed. Because of duplication of taxes, a public hearing has been granted for July 25.

### LOS ANGELES

Final papers in the transfer of the Pantages theatre, Hollywood boulevard showcase, from the Pantages family to RKO, were signed here by Roger Pantages and Malcolm Kingsberg, RKO theatre chief. Deal included real estate on Wilshire boulevard as the possible site of a new film house. While stepping out of the theatre business for the time being, Pantages will maintain offices in the building for his other enterprises, including Maestro Music.

### CHICAGO

Richard Orlikoff joined film law firm of Seymour Simon. RKO held fourth regional sales meeting here last week with sales topper Robert Mochrie presiding.

Moline, Ill., Circuit Court last week upheld contention of Tri-State theatre circuit that 4% amusement tax was discriminatory. However, city council has replaced former measure with 2% levy, which is not affected by ruling.

### BUFFALO

New Paramount (formerly Great Lakes) was officially opened Saturday (23) with Dennis Day stage-show and "Alaska Patrol." Cocktail party by local reps of Day's network sponsor, evening parade and dedication ceremonies at the house were featured. Paramount has completely refurbished the Lakes with new signs and marquees.

Schine Theatres, Inc., granted permission in Federal Court here to sell the first of 40 theatres to be disposed of under court order following entry of Consent Decree. Moose theatre at Norwalk, Ohio, being transferred to independent operator.

### OMAHA

Speaking for his area which includes Nebraska and western Iowa, William Miskell, district manager of Tri-States Corp., says there's not a thing the matter with show business here that good product can't cure. Miskell proved his point with figures, citing "Sorrowful Jones" which came within a few dollars of setting a house record for straight pictures.

### ST. LOUIS

Maurice Schweitzer, vet film salesman and exchange manager, resigned as manager of St. Louis interests, controlling drive-in theatres in Alton and Rockford, Ill., and Lincoln, Neb., to reenter distribution. Succeeds Reuben Rosenblatt, who died July 4, as manager of Monogram exchange here.

### NEW HAVEN

Annual golf tournament of the Motion Picture Owners of Conn. will be held Aug. 23 at Racebrook Country Club, Orange, Conn. Co-chairmen of event are George H. Wilkinson, Jr. and Albert M. Pickus.

### DETROIT

Preem of "Love Happy" Harpo Marx-Marion Hutton starrer, at the Palms July 31 will get a street dance-beauty contest sendoff.

Paul Benkes appointed head of equipment evaluation section of Jam Handy Organization.

## 'Slattery's' to Follow 20th's 'Everything' With Saturation Premiere

Twentieth-Fox, continuing to follow the policies established via its recently-announced sales plan, has lined up another saturation preem for one of its films and has scheduled appearances of two of its name personalities to herald the preem of another picture.

Anne Baxter has been set to join George Jessel for a personal at the Oriental, Chicago, Aug. 3, to plug "You're My Everything," which tees off there on that date. Jessel, who is headlining the regular stage bill at the Chi house, will emcee. Miss Baxter is scheduled to go to Milwaukee the following day for persons with the film's opening at the Wisconsin theatre there.

More than 100 theatres in the Florida area, meanwhile, have been booked to open "Slattery's Hurricane" Aug. 3 day-and-date with its Miami launching. Twentieth is blanketing the entire area with a saturation ad-publicity campaign and has tied in the U. S. Navy to help give the film a sendoff. Navy planes will fly over Miami during the film's opening and will display new planes used by the hurricane service. In addition, Waves are to act as usherettes at the preem.

## L. B. Mayer

Continued from page 3

New pact is believed to do just that.

Metro execs have been mum on the whole matter of division of duties, except to deny strongly that there has been any friction between Mayer and Scharf. In general, Mayer, who has headed the lot for 25 years, controls matters of general policy, while Scharf is in charge of the day-to-day filmmaking operation.

New contract is understood to lighten Mayer's responsibilities somewhat, and this is said to be something of a factor in the reduction in his salary and bonus. While there has been no official word on the revised financial arrangement, Mayer remarked to a friend after the Miami Beach meeting in March: "I could make more money by retiring."

The retirement crack was, of course, kidding and not to be taken literally. Under the Metro retirement plan, which became partially effective last March 1, he would receive only about \$20,000 a year if he quit now. Plan becomes fully effective in March, 1954, when it will have been in operation for 10 years—and shortly before Mayer's new contract expires on Aug. 31, 1954. At that time the studio topper will be entitled to \$49,000 yearly.

Mayer's deal has not yet been signed, but was fully agreed to before he and Howard Strickling, Coast publicity chief, returned to the Coast from New York over the weekend. Company's legalities are now Blackstoneing the contract.

Mayer's compensation under his old pact, which expires Aug. 31, has been \$2,500 weekly, plus 6.77% of the net profits after certain deductions. He also gets 10% of reissue profits after he leaves active service of the company. He agreed, however, in 1944, when the retirement plan started, that his total compensation from salary and bonus should not exceed \$500,000 yearly. He got a combined total of \$417,263 last year.

## 'GI Joe'

Continued from page 9

proves unfeasible, EI will resort to normal reissue practice.

Move by Cowan in switching the reissue from UA to EL resulted from refusal by Grad Sears, UA proxy, to allow the experimenting with the vet ticket sales. Pic was successful in its original release and Sears is understood to feel that it could be so in reissue without resort to tieups.

First lien on the pic is held by the Chemical Bank & Trust Co., N. Y., as result of an advance it made to Cowan last year to permit him to finish "Love Happy" Marx Bros. pic which is about to be released by UA. Agreement was made with the bank at that time the pic would be reissued, with the first income to go to it to recoup its loan.

## Picture Grosses

### OMAHA

(Continued from page 17)

Average \$10,500. Last week, "Nephtune's Daughter" (M-G) (2d wk), fine \$10,000.

Orpheum (Tristates) (3,000; 16-65)—"Outpost in Morocco" (UA) and "No Minor Vices" (M-G). Okay \$10,000. Last week, Calamity Jane" (U) and "Homicide" (WB), smart \$11,300.

Brandeis (RKO) (1,500; 16-65)—"Johnny Allegro" (Col) and "Rusty Saves a Life" (Col). Very slow \$5,500. Last week, "Pride of Yankees" (RKO) and "Tall in Saddle" (RKO) (reissues), nice \$6,500.

State (Goldberg) (865; 16-65)—"Stratton Story" (M-G) (4th wk) and "Nanook North" (Indie) (3d wk). Holding well at \$4,000. Last week, \$5,200.

Omaha (Tristates) (2,100; 16-65)—"Red Stallion Rockies" (EL) and "Behind Locked Doors" (EL). Thin \$7,000. Last week, "Sorrowful Jones" (Par) (m.o.) and "Alaska Patrol" (FC), nice \$8,800.

## Day Lifts 'Patrol' To Wham 13G, Buff, 2 Days

Buffalo, July 26

Dennis Day show on stage boosted "Alaska Patrol" to sock \$13,000 in two days at the Paramount, almost as much as some pic do on a full week at firstruns here. Top new film is "Doolins of Oklahoma" at the Lafayette.

Estimates for This Week  
Buffalo (Loew's) (3,500; 40-70)—"House of Strangers" (20th) and "Daring Cavaliero" (UA). Okay \$12,000 or near. Last week, "Africa Screams" (UA) and "Streets San Francisco" (Rep). \$13,000.

Paramount (Par) (3,400; 40-70)—"Alaska Patrol" (FC) and Dennis Day show onstage last Saturday and Sunday. Sock \$13,000. "Giri Jones Beach" (WB) and "The Fan" (20th) opened Monday (25). Last week, "Fountainhead" (WB), big \$20,000.

Lafayette (Basil) (3,000; 40-70)—"Doolins of Oklahoma" (Col) and "Lady at Midnight" (Col). Good \$13,000. Last week, "Cover Girl" (Col) and "Never Lovelier" (Col) (reissues), nice \$11,000.

Century (20th Cent) (3,000; 40-70)—"Mighty Joe Young" (RKO) and "Trouble Makers" (RKO) (2d wk). Still solid \$11,000. Last week, smash \$20,000.

### LOUISVILLE

(Continued from page 17)

week, "Happens Every Spring" (20th) and "The Fan" (20th), \$12,000.

State (Loew's) (3,000; 45-65)—"Wizard of Oz" (M-G) and "Secret Garden" (M-G) (reissue). Smooth \$12,000. Last week, "We Were Strangers" (Col) and "Dark Past" (Col), \$10,000.

Strand (FA) (1,000; 45-65)—"Red Menace" (Rep) and "Flaming Fury" (Rep). Moderate \$5,500. Last week, "Cover Up" (UA) and "Jigsaw" (UA), \$5,000.

## Export Assn.

Continued from page 4

these companies violated the terms of the international pact. It was evident at the subcommittee meeting that those talking suit were not clear in their own minds just what form the EL-Selznick-Goldwyn deals took. What was known was that these companies had bought limited U. S. rights to pic made by native British producers in England.

In this regard, Industryites point out Section 4 (a) of Schedule A of the agreement. Schedule A refers to uses permitted within the sterling area for frozen pounds. Section 4 (a) allows pounds for "acquisition of partial or entire domestic and/or foreign rights in films produced within the sterling area, either by outright purchase or by financial participation in whole or in part in the cost of production of the films in question."

It is believed that the special deals came under this section. Suit would test whether the transactions which kept the dollars out of the pool from such films as "The Red Shoes," J. Arthur Rank opus, and a number of pix of Sir Alexander Korda, were permissible as within scope of the section or others.

Reportedly, Universal is bound by a "gentleman's agreement" to devote earnings of Rank product distributed in the U. S. to the pool. Others, however, not being members of the MPEA, did not make the same agreement.

## 'Lining' Brightens Cincy, Strong 17G; 'Menace' Fine 8G, 'Laredo' 11G

Cincinnati, July 26

Strong support of "Look for Silver Lining," easy leader of four new bills, is boosting overall take at major stands a couple of notches above last week's pleasing summer level. Other newcomers include "Streets of Laredo," doing moderately well, and "Red Menace," nice at the smaller Grand.

### Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Streets of Laredo" (Par) and "Blondie's Big Deal" (Col). Moderate \$11,000. Last week, "House of Strangers" (20th) and "Lone Wolf and Lady" (Col), \$10,500.

Capitol (RKO) (2,000; 55-75)—"Any Number Play" (M-G) (2d wk), Pleading \$8,000 trailing solid \$13,000 preem.

Grand (RKO) (1,400; 55-75)—"Red Menace" (Rep). Fine \$8,000. Last week, "Stratton Story" (M-G) (3d wk), \$7,500.

Keith's (City Inv.) (1,542; 55-75)—"Take False Step" (U) and "Jassy" (U). Okay \$7,000 or near. Last week, "Lady Gambles" (U), \$8,500.

Palace (RKO) (2,600; 55-75)—"Silver Lining" (WB) and "Special Agent" (Par). Strong \$17,000. Last week, "Giri Jones Beach" (WB) and "Secret St. Ives" (Col), fairish \$10,000.

Shubert (RKO) (2,100; 55-75)—"House of Strangers" (20th) and "Lone Wolf Lady" (Col) (m.o.). Mild \$4,500. Last week, "Sorrowful Jones" (Par) and "Crime Doctor's Diary" (Col), about same.

## 'Dan Patch' Standout In Indpls., Nice \$11,000

Indianapolis, July 26

Torrid weekend is keeping a damper on firstrun film biz here this stanza. Sunday night trade in downtown area also was slim. "Great Dan Patch," at Loew's, looks leader with nice figure. "Bride of Vengeance," at Circle, is disappointing.

### Estimates for This Week

Circle (Gamble-Doile) (2,800; 44-65)—"Bride of Vengeance" (Par) and "Alias Nick Beal" (Par). Slow \$8,000. Last week, "Blonde Bashful Bend" (20th) and "Forbidden Street" (20th), \$12,500 in 9 days.

Indiana (G-D) (3,300; 44-65)—"Streets of Laredo" (Par) and "Special Agent" (Par). Fair \$11,000. Last week, "City Across River" (U) and "Leave to Henry" (Mono), \$9,000.

Loew's (Loew's) (2,450; 44-65)—"Great Dan Patch" (UA) and "Lucky Stiff" (UA). Nice \$11,000. Last week, "Africa Screams" (UA) and "Secret Garden" (M-G), \$13,000.

Lyric (G-D) (1,600; 44-65)—"Illegal Entry" (U) and "Arcite Manhunt" (U). Tepid \$4,500. Last week, "Not Wanted" (FC) and "Amazon Quest" (FC), \$5,000.

### DENVER

(Continued from page 15)

wk). Off to \$7,000. Last week okay \$9,000.

Denver (Fox) (2,525; 35-74)—"Champion" (UA) and "Crime Doctor's Diary" (Col). day-date with Esquire, Webber. Mild \$11,000. Last week, "Fountainhead" (WB) and "Daughter of West" (FC), good \$15,000.

Esquire (Fox) (742; 35-74)—"Champion" (UA) and "Crime Doctor's Diary" (Col). Also Denver, Webber. Under \$2,000, very light. Last week "Fountainhead" (WB) and "Daughter West" (FC), fair \$2,200.

Orpheum (RKO) (2,600; 35-74)—"Big Steal" (RKO) and "Rustlers" (RKO). Modest \$12,000. Last week, "Stratton Story" (M-G) and "Sons of Adventure" (Rep) (2d wk), \$9,500.

Paramount (Fox) (2,200; 35-74)—"City Across River" (U) and "Search Danger" (FC). day-date with Rialto. Light \$8,000. Last week, "Hills of Home" (M-G) and "Alaska Patrol" (FC), \$7,500.

Rialto (Fox) (878; 35-74)—"City Across River" (U) and "Search Danger" (FC). Also Paramount. Thin \$2,500. Last week, subsequent-run.

Webber (Fox) (750; 35-74)—"Champion" (UA) and "Crime Doctor's Diary" (Col). Also Denver, Esquire. Slow \$2,000 or less. Last week, "Fountainhead" (WB) and "Daughter West" (FC), fair \$2,500.



16th ANNUAL

## VARIETY

SURVEY OF

## SHOWMANAGEMENT

By GEORGE ROSEN

## Parable for Sight and Sound

Once upon a time you could weave a tale to justify rationalization through the simple form of a parable. And through the ages it became wisdom. One could reprise Joseph's dream of the seven fat cows and the seven lean ones, and come up with a surefire analogy. It couldn't miss—in and out of show business.

But try putting that parable on the coaxial cable, and see how far you get. People have learned a few things since those days. Of course, there are those who have willingly accepted this premise, for to them the seven lean years of television are going to eat up the seven fat years of radio.

There's a little thing called science today and it knows how to fatten the lean cows by other methods than destroying the fat ones.

The farmer knows it. Certainly the industrialist knows it. And show business knows it. You can bet your bottom dollar they're not going to feed big fat Radio to that avaricious newcomer—Television.

The timid souls who lack courage are already writing radio's "30." But the smart operators, the creative captains and the shrewd broadcasters, know how to keep radio going as big business and show business.

VARIETY isn't living in the age of parables. And so it took the scientific way—the 16th Annual SHOWMANAGEMENT Survey. The appraisal and sifting of America's radio station performances reveals radio operators who know how to keep their stations fat, and also video drumbeaters who know how to fatten their TV baby.

An examination of award winners to establish the common denominator that spelled success reveals a striking similarity in the ingredients that made for outstanding accomplishment. Always there was courage; no fear of the new. There was

a healthy disregard of the status quo. They refused to wait for a formula to dry up before seeking a fresher one. There was evident, too, a penetrating curiosity, and no fear of experimenting. And the boys who had the courage were also the ones who never stinted on hard work. Winners in the various radio categories were in there punching with the same enthusiasm as when they were first striving for their success formulas. The TV "hot foot" heightened the tempo. The smart guy took his cue from there; started developing to the hilt those forms that could remain radio's own. They exploited them and staked a claim in "the second coming of radio."

There were a flock of SHOWMANAGEMENT entries from stations that did as good a job this year as last year, or even five years ago. But it isn't enough. They aren't helping radio or providing for its future. There were the television stations and program molders who were content to ride along on the crest of TV's newness, willing to beg, borrow or steal from radio. They lack the mettle of the pioneer. Not only will they doom themselves but they're stunting tele's growth.

Those in the SHOWMANAGEMENT vanguard have been always cognizant of the bigger picture. They tried new ideas for themselves, but always with a view toward establishing fresh patterns and contributing toward the growth of the industry.

On the future show biz horizon looms a place for all—radio, television, films and legit—but only if each develops its own distinctive patterns and techniques. Radio has not yet fully exploited its potentialities, nor has video embarked wholeheartedly on its venturesome course. Only complete faith in their media and enthusiasm for the untried can establish the new TV and maintain a successful radio.

Thus VARIETY bestows accolades on those operations and personalities forging their own place in the show biz firmament.

# Citations: '48-'49 Showmanagement Review

## Outstanding Sales Promotion

### KSTP, Minneapolis WEEI, Boston

KSTP sales promotion in the past year was unabashed, brisk, lively, and dignified at the same time—a neat trick if you can do it, and this one did. Not ashamed of growing a bit of corn in the press, the station grew some tall stands of profits as a result. Direct mail followed the same line in some instances (including pop-up figure folders), but was smart enough to go conservative on the other side of the ledger. Program schedules, mailed bi-weekly, were front-covered with restrained institutional advertising. Dignified approach, backed up by factual info, was evident in the station's presentation folders to agencies and clients. KSTP termed its method of merchandising and promoting a client's program "planalyzed promotion," and VARIETY deems it well named.

Selling the client first is obvious; selling the listeners may also be obvious. Only KSTP kept after the idea with more effort and imagination than most.

For countless sponsors—Standard Oil, Camel cigarettes, Hostess cup cakes, Arrid, Durkee's Famous Foods (shortening) Kellogg cereals, KSTP got behind its programs and sponsors and pushed... to greater audiences, more profits and good will for all concerned. At key traffic points in the downtown area, tie-in window displays were arranged for both local and national advertisers. Fan magazines were not neglected either. Trade press ads plugging the station's personalities, film trailers, shopping bags for studios visitors (an idea this observer thinks too long overlooked by both ad mediums and advertisers alike); talks like "What Makes a Radio Network Tick," added up to 53 presentations before civic, club and social groups; courtesy spot announcements—nearly 3,000. Reaction from delighted and generally surprised sponsors was hefty.

KSTP television promotion followed the same all-out plan when it came into being in March of '48. Bumper strips on cabs, buttons for kids reading "KSTP Television is Here," sky writing, car cards, direct mail, approximately 1,000 AM plugs during the year, nearly 100 congrat ads in area newspapers.

It wasn't the amount of promotion that impressed either sponsors or VARIETY. It was year-round consistency and quality. Taking a leaf from one sponsor's comment that "this looks like a cooked-up job," VARIETY posts a P.S. that Joe and KSTP are cooking with gas.

### WEEI

WEEI, Boston, wasn't of a mind to spare the pressure on the sales promotion accelerator. The station put its foot down—hard—and went places fast. So did 53,000 souvenirs to studio visitors, and, among others, a travelling display which got around to 6,000 school teachers throughout the area. The "marmos," in turn, hopped aboard and nominated pupils to "Weekend With Music" at N. Y. Philharmonic at the station's expense. Don't think the kids were slow to hop aboard those trains, either!

Old and new programs were promoted equally, ranging from the Philharmonic pitch to stunts as seemingly un-Bostonian as the world's biggest pie—dreamed up by farm editor Jesse Buffum, baked under the direction of staff programmer "Mother Parker," and served up by members of the State Commission of Agriculture to the delegates of the largest winter farm convention in New England. Distaff side stuff isn't new to WEEI. Food Fairs put on by the station rate listenership 92% ahead of the next ranking station. WEEI knows its region; what appeals to its womenfolk, proof of the pudding is that the Massachusetts Press Association made publicity director Marie Houlahan its first radio member, its program director, and president of the New England

## Showmanager Awards

### WILLIAM S. PALEY

When, in the closing months of '48, "Paley's Comet" first streaked across the kilocycle horizons, radio was going its "milky way," complacent and sorely in need of a "hot foot." First stars to hitch on to the Comet were Amos 'n' Andy, with Jack Benny, Edgar Bergen, Bing Crosby, Burns and Allen and Groucho Marx subsequently riding along on the CBS constellation.

Columbia board chairman William S. Paley thus brought to radio a new managerial concept, over and above the mere graboff of top-coin talent. Not that this wasn't shrewd business acumen, but envisioned in the overall goal was a broader blueprint. Although Columbia was comfortably berthed in the No. 2 network spot, the awareness that radio was at the TV crossroads sparked Mr. Paley's initiative to 1) achieve radio dominance; 2) prepare for the video future. Good business, yes, but the bestowal of a Showmanager Award doesn't go to a successful business man alone. A Showmanager benefits the entire industry by his leadership.

The overtones of the Paley maneuvers were far healthier. It encompassed in its thinking a recognition that NBC for years had been conditioned to a "sold out" state of lethargy, with practically every top star on its roster. It needed to be jarred out of its complacency. Thus the Paley strategy accented the fact that the status quo isn't good enough, even for the biggest network; that all radio has to keep on creating; that there must be a flow of new ideas; that radio must encourage fresh personalities; that only so could it have a healthy growth.

### HUGH B. TERRY

If, as has been evidenced in recent years, the local radio station has gained in stature as a vital cog in the community, it is because of the untiring efforts of such managers as KLZ's Hugh Terry in Denver. If, as is also apparent, the station operator in many instances has assumed the leadership in solving community problems (a role previously reserved for the newspaper publisher), it is because of the consistent, sincere and successful contributions of the Hugh Terrys—contributions that reflect credit on the entire radio industry.

Here is not a "one shot" performer, or an operator with a record of a few spectacular months of activity. In singling out Mr. Terry for a SHOWMANAGER award, Variety is cognizant of his long-range performance aimed 1) at achieving an overall betterment of the broadcasting industry; 2) increasing the prestige and dignity of radio in his own community by identifying himself with and projecting a leadership into every worthwhile cause; 3) piling up an enviable record for KLZ in the conduct of his station management over nearly a decade.

As a sparkplug on the NAB and BMB directorates; as a member of the NAB-Industry-Wide Code Observance Committee; as the sole American broadcaster invited to UNESCO program commission conference as consultant at the Paris meetings in May of this year, Mr. Terry has played a unique role in industry activity. In integrating himself into Denver's community pattern, he has spearheaded the drives and campaigns of such organizations as the Community Chest, the Boy Scouts, the Colorado Cancer Society, the Denver Advertising Club, the Rotary Club and the Y.M.C.A. As a member of the Governor's Committee on the Development of Colorado Resources, he has effectively translated the distinction into KLZ programming. Finally, his "Knave of Hearts" series on heart disease this past year, designed to help public understanding and lick the chronic crisis, represented a sincere, honest effort—so much so that, after seven weeks of programming, Sen. Ed Johnson read a three-column tribute into the Congressional Record.

### TED COTT

In a year that saw the emergence of the independent stations of America as an all-important force in industry affairs, one man stands out above all the others for his leadership and untiring efforts in gaining for the unaffiliated station a stature and recognition heretofore denied. He is Ted Cott, the 32-year-old program director and vice-president of WNEW, N. Y., who, through an awareness that the indie stations will play a major role in evolving radio's pattern for the TV future, has succeeded in jockeying the indie into the industry forefront.

As chairman of the NAB's Unaffiliated Stations Committee, Cott spearheaded the most dramatically effective do-something session at the recent industry convention in Chicago—with "Independents Day" stealing the Chi show. It was the culmination of a fight for recognition started a couple seasons back at the Atlantic City NAB convention (because certain NAB code provisions spelled anathema to the indies); a fight pursued through the Los Angeles convention last year to win for the indies a voice in NAB affairs, finally winning establishment of a permanent NAB Independents Executive Committee (with Cott just reappointed chairman for the second consecutive year).

Further evidence of Cott's constructive leadership has been reflected in his maneuvering of the indies into Advertising Council recognition (bringing the independent station for the first time under the Ad Council allocation plan); and successfully staking a claim on behalf of the indies for programming material from public service groups of equal quality to shows furnished the networks (with result that portions of budgets of several public service organizations are now being allocated for exclusive indie programs). It was Cott, too, who organized a group of New York stations, in one of the more effective radio public relations gestures, to present the first official in-service survey course on radio for school teachers and principals, in cooperation with the N. Y. Board of Education.

Press Association. Only four Hub femme programs have ratings of 4 or better; all are WEEI stanzas.

While the gals were gathering ratings, so were the boys—with

programs wisely slanted to the regime, backed up by hard-hitting promotion. In collaboration with the Borden Co., 4-H clubs and

ice, the station revived the Middlesex County Fair. The people came in happy droves. They came, too, to 39 "Community Days," when listeners from specific towns were

guests at "Breakfast in Boston"—an average of 2,000 people who came, saw, and were sold on WEEI. During the Christmas season, Christmas carols were sung by station talent at the railroad station, with the help of some 10,000 commuters.

Behind all this traffic was not a headlong dash across the street, but planned progress from one place to another. To get where it wanted to go, WEEI's sales promotion department made its talent available for 510 personal appearances at local non-broadcast events before over 250,000 people. Telegrams to potential sponsors promoted \$40,000 worth of news programs... all sold on the day the campaign ended. One teletype message helped sell \$75,000 worth of spot time in five hours.

## Exploiting New Ideas

### WNEW, New York

Behind WNEW's self-named "razzle-dazzle" operation is plenty of sound thinking, hard work, smart showmanship and probably the year's top exploitation-publicity job, which parlayed the Bernice Judis-managed station into an enviable payoff via the national mag circuit. Station really hit the big-time in getting itself publicized, with the Dick Pack-engineered exploitation campaign tempoed to WNEW's peculiarly singular operation.

The ad-lib approach to life of this N. Y. indie is just a front... a refreshing one to listeners... a profitable one to the station. With a stubborn notion that out-of-home summer listeners were potential radio b.o., WNEW decided not to join some of the nets in a tall, cool drink and a quick dip to take their mind off the summer slump. Decided, instead, on some ingenuity, and some right smart Yankee trading. No good for billboards? Okay, give Good Humor some free time and get the call letters on hundreds of trucks and tricycles. And the slogan "Keep Tuned to WNEW While You Drive!" on the wrappers of more than 7,000,000 Good Humor bars.

While they drove, motorists received lively info on places-to-go, things-to-see, weather and beach reports, tips on trips, request tunes for beach parties, and a traffic bulletin that helped enthusiastic beach-goers (enthusiastic in the morning, that is!) get home safely at night with a minimum of traffic snarls.

Still out for swaps—with an eye to public service, plus the cash register—WNEW came up this year with another tie-in. The Automobile Club of New York, with its 200,000 driving members, received a weekly gratis program in return for regular space in the official club paper, posters in all Metropolitan AAA branch offices, and in hundreds of AAA garages in the area.

WNEW cannily suggested to motorists that if they didn't have a portable, they sure should get one. Does it pay off? Norge again snapped up the "sand-and-surf" package this year.

With a sense of humor and a sense of showmanship hardly equalled in the trade, WNEW in the past year capitalized on anything and everything to stimulate increased profits and listeners.

Sensing that some dialers were getting a bit tired of the giveaway craze, WNEW went into satirical reverse with its spoof show, "You Can Lose Your Shirt." A lot of people did just that, sans rancor, and a lot of local charities were the richer for it... every cent being turned over to same. WNEW didn't exactly lose its shirt; it sold the show, upped the rating of that particular time slot by more than 300%, copped more publicity on this and other shows than any indie in the nation.

Space does not permit a complete review of WNEW's year. (Continued on page 36)



**Citations: '48-'49 Showmanagement Review**

***VARIETY***  
**PLAQUE AWARDS**  
**FOR 1948-49**

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**Outstanding Sales Promotion**

**KSTP, MINNEAPOLIS**

**WEEL, BOSTON**

**Exploiting New Ideas**

**WNEW, NEW YORK**

**Responsibility to Youth**

**WTIC, HARTFORD**

**KRNT, DES MOINES**

**Foreign Language Leadership**

**WOV, NEW YORK**

**Radio in Education**

**WHAS, LOUISVILLE**

**WAVE, LOUISVILLE**

**News Coverage Leadership**

**WCPO, CINCINNATI**

# Highlights: '48-'49 Showmanagement Review

## Furbelows--and Juleps, Too

**KNBC, San Francisco:** Outstanding in helping teen-agers grow strong roots has been the record of KNBC. In cooperation with Governor Warren's Youth Welfare, the station did such plain talking on its facilities that it led the parade in raising \$3,570,000 to sustain the activities of such youth agencies as the Boy Scouts, Camp Fire Girls, YMCA, YWCA, the Booker T. Washington Community Center and the Columbia Park Boys' Club.

Not content with just money, the station went all out in examining, airing and helping alleviate the problems of youth. Among the programs initiated were: "Youth in Government," "Board and Room With a View," a frank drama on the Ventura School for Girls.

Another KNBC project, in cooperation with the San Francisco Call-Bulletin, was a series saluting the School Safety Patrol.

**WNBW, Washington, D. C.:** To the average American, Washington, D. C., is the home of politics and big doings. To over 1,500,000 Americans, it's home in its literal sense. In the past year, WNBW was smart enough to recognize, and serve, this dual interest of its viewers with a well-balanced fare of national and local looking.

The only Washington station to produce a televised daily news-reel, cameraman George Johnston, Navy vet, films such routine local happenings as Traffic Safety Awards, and such exclusive on-the-spot beats as police capture of the W. Va. train bandits in a D. C. pawnshop. While Johnston was hustling, the home office was doing some of its own to make TV attractive to advertisers.

WNBW has adapted, produced and directed a TV series of "Meet Your Congress." Senators roundtable the problems common to all Americans, helped them understand them and contribute to their solution.

**WHDH, Boston:** Bill McGrath seems to have found the formula for commercial success—and some phenomenal Hoopers in the face of stiff competition from network affiliates in one of the nation's major markets. Its 20.3 share of audience during 1948 (leaving 79.7% to be divided among 37 other stations) bespeaks a know-how on the part of the station management—an operational format of well-balanced music, news and sports that, significantly, reflects the type of operation most likely to carry on in the bigtime TV era. McGrath makes no bones as to his aspirations—increased audience, increased sales. It's commercial right down the line, and the kind of commercialism that pays off.

**WOR, New York:** Some people collect stamps, rare butterflies, ancient musical instruments. During the past year, WOR collected ideas, and got some treasure trove money probably couldn't buy. Via announcements, the station asked its listening family what they thought of the old man; what changed habits they thought would make living together happier for all. The station left itself wide open: "Like our shows, newscasts, the ads we run in the paper, the color of the broadcast tickets we send you, the way we answer the phone, the manner in which the usher seated you when you attended a broadcast?"

Thousands of listeners wrote in—favorable letters, unfavorable ones; from Park Ave., estates on Long Island, truck farms in Pennsylvania. Each was answered personally by a member of the WOR executive staff. At the end of the six-week campaign, the station reported by air via a 15-minute program, "WOR Replies," which outlined the reasons for many of its operations and clarified its policies.

**WGAR, Cleveland:** WGAR exhibited some smart showmanship in political and election coverage, being the only Cleveland station to have a news reporter on the spot at all three major political conventions. Ditto, the only Cleveland station to have a reporter on both Truman special trains. Station also inaugurated a program or business men titled "Business

If anything this year's Showmanagement Survey has significantly revealed a keen appreciation of showmanship values on the part of many stations in the preparation of entries. VARIETY generally deprecates the "productions" requiring freight-car delivery, particularly from those stations who pour more imagination into presentations than in their on-the-air quest for distinction. But the promotional resourcefulness attending a handful of entries deservedly merits recognition.

Take, for example, WNBC-WNBT's (N.Y.), six-page printed wrap-up of a year's accomplishment in which promotion-minded Murry Harris (who can take the bows for this job), facsimiled a VARIETY edition; almost out-Varietying VARIETY to tell the '48-'49 story of an alert operation in the nation's most competitive market. The Varietyese, for instance, with which the station 24-sheeted Mary Margaret McBride's takeover of Yankee Stadium for her one-shot anniversary hoopla a couple months back was translated succinctly into "MMM Wows 'Em at Second Base; Outdraws Yanks at Anni Party." Again, pointing up WNBC's payoff on public service endeavors embraced in its autonomy concept, the VARIETY-slanted entry blazoned it as "Pubserv Sockeroo at B. O."

The WSM (Nashville) buildup to its VARIETY presentation had an uncommonly refreshing tinge, designed, no doubt, to fatten the editor for the final kill. For a week prior to the arrival of WSM's entry there came to the radio desk of VARIETY a daily tray laden with breakfast; followed up in the mid-afternoons by as tempting a mint julep as was ever fashioned (via telephonic instructions) out of the deep south. And all appropriately placarded to trailerize WSM's entry.

There was, too, the specially transcribed dramatic showcase titled "WHDH Presents 'It's Whatcha Do With Whatcha Got' to VARIETY for its 16th annual Showmanagement Survey." A slick treatment to tell the story of a slick Boston operation.

Trends, in cooperation with experts from the Federal Reserve Bank. The innovation gave a hand to business men looking for signposts to the future—helped the station itself towards a richer future as an integral part of the community.

**KNX, Los Angeles:** One of the real effective jobs was "The Last Water Hole," a 75-minute documentary reporting both sides of the California-Arizona dispute over Colorado River water rights. Three months of research went into the project, which was noteworthy on many counts and won the station some well-earned kudos.

**WFIL, Philadelphia:** Station had an idea that newspapers and radio can work hand-in-glove to mutual advantage. Not a new idea, to be sure, but one which has too often bogged down in mutual mistrust, or apathy. The station wasn't out after either, got neither. Selecting 12 newspapers in communities surrounding the City of Brotherly Love to participate in "Suburban News Roundup," the station wound up with a lot of loving interest and hypoed good will all around.

**WTTM, Trenton, N. J.:** About a year ago, Carl Mark bought himself 50% of the management of WTTM, and also bought himself a rather large piece of problem. The station was admittedly good, but seemed to the new manager to have gotten into the habit of attaching its tails to another fellow's kite—NBC's—and getting more of a breeze than new business. To get WTTM sailing on its own, Mark revitalized the staff, which had been virtually unchanged since the station opened in '42; purchased property on the main drag and remodelled it into studios and offices, and a 500-seat auditorium, which is headquarters for much of the civic life of Trenton. The station fused the best elements of NBC with the best it could create at home.

**KCBS, San Francisco:** Arthur Hulf Hayes found himself with a toughie on his hands in the transformation of KQW (a 28-year-old listening habit) into an operation (KCBS) worthy of the parent company's identification. It was not just a case of changing call letters, but bringing to Frisco a brand new concept about radio (and video) to meet changing times, new showmanship values and an appreciation of community needs. In the short space of a few months, Hayes appears to have found the formula, based on years of keen appraising and know-how as the WCBS mentor in New York.

**WCOP, Boston:** Station's coverage of on-the-spot news represented a resourcefulness and ingenuity that was decidedly unusual. Also, finding network service inadequate, it took the program bull by the horns and came

up with some local endeavors that won for the station a legion of new friends.

**KMA, Shenandoah, Ia.:** When you're recognized as the No. 1 farm station in the nation's No. 1 farm market, you've got no mean responsibility on your hands. KMA came up with its own pattern of operation to suit its listeners' needs—and the content paid off handsomely both in terms of station prestige and in audience growth. Particularly it aided the community in its economic problems (via its six-year farm plan); it showed the farmer how to increase his production; its harvest jubilee which brought out the two gubernatorial candidates to erase the "double talk" and ambiguity that beloued the campaign fulfilled KMA's "Be Kind to Listener" Year slogan.

**WMGM, New York:** Station's Vol. 2 "Care and Protection of Dodger Fans" (10 Safety and Sanity Commandments for Brooklyn Baseball Addicts), was as refreshing an interlude in kilocycle "good humor" as the original '48 version. Switchover to Metro identification ("Call Letters of the Stars") was taken full advantage of, promotion-wise, with the inaugural "salute" one of the all-time promotional hooplas in radio annals.

**KOA, Denver:** Tabbed "The Colossus of the Rockies," this NBC station again turned in one of those all-embrasive know-how operations that reflects the keen sense of showmanship values continually displayed by general manager Lloyd Yoder. Its "Operation Snowbound," its service to the rancher and the farmer, its barrage of special events and pitch toward creation of new talent all reveal the abilities of Yoder and his staff

to extract maximum values and take KOA out of the humdrum kilocycle routine.

**KDAL, Duluth:** Station's "Duluth Bright Stars" campaign was really big league, integrating it into all phases of promotion-program activity, culminating in a "Get Out the Vote" parade to help lure the largest ballot in Arrowhead County's history.

**WNEB, Worcester, Mass.:** Competing against four web affiliates, this 250-watt indie has done a remarkable job in making the people of Worcester "public service conscious."

**WJDA, Quincy, Mass.:** Calling itself "The Greatest Little Station in All the Nation," the South Shore post-war operation has alerted itself to community affairs, injected a hypo into national political coverage and did a notable job toward assisting all civic agencies in promoting their good works.

**WCCO, Minneapolis:** Station's summer campaign, "Sell 'Em While They're Hot," was one of the nation's more notable examples in radio's bid to hike traditionally low summer month billings. Result of the "13 weeks with pay" pitch to sponsors was an increase of 30% in saleswise advertisers who stayed on the job with WCCO—all year round. To a station perpetuating a 52-week big-time radio, VARIETY doffs its hat.

**WNAX, Sioux City-Yankton:** Its campaign to raise the standards of farm living won the station a flock of new adherents.

**WOIC, Washington, D. C.:** In operation only since Jan. 16, '49, this video operation has already done a commendable job on behalf of education and public service. Its series "Education by Television" has been acclaimed by school, civic and industry leaders.

**WMAL-TV, Washington, D. C.:** Television "first" was scored by the Evening Star operation when a clinic for crippled children was put on March 31 from the station's studios. Feasibility of using video in the teaching of medicine was also demonstrated effectively by the station in cooperation with George Washington University hospital.

**WCAU, Philadelphia:** This high-powered CBS affiliate has always patterned itself to the credo that a station's usefulness to the community is what matters. The past year was no exception. WCAU's "Pennsylvania Caucus" proved to be an exciting and interesting teaching device for college courses in Political Parties. Its "Speaking Freely" daily five-minute show, inviting listeners to express their views on whatever thoughts come to mind has become an institution with many Philadelphia area residents.

**KUOM (Univ. of Minnesota):** As a far-reaching educational arm of

the Univ. of Minnesota, KUOM has long felt the responsibility to aid other Minnesota stations in procuring distinctive broadcasts to meet this need. In 1948, with the University's full resources behind it, KUOM undertook a new project—one for which the station was uniquely equipped. To an initial 20 Minnesota stations, it offered two 13-week series of half-hour documentaries—programs of direct Minnesota interest and importance. Offered cuff, via transcription, "The University Reports to the People" dramatized and documented recent scientific, agricultural and educational developments in Minnesota—developments vital to the welfare and progress of the state's communities.

"Tales of Minnesota" used the documentary technique to bring the state's history to stirring life—appropriate for Minnesota broadcast in this year of the state's Territorial Centennial celebration.

**WNOX, Knoxville:** Station put on a full-blown campaign to aid East Tennessee's corn yield, with resultant commendation from county agents, who achieved a long-sought production goal.

**WHB, Kansas City:** Station's major pitch the past year was its "Man of the Month" Fraternity—awards to outstanding citizens for community service. Pledging itself to encourage active community leadership by the fittest, to recognize and honor civic achievement, and to unite in ties of friendship and mutual respect those men who—by their merit—earned a place in the coveted Fraternity circle, WHB served a unique role and merits a deserved bow.

**KTTV, Los Angeles:** TV station, a youngster of seven months, should have an early and healthy maturity, for it is being fed some potent pabulum by the management. The first day of broadcasting, in January, the station televised the famous Rose Parade and Rose Bowl Game from Pasadena; stayed on the air 12½ hours, 92% of the time sold commercially. Off to an auspicious beginning, KTTV acquired an affinity for "firsts": First to televise Jack Benny (on their dedicatory program, March 8, which also starred Lum 'n' Abner); creation of "Pantomime Quiz," first Hollywood production to be sold in New York; first appearance of Edgar Bergen since his radio retirement; first to let the public see the world-famous Pasadena Playhouse in action. The first of an exclusive monthly playhouse series starred Victor Jory in "Macbeth," got some vigorous handclapping from press and public.

**CKEY, Toronto:** When, last summer, Ontario suffered its worst loss of timberland through raging forest fires, CKEY flew a staffer into the blazing area, with result that station listeners were given a dramatic, up-to-the-minute coverage job. Listeners who had relatives in towns threatened by the fire were specially appreciative of the top news service rendered.

**WPJB, Providence, R. I.:** If FM hasn't been setting the pace that was originally foreseen, certainly the blame can't be traced to the Providence Journal's FM outlet. Aimed at selling FM as the superior listening medium, WPJB initiated an intensive promotion campaign that won it a flock of supporters.

**KXOK, St. Louis:** Station's "Wake Up St. Louis" series was an outstanding contribution in the public interest. A forum program "where free Americans exercise the right of free speech," "Wake Up" (presented at a peak listening hour) carried such impact that the three daily metropolitan newspapers were compelled to cover each broadcast because of its news value. Series influenced state legislation, notably on liquor control.

**CHVC, Niagara Falls, Ontario:** This Canadian station based its pitch for an award solely on its disk jockey, Skip Letcher. Entry made much of the fact that Mr. L. had among his guests for the year:

(Continued on page 35)

## RDF: An Int'l Citation

The use of international radio as a means of promoting understanding between nations has often been discussed, sometimes attempted, but rarely achieved. One main roadblock on the highway to effective international broadcasting has been the vast difference between the techniques and formats in radio in the U.S.A. and radio abroad.

It remained for 28-year-old Pierre Crenesse, an idealistic and practical Frenchman, one of France's heroes in the Resistance as well as one of his nation's most popular broadcasters, to demonstrate the power for good in international radio.

In his first year as Director of the North American Service of the French Broadcasting System, Crenesse proved himself one of the few real showmen in the mikes-across-the-seas business, and showed a rare knack of supplying American broadcasters with French-built programs which fit the temp and formats of American style radio, without sacrificing cultural content or national flavor. By the end of the year, more than 200 stations in the U.S.A. and Canada were carrying five different Radiodiffusion Francaise shows a week. Crenesse further boosted the RDF position here by such ideas as offering to pick up broadcasts in France for American stations desiring special programs from overseas.

Most important of all was his inspired action in linking these stations into a symbolic "International Good Will Network," a significant example of the use of radio as a cultural bridge between nations. It was an encouraging demonstration of what can be done when showmen tackle the problems of international broadcasting, for showmen, whatever their nationality, basically speak the same language.



# Highlights: '48-'49 Showmanagement Review

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Vernon G. Cardy, horseman; Michael Redgrave, movie player; Joe Klukay, hockey player; Gracie Fields, singer; and Dr. Horatio Q. Birdbath, Spike Jones Show....

**KLIX, Twin Falls, Ida.** This ABC affiliate displayed an uncanny knack for showmanship during the past year, with result that station reversed the usual trend, with gross receipts for the first quarter of '49 exceeding last year's by 40%. One of the more successful post-war "babies." It's no accident that "KLIX is Kluckin'" for it's the result of ideas and hard labor.

**WLAW, Lawrence, Mass.** Smart promotion in the form of a contest to find New England's top cooks, and the publication of a "WLAW Cook Book," backed up this station's popular "Shopping With Polly" show. "Bride of the Week" was a novel station-built series that also combined good programming with effective promotion.

**WPTR, Albany, N. Y.** A late-comer to the radio business, this new 50 KW station wisely reasoned that the best way to win friends and influence sponsors was by aggressive, alert program policy. In first year of operation, the new station came up with healthy assortment of program ideas like its "Fun With Music," "Record Rendezvous" and "Newsman's Quiz." The upstate station was also exploitation-minded and gimmicks like its Teen-Age Disk Jockey Contest were attention-getters.

**WWSW, Pittsburgh:** Station came through with a heads-up job in catering to a sports-avid populace.

**KMOX, St. Louis:** VARIETY here-with extends a ploy to Rex Davis and KMOX, for being very much alive. By consistently contacting 63 community newspaper editors throughout Missouri and Illinois for a weekly report of the home-town news, the station has managed to revive the late, lamented party line. Listeners hear themselves, and their friends mentioned on this early a.m. newscast. They stop by stores to hear it (and stay to buy); they drop in at the newspaper offices to turn over accounts of the latest happenings. This is good public relations in any man's language.

**WMCA, New York:** WMCA did an outstanding job in the past year in getting the hush-hush inadequacies of hectic New York life into the open. With Inside New York (successor to socko housing broadcasts in '48 which kicked some of the lethargy out of local authorities), the station exposed to public view such problems as juvenile delinquency, public health, divorce laws, adoption, inadequate hospitalization, loan sharks and their victims, and other timely, topical problems.

Calling in some forward-looking persons in Gotham to participate in research and discussions, the series has won the praise of concerned professionals and groping laymen alike. Another first for WMCA in programming was "Report From Israel."

**WLW, Cincinnati:** WLW, while a staunch subscriber to One World internationally, believes that radio is made up of five worlds: (1) The world populated by 3,600,000 listening families. To keep them listening to WLW despite increasing competition, WLW maintained one of the largest talent staffs in the country, spent \$1,193,629 creating programs tailored to those families, devoting a commercial time value of more than \$1,000,000 (not including talent, etc.); (2) the world that is Midwest America. It satisfied—and added to—the pride of that section of the country with "Builders of Destiny," a meticulously documented series saluting big towns, little towns, famous and obscure persons who have contributed to its progress; (3) the world of promotion to make its advertisers... and itself... the profits that allowed WLW to spend an unprecedented amount on "free" broadcasts.

## Television Awards

### COLUMBIA BROADCASTING SYSTEM

CBS-TV network, on the basis of its programming, production and showmanship in promoting video as a medium, is awarded a VARIETY SHOW-MANAGEMENT plaque for general industry leadership. Forced to fight an uphill battle because of the time and money lost in an unsuccessful attempt to promote immediate color TV, CBS nonetheless outstripped its competition.

CBS showed particular inventiveness and imagination in its string of house-built packages. Worthington Miner's "Studio One," with such excellent productions to its credit as "Julius Caesar" and "The Dybbuk," is one of TV's dramatic leaders. "The Goldbergs" is acknowledged as tops in video situation comedies. Program leadership has extended to all types of shows. "Lucky Pup" and "Mr. I. Magination" rank with the best in moppet programs and Dorothy Doan's "Vanity Fair" has done a pace-setting job on the distaff side.

That advertisers recognize CBS-TV's production know-how was proved by the May Hoopers, which showed seven of the top 10 commercial shows produced or created by the web. Production leadership is based on a number of technical advances in studio work, including CBS' "coldlight" and such innovations as process shots and rear-screen projection. These helped create fluid backgrounds for all types of shows and freed them from the confines of a TV studio.

CBS showed similar leadership in promoting TV as a medium, utilizing the best in ballyhoo techniques to draw in AM station operators, advertisers and the general public. Web's second annual "Television Clinic" cleared the air for more than a hundred radio stations still on the TV fence and its reprise of the clinic for sponsors and agencies helped bring them many facts about TV with little specific reference to CBS.

### MILTON BERLE

When, single-handedly, you can drive the taxis off the streets of New York between 8 and 9 of a Tuesday night; reconstruct neighborhood patterns so that stores shut down Tuesday nights instead of Wednesdays, and inject a showmanship note into programming so that video could compete favorably with the more established show biz media—then you rate the accolade of "Mr. Television" of 1949.

That's precisely what Milton Berle has accomplished as the star of TV's "Texaco Star Theatre." Far and away the personality most generally associated with television, Berle rates recognition if only for the fact that the entire industry has been forced to revise upwards its ideas of a program's audience pull.

That consistent Hooperating of 80 or over, combined with an equally amazing share of audience and a sponsor identification figure often nudging the 100% marker, projects him into the No. 1 spot, with no runners-up.

More important, however, Berle and the staffs of NBC-TV and the Kudner ad agency, injected a bright new note into TV programming. With a \$15,000-\$18,000 talent and production budget to play with, they were able for the first time to lure many of the top-name artists who had previously shied away from tele. Show was played strictly for entertainment, but proved a major factor in sale of sets and enabling tele to hit the bigtime.

### THE BLACK ROBE

Here is the television "sleeper" of the year. "The Black Robe" has had the courage to hold up the mirror to life's seamy side, and what it has reflected with an uncompromising commitment to reality has turned out to be wallop and original entertainment.

In "The Black Robe" producer-packager Phillips Lord has hit upon a formula that is unique and ingeniously geared to the demands of the new medium. This show is a video original creatively exploiting the closeup intimacy and dramatic flexibility possible in no other entertainment form, including films. Parlaying imagination and realism in its reenactment of typical night court cases, this semi-documentary packs more dramatic voltage per production dollar than any other offering on the TV kilocycles.

Cutting away from the familiar techniques and faces, this show rates the highest commendation for its bold usage of the man-off-the-street as actors to fill the real-life roles. Ferreted out of the "lower depths," for the most part, this cast projects the stuff of reality with such vivid naturalness that it is difficult to believe they are acting. Too, "Black Robe" is documented factually and factually.

### KLAUS LANDSBERG

A member of the executive branch of the Academy of Motion Picture Arts and Sciences, laurels are not new to Klaus Landsberg, who, as director of Paramount Television Productions, Inc., and General Manager of KTLA, Los Angeles, has made a major contribution to tele's advances during the past year. It was inevitable that KTLA would reflect his enthusiasm, imagination and showmanship, as witness the following achievements:

The exclusive coverage of the Hollywood Park fire. Minutes after the Hollywood Park Race Track fire broke out on May 6 Landsberg and a studio photographer began shooting 700 feet of film. At the fire site all night, the team still managed to get away fast enough to show their heels to the competition—and to show viewers the complete account before it was brought out either by other local TV stations, or by newsreels. Another exclusive was films of the Santa Monica reservoir cave-in in April.

The most vivid and challenging spot news coverage was the recent Kathy Fiscus-San Marino rescue attempt. With the eyes of the entire country focused on the California town where the child had fallen down an abandoned oil well, KTLA made that familiar newspaper statement literal. A remote crew of six men stayed at the scene during the entire rescue attempt, so that viewers could see for themselves every phase of the desperate activity.

**WEWS, Cleveland:** With network programs available via the coaxial cable from three of the four video webs, WEWS nonetheless spent considerable time, money and effort during the last year on building and promoting its local TV shows. That the effort paid off was proved by a survey conducted by the Ohio Advertising Agency, which disclosed WEWS had nine of the 10 top local shows on the air. (Single-station competition had a show in sixth place.) In addition to some excellent public service programming, the WEWS staff also emphasized sports and special events. Outlet made particularly good use of its newsreel crew for the latter category, sending it to cities throughout the country to film stories of special interest to Cleveland viewers.

**CJOR, Vancouver:** Starting late in June, '48, and going through the middle of the month, the rich Fraser Valley section of British Columbia—70,000 acres of farm land went under water in the greatest flood in the history of Canada. With the "bread basket and milk bottle" of half a million souls threatened, CJOR went into the Battle of the Fraser. Staying on the job and running for their lives (and a telephone) when a huge section of dyke gave way, the crew was right back on the scene as soon as reports were en route to the head office. To help them add to the manpower job they were doing for marooned families, they also brought a nurse to give inoculations. They covered 30,000 acres to keep the folks at hazardous homes informed. CJOR reporters on the scene never averaged less than eight.

**WRGB, Schenectady:** This pioneer television station, one of the first in the country, had its own coincidental telephone survey conducted for the Albany-Troy-Schenectady viewing area, coming up with several valuable facts on which to base its future activities. Survey, conducted by General Electric, its parent organization, reached 9% of total set installations in the area. Among the facts uncovered: home viewers use their sets an average 6.6 evenings weekly; average home viewers listen 4.7 hours per night; average number of viewers per set is 3.7. Similar survey of sets was conducted in public places.

**WPIX, N.Y.:** The old saying that "you'll get your reward in heaven" hasn't been the case with WPIX video operation. It has received a flock of citations for its "Television Chapel," the first regularly scheduled religious television program, in which clergymen are permitted complete freedom in choice of subject-matter, presentation, musical correlation and time breakdown within the station's framework.

**WNYC, New York:** Considering the limited funds available for the municipally-owned operation, WNYC managed to heighten its stature, holding firm to its course of consistent and unswerving public service and closely integrating its program structure to the life of its community.

**WQXR, New York:** The New York Times station kept its needle in its familiar groove of quality music, and did it, as usual, successfully. Station knows its niche and sticks to it without any novelties or experimentation. WQXR's ads in New Yorker were among best in trade.

**WGKV, Charleston, W. Va.:** Station's "Looking Forward" series proved of real value to the Army Air Force recruiting office.

**Don Lee Network:** Accent, as always, on entertainment.

**WQAM, Miami:** "The Traffic Observer" series, a feature since 1934, continues as an invaluable aid to the city in promoting traffic safety.

**WBAL, Baltimore:** WBAL-TV took the play away from its AM pappy, programming a hefty 60 hours of video a week, fattest schedule of any TV station in the nation outside of New York. Video

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# Highlights: '48-'49 Showmanagement Review

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outlet conducted interesting experiment in use of TV by teachers in classrooms. WBAL-TV also did standout job in local version of Milton Berle's marathon telecast for Cancer Fund with Nick Campofreda doing a Baltimore Berle.

**WNAR, Norristown, Pa.:** "Growth of the Mind," psychiatric approach to problems of child-parent relationships, was unusually ambitious dramatic series for small local station.

**WDBJ, Roanoke, Va.:** This CBS Southern affiliate developed some effective local public service series, particularly "Let's Educate" and "Our Radio Job Mart."

**WINS, New York:** Station, in collaboration with The Herald, of Westchester County, conducted a journalism contest to evaluate reporting and writing talents of students, winning articles getting an airing and printing.

**WSAV, Savannah:** Station's "Saga of the South" series rates kudos. Conceived as a salute to the pioneer towns and counties of the deep Southland, "to the drama of their past and the promotion of their future," the Sunday afternoon broadcasts were given top showmanship values. As a civic promotion stunt, it was tops.

**WSM, Nashville:** This has long been, and continues to be, the incubating ground for some of the top vocal, instrumental virtuosi in

## Eternal Light

For the past six years "Eternal Light" has been doing a consistently fine job as the first radio program to systematically explore the potentialities of radio drama as a medium of religious expression. Both for its exceptional quality as entertainment and in seeking to revitalize the expression of the universal ideals of peace and brotherhood, "Eternal Light" rates particular citation.

With NBC making free Sunday noontime available to the Jewish Theological Seminary, which spends \$125,000 a year on programming, the series is now carried by more than 100 stations, gaining increasingly in universal appeal. Rooted in the ethical and cultural traditions of Judaism, the series has drawn on the great teachings of the past to evaluate the present. VARIETY agrees with leading educational and religious leaders of every faith that "Eternal Light" has come to be accepted as an important spiritual force in the community.

the pop idiom) and their flare for showmanship won the station a coveted Showmanagement award last year. The boys were in there pitching again the past season; programming, as usual, was impressive.

**WBT, Charlotte:** Charlie Crutchfield's operation was on the ball again this past year, notably in pro-

motion and publicity payoff. It chalked up a fine record on community service. That Crutchfield has an enviable staff of aides is reflected in the overall accomplishments of Larry Walker, Keith S. Byerly, Ken Tredwell, J. R. Covington, Jack Knell and Grady Cole.

**WHBC, Canton:** This ABC affiliate powered an impressive promotion job to back up origination of Don McNeill's "Breakfast Club" from Canton Aug. 13, '48. Basing its ballyhoo on McNeill's pseudo-campaign for the Presidency on a "fourth party" ticket, WHBC staffers, under the leadership of promotion chief Julius Glass, achieved a tremendous amount of publicity via newspaper copy, tie-in ads, etc., that redounded to the credit of the station and to the benefit of McNeill and his sponsors.

**WICU, Erie:** Backing up its television operation with all the publicity and exploitation opportunities offered by a parent newspaper, WICU became one of the first TV stations in the country to show a legitimate profit during its first year. Under the supervision of owner Edward Lamb, who also owns the Erie Dispatch, the station kicked off its promotion campaign six months before taking the air, following through with countless stories, special sections, etc., at every chance. Most important, WICU, under station manager Layman Cameron, followed through on its advance promises by providing a public service, entertainment and advertising medium for Erie locally, besides feeding viewers the

## Yankee Institute

By handling its Yankee Network Institute, designed three years ago as an adult education medium, in a sane and highly adult way, this six-station net has become an increasingly vital and effective part of the New England scene. During the past year the institute arranged and broadcast 156 hours: 260 lawyers, judges, statesmen and diplomats, from all sections of the U. S. and from abroad, appeared on its American Bar Association panels; 208 renowned surgeons and physicians on its Medical Center program, and 240 men and women expert in various phases of human endeavor on its Journal of the Air.

The Yankee Network Institute previously was awarded a top VARIETY Showmanagement Award for public service.

For pursuing the enemy of ignorance with sustained vigor and determination for finding and effectively using, the best weapons available, VARIETY adds an oak cluster to its previous Distinguished Service Medal.

cream of the network co-axed shows.

**WCBS, New York:** While WCBS was mulling over what to submit for VARIETY's Showmanagement (both "New York Communities" and "New York Commerce and Industry") had done fine public service jobs, a fire broke out in Harlem. There were no serious cas-

ualties; the blaze got routine coverage in the press and by the station. But Bill Leonard, of "This Is New York," wondered about a lot of things, assigned writer Martin Weldon to find out about them. In three weeks of dogged tracking down, he found out plenty: a condemned building; the history of a fire trap; more specific details of Harlem's double housing that had been aired before; inefficiency of city departments (only WCBS and the corner grill gave a darn where the homeless tenants would eat and sleep for the night); indictments for fraud, suspicion of arson. A sorry story, it might have ended there. It didn't. The immediate results were new housing for the families. It was radio alone which brought these dark facts to light, WCBS, in telling its story, is satisfied that radio alone be given the accolade. But VARIETY thinks it belongs to WCBS.

**WING, Dayton:** Effectively promoted its "Battle of the Disk Jockeys" and the Kitty Hawk dedication program.

**WILE, Cambridge, O.:** WILE, which has been on the air a little over a year—and serves a small community—has been making that community a better place to live in by bringing its virtues, and faults, forcefully to the attention of the people who live in it. One of its first concerns was the building of a new YMCA. The broadcasts the stations originated garnered not only the necessary money, but a lot of enthusiastic elbow grease which was even more of a community contribution.

# Citations: '48-'49 Showmanagement Review

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plete report of WNEW's singularly sane silliness. Several months ago, Time magazine, not especially noted for patting backs, had space enough to comment that "in prestige, programming and income, WNEW is the number one independent in the United States." VARIETY has just space enough left to agree, and add a hearty slap on the back.

## Responsibility To Youth

### WTIC, Hartford KRNT, Des Moines

WTIC, Hartford, did a bangup job in every department of its radio life last year. But the part that most impressed VARIETY was its concern with teen-agers. We hear a lot these days about juvenile delinquency. We also hear quite a few late evening, low-voiced announcements reminding parents that youth is going to pot. WTIC figured it never has yet; also figured some constructive thinking would make the higher hurdles of today easier for the kids to clear.

Instead of dire predictions, the station decided to sink some money in animals... the purebred kind... to encourage youngsters with a heretofore unrealized interest in agriculture to get going. No giveaway, this Farm Youth Program puts teen-agers on their mettle, and their honor. The dairy and beef heifer calves are assigned on a joint-ownership basis to selected 4-H members and vocational agricultural high school students. The station accepts a note from the young co-owner for the full amount of the purchase price, payable in two-and-a-half years, without interest. When the note is paid, full ownership is transferred to the boy or girl, and the money returns to

the Farm Youth Program's revolving fund to help another applicant. To date, 64 farmers-to-be have clear title to their first possession.

"Mind Your Manners" is another spotlight WTIC stanza designed to instill education and encouragement the easy way. Developed by the station to inform and advise teen-agers on matters of social behavior, the program was only four months old when NBC recognized its value, scheduled it weekly coast-to-coast.

Though not qualifying as teenage education, the Carnival Junior Legion deserves praise for seeing to it that the sprouts to whom it is directed will develop into good teen-agers. A participation program for moppets, the kids try to outdo each other in interpreting, and living up to, the ideals of fair play. No stiff-necked lecturing here, genial M. C. Glenn Rowell has subtly hammered home some mighty important lessons which youngsters are reluctant to accept from parents and teachers. Rowell has been instrumental not only in helping the kids keep their feet on the ground, but in getting them to put one before the other to "help the kid around the corner."

Youngsters do get out of hand, there's no doubt about it. And good reason for parents to get confused. But as long as radio lends as strong and steady hand as WTIC has, we have a notion that big and little Americans will be good ones.

### KRNT

It's pretty safe to say that KRNT's "Hey Bob Show" has held the greatest local attraction for children—and most of their parents as well—as any radio program produced in Des Moines. It parlays a sock public service aspect with terrific showmanship.

"Hey Bob" was projected as a safety show and as a new ideas program—to make safety fun.

It has become a common thing in Des Moines to hear one youngster shout "Hey Bob" meaning "Hey, Be on the Beam!" when he sees another crossing the street against a red light. If the city of Des Moines can boast of no traffic fatality record, it can be said that the "Hey Bob" campaign helped immeasurably to minimize the use of the hospital blotter. As a result of the show, the Hey Bob

Safety Legion has enrolled a membership of some 10,000 children.

Everybody in Des Moines knows "Hey Bob" in the form of a man-size dummy, whose exaggerated grotesqueness gives it a strangely human appearance and appeals powerfully to the imagination and affection of children. He was created to symbolize the typical traffic menace, the idea being that only a dummy would violate traffic rules.

For local-station originality and showmanship, VARIETY doffs its hat to KRNT.

## Foreign Language Leadership

### WVO, New York

When one station goes out of its way to let a flock of other stations share its superior programming know-how and commercial savvy, that's news; in the case of WOV, it's also good broadcasting. For the smart, imaginative management team of Ralph Weil and Arnold Hartley, their constructive and practical Clinic for foreign language stations last month was not only the climax of a year of all-around operational excellence, but an auspicious kickoff for their hard-won new position as part owners of the former Bulova station. "This is an industry affair," Weil and Hartley said in announcing the Clinic. "If foreign language broadcasting in general is to be improved and its status in the eyes of agencies and public is raised, we also stand to benefit." The Clinic achieved its objectives, and both foreign language broadcasting in general and bilingual WOV did benefit considerably.

But this share-the-savvy session was only one of several notable projects conceived by WOV. Outstanding, too, was its "The Man Next Door" series, a pioneering venture in foreign language radio drama, which effectively probed problems of prejudice and discrimination affecting the Italian-American community. The station also gave Italian-language programming a bigtime boost by opening its own production unit and studios in Rome. Typical again of WOV's

active interest in serving the industry as well as itself was the fact that it made programs produced in English and Italian with these facilities available at cost to other indie stations.

WVO demonstrated that a foreign language station can operate in every department—programs, promotion, sales—as effectively as any topflight one-lingo station.

## Radio in Education

### WHAS, Louisville WAVE, Louisville

It's not often that two rival stations in the same community project themselves in a distinguished manner in pursuing the same programming mission—designed to elevate the educational standards on a local level. Yet WHAS and WAVE, Louisville, independent of one another, tied in with one of the more notable radio-in-education endeavors of the year—the now-famous College by Radio, in cooperation with the University of Louisville. True, NBC played a major role in projecting the whole scheme into a coast-to-coast presentation, but WAVE's initial fostering of the kilocycle curriculum and WHAS' ambitious fulfillment of the job on its own represent local radio at its best. Tackling such courses as Race Segregation, War and Peace, Communism and Democracy, World Politics and Capital vs. Labor, College by Radio actually had its own commencement exercises on the WHAS Campus, graduating, among others, a Louisville housewife, a pharmacist, an oil company exec, a Louisville laborer, etc. Vic Shollis' station garnered heaps of attention and enhanced its prestige in the eyes of the community.

Similarly, WAVE scored a notable contribution in the College by Radio project, tying in with the broader educational concept carried through by NBC. It was WAVE that developed the initial technique and basic pattern which demonstrated that university, affiliation stations and network could work together in the community and national public interest.

## News Coverage Leadership

### WCPO, Cincinnati

Being Cincy's first NEWS station in 1937 wasn't so tough for WCPO way back then. It was interested in the potentialities, convinced of their importance. It was also convinced that with a touch of luck, and lots of good management, it could make its listeners the best informed in the country.

It saw news not as the five W's of journalism, but as all the drama, pathos, tragedy and humor of life—and death—itsself. That the station saw it keenly is attested by the fact that through the years, managers of other stations have continued to visit WCPO to say, "We hear it's pretty much tops. How do you do it so we can serve our listeners likewise?"

The answer: Take nothing for granted; go out and get the facts first hand. And first hand, the station got it—in case of flood, disaster... whatever happened to affect Greater Cincinnati... and at the risk of their own lives; a proud newspaper tradition transferred to radio, and carried on with equal pride. WCPO has not lost its news coverage leadership in the past 12 years. Nor, you may be sure, has it lost its audience or the respect and continued inquiries from other stations who want to do likewise.

A particular kudo to announcer Paul Dixon for his part in an historic broadcast when a six-story building collapsed, trapping six men in the debris. Warned he was taking his life in his hands by entering a 15-foot rescue tunnel, Dixon also took mike in hand and was able to pick up the voice of an 18-year-old youth. The lad was later extricated—and WCPO, while only a 250-watter, got long distance calls from Detroit, Michigan, Cleveland, Ohio and many Southern cities, congratulating it on a job well done.



# I Knock with 25 Points

Wherein an Industry Pioneer and Longtime Executive Scans the Radio-TV Horizons and Suggests a Point-By-Point Blueprint For the Future to Achieve Maximum Results

By EDGAR KOBAK

## After Television—What?

By EDDIE DAVIS

From the beginning it had been evident that Television was going to be a Frankenstein monster which would eventually destroy the show business that had created it. And it came to pass; every prediction made by the experts actually happened, in spite of the frantic measures taken by the great powers of the entertainment industry.

First Television got rid of the opposition. It has outmoded radio by the simple expedient of being itself—the slogan, "A single picture is worth a thousand words," had done its work well. It then eliminated vaudeville by merely absorbing it. All vaudeville was on television screens. It ousted movies by showing them free of charge, and when movies showed signs of fight, Television made its own films, tailored to its individual needs. And then it put the finishing touch to the theatre by showing all plays, all musicals, all revues and all operettas in tab show form.

Slowly, ruthlessly, methodically, relentlessly, it ground the opposition to dust until all other forms of entertainment were expunged and Television remained alone, peering down from its lofty throne, untouchable, mighty, invincible, all-overpowering, its coaxial tentacles stretching out and engulfing a nation.

But all ointment has its proverbial fly. In due time it became evident that the monster had a weakness, and the weakness was the very thing that had made Television what it was. The soft spot was—programs.

All programs took on a sameness, and then the sameness dissolved into complete loss of identity. All shows were just about alike, without even the protective coloration of a different disguise. They featured the same Howdy Doody puppets with the same voices, the same series of revues with the same sketches, the same set of Milton Berle jokes with the same comic-wearing-of-women's-clothes. The monotony was too much. An already blasé public became even more so, and then the inevitable happened.

People began to tire of Television!

And when people tired of Television, there was only one thing to do—turn off their sets. This was done en masse. But now there was nowhere else to turn to for entertainment, no movies, no radio, no vaudeville, and horror of horrors—no television! For, with loss of Hooper, sponsors cancelled out in wholesale lots, and sustaining shows could not carry the burden. Now there was nothing!

## Could the Atom Be Worse

Then came the consequences. Actors slowly starved, writers and designers began eating out of trash cans after their unemployment insurance expired, carefully leaving 10% of the garbage for their agents.

Curiously enough, those very same agents were the only ones who had the foresight, the courage born of desperation to fight back. It started in the once gilded, now shabby conference room of the Morris Corp. of America. Jules C. Lastfogel, the head of the company, had hitch-hiked across the country for this meeting, and now he faced his staff, his teeth clenched firmly on the butt of a cigar he had found on 8th Avenue, which the others eyed enviously.

"Men," began J. C., "I don't have to tell you the situation. There isn't any situation, there isn't anything." He gripped the cigar tighter with his gums as his old teeth suddenly disintegrated in his mouth and fell uselessly to the floor (he didn't miss them, he hadn't eaten solid food in over a month).

"We are the ones who are suffering most," he continued. "A writer will find a way—I understand Arthur Miller is doing all right addressing envelopes for Macy's. Technicians can work for the gas company. Actors can model clothes. But we who have played the passive, the uncreative role in this industry, we have to pull ourselves and show business up by the bootstraps, because for us there is no other way to make a living—to eat."

A groan escaped the assemblage at that last word, but they settled back on the hard benches to hear the next words from their gaunt and haggard chieftain.

"There is only one way out for us who are agents. In the past we have been taunted with the phrase 'flesh peddlers.' Well," he paused to allow the effect of his words to sink in to the fullest, "that's exactly what we must do. Peddle the flesh—in the flesh—to the flesh."

The man who had once been in charge of the musical comedy department rose to his feet. "But who's gonna buy the flesh, chief?" he asked. "Nothin's playing. No place."

Defiance gleamed in J.C.'s eyes, a sneer curled J.C.'s lips. "To the public, that's who. John Q. Public. They're just as bad off as we are, if you stop and think about it. But if they won't see a Television screen, or movies, or hear a radio, it's up to us to make them."

"Explain it, chief, please explain it," the east coast in-person head pleaded hoarsely.

"Just this," said J.C. "Those acts must be sold. Sold as singles; sold as units; in blocks; in revues; in plays. However they played before they play again."

"But this time we book them directly into apartments. Into houses. Into furnished rooms. Anywhere! If we're supposed to be peddlers, then by God, let's really peddle!"

Immediately the crowd was on its feet, shouting. "Right into the living room itself!" "Direct from us to you! No middle-man!" "Living room, hell, into the kitchen. They gotta eat!"

Another groan sprang forth from the multitude. "Don't forget," shouted J.C. over the rumbling stomachs. "If they eat, we eat!"

During this period of readjustment business men are taking stock—it is in the air and it is necessary. It is being done in every line of business and radio and television are no exceptions. This Showmanagement Number of the Bible of Show Business is a good time for someone to assist in taking stock, to point out matters for consideration so as to go forward in the future in the right direction and at the right pace. As an old timer in a young business who can take an objective point of view, I am going to endeavor to put down a few challenges for consideration—and for controversy. To make it easy for VARIETY's readers I will make them short and, I hope, to the point. Here they are and not in any order of importance.

1—Relax.  
2—Showmanship is the secret of success of Show Business—of Broadcasting—of Television. Be good showmen.  
3—We are measured by what comes over the air—not by our publicity.

4—Are we broadcasters living up to our responsibilities and the promises we made when we applied for our licenses? (I have a half interest in WTTA, Thomson, Ga.)

5—We broadcasters adopted standards of practice (evidently many in the industry feel these standards are not right). Make them right—then live up to them. But let's stop adopting policies which we do not intend to back up.

6—Encourage constructive criticism. Pay attention to it, keep ears to the ground. But don't change what is being done just to satisfy critics. If you think you are right, fight for your views and stick to them.

7—Don't do things because of pressure but because it is right to do them and you believe in what you are doing.

8—Strive for perfection and improvement at all times. Make every show better.

9—Be a good citizen.

10—Get behind FM—keep an open mind for new ideas—i.e., Storecasting.

11—Separate AM and TV operations—compete and give each one an opportunity to build and to grow. Keeping them together leaves the door open for other media to interfere with the progress of each.

12—It is time to study the basic rate structure of radio. If the structure is wrong, correct it. Don't make special deals for a few. Medium has grown strong and progressed by maintaining rates. If rates are wrong, correct them. Treat every advertiser alike.

13—There is a big sales job ahead. Ask yourself whether you believe in the value of the medium—if you don't, get out.

14—Watch costs. Weed out inefficient people, poor ideas, shovel leasers, featherbedding, which is prevalent outside of union activities.

15—Encourage young blood. Combine youth with daring and oldsters for experience and balance.

16—Encourage those who grow old in service who are still young in ideas and action. Protect them in their old age.

17—Believe in broadcast and TV advertising.

18—There may be value in the idea that the listener and viewer should pay for what he gets as in the field of publishing. Don't discard the idea without full study and trial.

19—Don't worry too much about high-cost shows. If they don't pay off, the public in our free enterprise system will see that they get down to earth.

20—The big battle for income is here which will affect the future of networks and stations. Put up an intelligent clean fight for business. Don't run to the government with your troubles.

21—Don't sell summer radio short—autos—portables—summer resort listening do not tell their real story in ratings. People eat, play, listen, look, and buy in the summer. They spend big money.

22—Use advertising to get people to look and listen.

23—Let's get away from the confusion of several rating services. Let's get away from waste and confusion.

24—Clear up the NAB—TBA—BMB—BAB situation by getting into a few serious huddles with a determination to clear the air and forget individual pet ideas and projects. And while we are at it gets the costs down. All of this adds to the cost of advertising when the buyer needs and will find a way to get more for his money.

25—Remember we live in a gold fish bowl. Keep it clean.

1—Relax, and in your spare time add your own ideas to this list and let's do something about the things that need doing.

their shoulders, a promising hero, the man who had given birth to the new hope for agents.

Mrs. Horowitz put down the soup spoon and trudged to answer the doorbell. She admitted her husband, a squat, balding man who worked as a cutter in the garment center.

"What's for supper, Sarah," he asked wearily.

"Chicken soup with noodles, pol roast with brown potatoes, and Henny Youngman will be in for dessert," she answered, not without pride.

"Henny Youngman!" Mr. Horowitz stormed. "A no-goodnick! We had him last month and when we didn't watch he took a whole leg of lamb from the icebox!"

"Sam, that was my idea," Sarah shushed him. "He paid his agent like that instead of money. After all, agents are people, too, no? Besides, he got such a bad stomach; you want he should eat greasy food like by Mrs. Medwin?"

Promptly at 7:30 Youngman arrived, complete with his fiddle. He bowed in courtly fashion to Mrs. Horowitz, kissed her hand, inquired of Sam's health, and was not the least repelled at the snort of disgust that was his answer. He ate heartily, then did his act for the Horowitzes, the Browns, Mr. and Mrs. Ferris and the Smiths, who had acquired the dropping-in-for-entertainment habit

## Comedy Directors Will Be Truly Important to TV

By HAL KANTER

Hollywood.

In my home-made opinion, writing for television comedy shows won't be as difficult as writing for radio comedy shows.

But let me hasten to add, before the voices hiss from the rear of the room "Look on him," that I have not yet written anything for television. To my knowledge, that is.

Briefly now, because I've got to call my agent about a TV job, here is what makes me think writing comedy for the jumpies will be easier than fashioning it for radio. In television, there will be directors.

With too few exceptions, radio does not have any comedy directors. The average director with whom I've worked in radio has been unable to add anything to a script or to its playing. If the star or AFRACTOR doesn't know what to do with a line or a scene, the director can't tell him anything more than how long it'll run. And usually he has to check with a script girl to find that out.

As I said, there are some exceptions. I know one exception, but under his stopwatch he is more the writer. The other exceptions are writer-directors. Radio executives seem to be making more directors out of writers the past few seasons than ever before and the results have justified the move.

Goodman Ace, the daddy of the writer-directors, has been followed by such talented men as Al Lewis ("Our Miss Brooks") and Hank Garson ("Junior Miss"). Jess Oppenheim and Mac Benoff are also doubling and, of course, there is my boss, Bill Morrow, the Huck Finn of Londonderry View, who has been writing and directing the Crosby show since the mayor of Elko switched to tape.

But the rest of the comedy directors I know are not, in the strict sense of the word, directors. I've had some of them cut a script by tearing a page out without reading it or by leaving in the buildup to a laugh and then cutting the punchline. These are men to whom you could never go with a script problem and who telephone during working hours to ask only if we'll need a sound man this week, or should we call Mary Jane Croft again to do the tipsy dowerer we had in last week.

In television, from what I've observed so far, it'll have to be different. A director in that medium will have to be able to direct. He'll have ideas and he'll be able to make them work. He'll be able to talk about a script with a writer before it even goes into the mill and when it's out, he'll be able to make suggestions. He'll work with his writers and his writers will be happy to work with him.

Television's big talent problem is not where to get writers, because good writers can write for any medium. The problem is where to get directors.

If a show can't afford the services of a Berle, Wynn, Skelton or other trained stage comedian, who's going to show the young comic or bit player how to sit in a chair so that he can get a laugh? Or drink a glass of water and get a laugh? Or handle a cigar, open an umbrella, close a door? There are potential laughs in every action—laughs that writers can't put into scripts and that only a stage-wise veteran or good director can spot into action.

The good writers are ready for television. They may not know all the tricks of writing for the medium yet, but they can write good scenes, funny scenes and that's all that should be required of them. The rest is up to the director.

I think the producer who obtains the services of a competent director is the man who finds a Golconda.

in the days of Television and had never quite lost it. (For this, Youngman made a slight extra charge per head.)

At a fashionable address in the mid-70s, a maid answered the chimes to admit Milton Berle, Arthur Godfrey, Martha Raye and Jack Eigen, who had promised to mention Fred Allen's name in every apartment he played. This was the highest priced unit of them all, which had just returned from an extensive tour of the 400 block on Park Avenue.

"You didn't bring that dog act, did you?" the maid asked curtly. Berle hastily shook his head. "Better not," the maid muttered. "Last time those mangy mutts ad libbed all over the living room rug."

"What are you kicking about, we cleaned it up, didn't we?" snapped Raye.

"We'll always clean it up when they do it, the good Lord willin'," said Godfrey mildly.

"Yeah, take it easy, sister," added Berle, then his gaze slipped to the maid's waistline. "You're doin' all right for yourself, aren't you, with that big stomach. I can remember you when you didn't have a pot!"

From behind Berle came a tremendous guffaw as his mother slipped easily into the foyer and made for an easy

(Continued on page 38)



Hal Kanter

# Has AM Entered Its PM?

By CARROLL CARROLL

Hollywood.

"TV or not TV, that is the question."

Wherever an advertiser, known to talent as "the sponsor" and to hucksters as "the client," analyzes his surveys and surveys his analyses, the above question takes precedence. The debate is hot but so far, with few exceptions, those advertisers who have moved in the direction of TV have taken steps that are more dilettante than determined. Their steps are, for the most part, tentative in spite of the fact that they clearly think AM has entered its PM. Most of the rest would like to believe that video is a flash in the pan that will be recorded in history as The Era of the Great Eye-Strain. The former group argues that in less than two years radio will be dead as the buggy whip business. The latter hold that, given two more years like the last two, television has a chance of winning a permanent place beside the Stanley Steamer.

Naturally, neither group is right. The tangle-tongued turmoil that saturates TV talking and thinking today was to be expected from the issue of a wedding of radio and talkies. The sins of the parents, you know.

Television, like radio and pictures, when they started to talk, has become a refuge for too many people whose competence is, to put it kindly, open to debate. What fine, creative minds there are in TV can't cut through the curtain of confusion the other boys have rigged to mask some empty attics.

Most of the best brains to make TV work, creative and technical, are still very gainfully employed in keeping AM and talkies catering to tremendous audiences. They'll continue to do this until TV can compete financially for their services. When that time comes the vast audiences that now enjoy AM and talkies will undoubtedly turn over some of their time to TV. How much depends on how fast the TV standards rise, how well the AM standard is maintained and how quickly the talking picture standard is improved.

## The Vicious Circle

The raising of the TV standard is basically an economic problem, not a technical one. There is no question that by coaxial cable, microwave or kinescope TV can be made available to the entire nation in very short time. But here we run into the vicious circle in which TV has been spinning. The vast bulk of the available audience won't spend the money to equip itself for TV until TV offers entertainment powerful enough to compete with bigtime radio and pictures over, above and beyond the curiosity quotient. The people who right now will look at anything won't continue to do so, or continue the payments, unless an improvement in entertainment becomes noticeable. For most of what they now see is the result of a mighty effort on the part of several fabulously wealthy industries to spend as little as possible to put across a deal they wish had never come up.

Press, radio and motion pictures were doing great till TV reared its ugly test-pattern. Then the press, remembering how it couldn't beat radio, hastened to join TV. Radio naturally had to come along. Motion pictures were caught in a squeeze play and forced to buy-in to protect their filmy future against whatever might happen. It is highly probable that the press, radio and motion picture interests today would be extremely happy to see TV concentrated on either seacoast and then pushed into the sea.

But nobody dares push it! And nobody dares ignore it. Too many people see something shining through the veil of incompetence, ineptitude, inexperience and stupidity. Their patience is being rewarded more and more often by flashes of better things to come. And so the people are hanging on until some smart money comes along and gives them what they know is there! The smart money won't come from advertisers until the circulation's there. They don't want to burn their fingers on TV's chestnuts. The few adventuresome sponsors trying TV are also trying to do it the cheap way. You can't blame them. The smart money must come from all stations and networks when they finally realize that squandering relatively small sums for comparatively light return is delaying disproportionately the time it will take to turn red figures into black ones.

What TV needs is a very large reservoir of adventure capital prepared to pay good actors, writers and technicians proper salaries. Perhaps the pump has to be primed by the government as Uncle Sugar does for the airlines. Perhaps some of the priming fluid might be diverted from the well greased oil industry to aid this new medium of intelligence. Oil has tax advantages. Aviation has subsidies. Why not offer similar inducements to throw heavy money into TV? Because the big need now is definitely for big money to do something that conservatives say can't be done but dreamers know must be done. When, as, and if this money comes, a big parcel of it must be allocated to writing. Some should be put aside just for thinking. And a whole lot needs to be spent on training talent, existing talent as well as replacements.

## Yet So Little for Talent

Most of the TV money today seems to go for office furniture, executives' salaries, light meters and the men who read them. So little is going to talent that a 1950 medium offers as nourishment a salad tossed from the yellowing leaves of the five-a-day to which radio gave the coup-de-grace some years ago.

Where quality has forced its way into TV it's paid off in word of mouth advertising that may or may not have sold a payload of sponsor's product but did sell TV sets. And that's what the stations and the nets must concentrate on, selling sets. What sets have been sold are loved. But I repeat that love must be nourished by star talent and real entertainment.

And to answer those who have an idea that most of the sets are now in the hands of people who "can afford" a high price luxury, this is the good-old, Time Plan USA, where every man can afford a luxury. As proof of this I made my own investigation.

Every Sunday for about five months I've appeared on a Hollywood TV show called "Movietown R.S.V.P." It's a show into which KTLA has built several "personality" and entertainment elements in an effort to snare the greatest number of viewers from among the relatively few who view. It's a popular west coast show. And the things about it that my friends in the industry criticize most, are the things the casual viewers find most fascinating. I know this because when you're on television people stop

you on the street to tell you what they liked about you and the show. So here's what my wife, my children and I have found out about who sees TV.

Our show is watched regularly by families in my own income group as reported to my kids at school. It is seen by our Japanese gardener, who has had TV for over a year; by the clerk in a hobby shop, by my wife's hairdresser, by the manicurist at my barber's, by a grocery clerk, by an insurance hustler, by several Brown Derby waiters, by a tailor, by a clothing salesman and by a guy who jockeys a piano van.

Accordingly, it would seem that there is nothing wrong with TV that good, honest, two-fisted American spending couldn't fix. Newspapers know how to take money loss to get a circulation gain that means more advertising profit. Maybe networks and stations should sell TV sets at a big loss to build the circulation they need to make their advertising pay. Americans are always talking in terms of a billion dollars... that's a good round sum to drop into TV. And the industries involved have it, or the sources to raise it. Drop a wad of scratch like that into the TV picture, make a lot of it available to writers, directors and cameramen of known skill, in both radio and pictures, let some of it subsidize the sale of sets and TV will become as great an entertainment and intelligence force as AM or talking pictures and the three, I think, will compete side by side, offering what each does best.

## A New Lusty Baby

By Joe Laurie, Jr.

My eight-week-old grandson looked up from his super bassinet, gave a little burp and said, "Hey Grandpop, what do you think about video?"

I looked at him in amazement. Imagine a two-month-old baby asking me that question! I figured he would be at least three months old before he started asking such questions. So I shoved the cuspidor close to the kid so he wouldn't get his chew tobacco on the floor. I lit up my cigar, settled back in my chair with an expression on my face just like the prophet's pictures I used to see in my Sunday schoolbooks.

Well, grandson, I remember the time when babies were fed from their mother's breast, then some guy got an idea of warming milk, putting it in a bottle with a rubber nipple on it.

Then another smart guy discovered homogenized, pasteurized, condensed and evaporated milk and fancy formulas and a plastic nipple was added. But whatever way you wrap it, it's still milk. The same goes for the fancy bassinets they're lying in; that was once a crude cradle, then they called 'em cribs, then fancy bassinets with ribbons and silk. They all tried to improve Mother's arms!

The kid stopped sucking on his bottle, and said, "What are you trying to prove, Grandpop?"

Take your times-kid. You're a baby, you don't have to be in a hurry, you got lots of time. It's me that should be in a hurry. You see with every improvement the old folks would raise their eyes to Heaven and say, "What's the world coming to? You can't raise kids with all those fancy contraptions!" But they did, and they raised some pretty swell kids too, and many of them were stronger and smarter than the old time kids.

The Drama and the Circus was the Mom and Pop of show biz. When the first wagon shows put a tent over themselves and the Drama got away from the Colosseums, that was the beginning of the show biz improvements. When the circus put in two rings, the opposition cried it would ruin the business. From wagons to railroad cars from two rings to three rings and motorization to even red, white and blue sawdust. Each step called for raised eyebrows from the other circus owners. The same with the theatre. Ziegfeld put on shows that cost more for one scene than other managers spent for a whole show. Then variety marched from the honky-tonks under the name of vaudeville into fine theatres that even had baths for the actors. Then pictures came along and started to hack away at vaude and when they got the pictures to talk, that sent vaude underground. It went to night clubs. They came out of hiding when a thing called Radio came along.

## Radio Frightened 'Em All

The other amusements got frightened at this baby called Radio. The drama, the circus, the concert field, opera, burly—all cried that this kid Radio was raiding their fields and grabbing their customers. You see, son, Radio was giving people entertainment for nothing. It gathered the most talented children of show biz and was really putting on a great show. It was having things all its own way when show biz gave birth to a baby called Video. A very lusty baby, it's crying plenty loud and calling a lot of attention to itself.

"But grandpop, do you think Video is gonna kill radio?" No. No more than homogenized milk and plastic nipples killed mother's breasts. Video won't kill radio no more than radio killed baseball, football, fights, pictures, stage shows, etc. It is going to take us a long time to get video eyes, the same as it took us a long time to get radio ears. Talking pictures helped us get radio ears with their amplifiers. We all talk louder than we did before radio, we have to use microphones on stages from which people used to talk in natural tones and be heard all over the house. And so our eyes must get used to video because right now they are not strong enough to withstand hours of Video's weak shows.

"So, Grandpop, you don't think Video is a killer, eh?" Certainly not. Video is a swell baby that's gonna put a lot of people to work. It is gonna grow up and help his brothers and sisters in the Entertainment Family. There are millions of people in the world, all with varied tastes in amusements, literature, politics and music. So my dear grandson, don't worry about Video breaking up the family. It will just make the rest of the family hustle. The world is a big stage... there's room for everybody to get on!

# Do You Speak 'Broken Television'?

By BOB COLWELL

A Frenchman who was learning English wanted a light for his cigarette, and asked, "Is it that you have a fire?" I knew what he meant. When I was learning French, I asked the same question by saying, "Avez vous une luminiere?" This is about like asking a man if he has an electric light bulb.

We both sounded silly by giving a literal translation of the words we knew in our own language. Almost every day television people make the same mistake. We try to translate radio showmanship or stage craft or motion picture technique into television, rather than speaking television as a native tongue.

We all used to speak radio with a broken accent, too. A generation ago George Faulkner and I were writing the first audition script for the "Lux Radio Theatre." It was an adaptation of William Archer's stage melodrama, "The Green Goddess," with Claude Rains as star. In the first scene, three English travelers (the husband, wife and other man) were emerging from a wrecked airplane. They had crashed in a barbaric mountain kingdom, near the temple of the six-armed Green Goddess.

In the play, the stage setting and the appearance of the travelers could be seen, so it wasn't described in the lines. We thought our first job was to put some lines in our script to cover this lack. This was part of the translation, yes.

But all of a sudden somebody saw a more important thing. "Hey, aren't we the dopes!" he said. "This story really starts up in the airplane. The playwright would have given his right arm to begin it there—and on radio we can do it free!"

We had learned one radio idiom. Instead of just making up for its handicaps, we were exploiting its advantages.

Ten years ago, Abbott Spencer and I had to learn the same language lesson about television. We were making short radio plays we had used on the Rudy Vallee radio show into television playlets at Schenectady. It was easy to see that we had to put action in, but it took us a while to realize how much we could leave out. And again we learned the idiom when we combined the fleet coming in (which was done best on film) with the sailor and girl on the park bench, which was better when we played it live.

It was an eventful day last Jan. 12, when the East-West television link was complete, and people in Chicago and St. Louis were able to see New York programs and vice-versa. Yet one omission that night proved that television was still speaking with a heavy radio accent.

The event was momentous and the programs star-studded. But that very night the St. Louis basketball team was playing in New York. What a thrill it would have been for parents and students there to see their team playing a thousand miles away. It was never possible before—the chance of a lifetime. Yet this event was not televised and St. Louis witnessed a "special program celebrating the progress of television."

"Of course, showmanship is the most important language of all. No amount of fluency in television can replace a lack of it. And if a man speaks 'showmanship' well enough, he can get the help he needs to make people laugh and cry and gasp and cheer on television or anywhere else. Without this gift—as far as good shows go—though a man understand all tongues it profiteth him nothing."

As we used to say of one of our multi-lingual secretaries at Radio Luxembourg, "Think of acting stupid in five languages!"

But don't you agree, by and large, that able showmen will produce even finer shows when they "speak television" more fluently?

My brother-in-law was born in Puerto Rico and speaks Spanish and English fluently. However, he told me that he didn't feel that he had really learned our language until he found himself speaking English instead of Spanish in his dreams. Millions of people will see better television shows when we all dream up our television shows without a radio accent.

## After Television—What

(Continued from page 37)

chair. Mitty kissed his own hand and then the troupe went into the kitchen for dinner.

At 3 a.m. the usual gathering of comics and showpeople seated themselves in Hanson's drugstore for their customary bicarbonates. Fred Waring entered, his tie askew, his jacket ripped.

"What happened to you?" asked Archie Bleyer.

"Some stupid mixup," Fred groaned. "My bunch played the same living room as Phil Spitalny's band. What a brawl that turned out to be!"

"Hey, Eddie," said Jessel to Cantor, "look. Morey Amsterdam just walked in."

"Please, Georgie, not now, I'm eating," Cantor answered.

"What a lousy way to make a living," boomed Sophie Tucker as she entered. "That stupid Jaycee booked me into a two-by-four furnished room. I couldn't get out of my own way. Every time I turned around I dusted the furniture."

Margaret Truman sat weakly in a booth, holding her stomach. "I'll never play Tom Dewey's place again," she muttered. "He must have put ground glass into that hash. Poor pop, he could hardly play the piano."

"How you doin', Red?" Hope asked Skelton.

"Okay."

"That's good. Where you playin' tomorrow night?" "The Bronx. Danziger, 1365 Intervale Avenue. Know them?"

Hope shuddered. "I'll say I know them. Parents fighting all the time, kid Hymie thinks he's a comic. Boy, are you gonna have a night of it!"

Skelton sighed. "Hey, Bob," he reminded, "remember the old days when I followed you on the radio?"

"Yeah," Hope recalled. "You did pretty good, too."

Skelton shook his head sadly. "Oh, where are those good old days," he cried in anguish.

"The good old days," echoed Hope. "When all we had to worry about was a high Hooper. . . ."



Bob Colwell



Joe Laurie, Jr.



# Television—Dr. Jekyll and Mr. Hyde

Its Growth Is Same As Radio's Only More So-TV Can Give Sponsor  
Magical Sales Force, But Also a 12-Aspirin Headache  
Now—Says a Bankroller Who Knows

## There It Stands—Legit

By RUSSEL CROUSE

Almost half a century ago I was asked by a public-spirited publication, Godey's Ladies Book, whether the automobile would ever take the place of the horse. My answer was an emphatic "No!" The years have found me right. Give me a pleasant afternoon, a Racing Form, Joe Lewis and \$2 and I'll find you a horse anytime you want one.

Today another public-spirited publication, VARIETY, has asked me another question: "Will television replace, displace or affect the legitimate theatre?" My answer again is "No!"

Come back in another half a century, and you will find that time again has proven me right. But in the meantime, stop bothering me. I'm sick and tired of hearing about things that are going to take the place of other things.

First it was the piano. The phonograph was going to take the place of the piano. Piano manufacturers and even piano owners were crying in their beer all over the place. That was many years ago. Where is the piano today? Right where it always has been—by the spinning wheel in the parlor. It not only has survived the phonograph. It has survived Jimmy Durante.

Just as the phonograph settled down to a peaceful existence, along came the radio. Every sourpuss in America immediately predicted that the radio would take the place of the phonograph. Here it is 1949 and I will make a rough guess that more records of "South Pacific" alone will be sold this year than the complete sales total of records in the year the radio first burst upon us.

Comes now television and the wide sweeping claims that it will take the place of practically everything with the possible exception of sex. I haven't been asked to speak on the subject of sex, so you are missing something pretty good. My subject is the legitimate theatre and why television won't take its place. I've spoken on the subject—last summer in John Crosby's column in the N. Y. Herald Tribune and more recently as quoted by Fred Allen in Life—so if you are fed up with my opinions turn to "Inside Stuff—Pictures."

My reason for doubting television's encroachment on the theatre is my feeling that it will never be able to compete with the theatre in material. The entertainment world has now expanded to the point at which it resembles a great dragon eating ideas and words. Who's going to feed this dragon's many mouths? Television is the latest of these mouths, and at the moment the hunger is the greatest.

Let me illustrate what I mean:

In the theatre we bring forth 70 or 80 new plays a year. These plays average about 14,000 words each—which adds up to not much more than a million words a year. Of these 70 or 80 plays a year we are very fortunate if 15 are hits. But when a play is a hit its 14,000 words go on working for many months, sometimes years. The only reasons for producing a play are that someone believes it is good enough to attract an audience or so good that it must be presented to the public whether it attracted an audience or not. So the standards of the theatre are high.

When the motion picture entered the field of entertainment, and particularly when it began to talk, the standards were lowered. This was true first because its output was greater. It had to have more ideas, more words, and the double-feature doubled the demand. The spoken word had to be spread thinner.

In the theatre, playwrights wrote plays because ideas burned their way through their minds. Most plays have to be written. Inspiration is the first factor. The motion picture brought with it hired writing. Writers were employed to work on ideas that were not their own. They were paid by the week. Again standards came down.

With the advent of the radio the spoken word had to be spread again, still thinner. This time another factor entered the scene. Radio programs were not written to fill theatres but, still worse, they were written to fill time schedules.

In radio, silence is not golden. A radio station is on the air a certain number of hours a day. Within that range it must always be heard, whether it has anything to say or not. A certain amount of its time must be taken up by music—and here some repetition is permitted. But when it speaks it must say something new. And if the segment of time from, let us say, 6 to 6:30, cannot be filled with bright words, it must have dull words or music. And so, again, standards have been lowered.

The films and radio have developed some good writing, some brilliant writing, of their own, but not enough to fill theatres and time schedules—the dragons' mouths.

And here is television. Here are new hours to be filled. Who's going to fill them? At the moment Milton Berle is its bright and shining star. Berle is a very funny man. But Berle can't wear funny hats and make faces. He has to tell jokes. When radio was young Ed Wynn was its bright and shining star. Wynn told jokes.

"I used to tell about 60 jokes on each program," Wynn once told me. "But I discovered something. There weren't that many jokes."

How did I get into all this pontificating? Oh, yes, VARIETY asked me whether television would ever affect the legitimate theatre. My answer is "No!" But who am I to talk? There are those who say the atomic bomb is going to eliminate me.

By CHARLES G. MORTIMER, JR.

(Vice President, Marketing, General Foods Corp.)

As an advertiser my point of view with respect to television is entirely different from that of a broadcaster, a producer, or anyone in show business. I'm interested in the appearance on the horizon of another major medium for the entertainment and enlightenment of people and the resulting sale of commercial products to them.

Why do I say television at present is a sort of Dr. Jekyll and Mr. Hyde to the advertiser? Very simply because it can be an unprecedented sales and advertising force—a new, magical way of selling products. But it also has presented the advertiser with the dogged, 12-aspirin headache he's had since the early developmental days of commercial radio.

That analogy to radio is, of course, neither new nor startling, but it's so correct that it might stand repeating by a guy who goes back as far as the Happiness Boys, the Atwater Kent Hour, and a little gem I myself had a hand in perpetrating on an unsuspecting public, called Sanka The Seer. Those were the very early days but it wasn't long before radio had the kind of Jack-and-the-Beanstalk growth which television is having now. This was attended by the jockeying for choice time spots; the trial and error of different show techniques; the discovery we made, for instance, that a show crammed with the biggest film names in the world couldn't draw as large an audience as relatively unknown people who had the radio touch.

There's one big difference between radio's early days and television's: In radio you had a chance to get in the game if you had a good bid with a stack of white chips—in television, for national advertisers like ourselves, it takes several stacks of blues to find out whether you've got a pair of deuces or a full house. This frankly is giving some advertisers pause, although there are a few whose declarations to concentrate entirely in television have been carried in the newspaper columns.

### Time Franchise: Money in the Bank

And remember, the advertiser's investment is entirely a speculation with the present tendency of the networks to decide what show goes in which time. There's little chance of building up a sponsor-controlled television time franchise which is as valuable as money in the bank to the advertiser. While it is true that the broadcasters have their investment in equipment to think about—and it's a mighty big one—the advertiser is the angel who provides the money for time, talent, rehearsals and all that, and provides it in bunches with, in our experience, a one-out-of-three chance of hitting the bull's eye.

However, I'd like to get back to that happier topic of the unprecedented sales force which television can be. In evaluating any advertising medium we usually seek three basic factors: first, size or mass—a means of reaching large numbers of people simultaneously; second, opportunity to sell—to select our customers and find them in a receptive mood with adequate facilities for telling them our story; and, third, affordable cost—a pretty important element if we plan to stay in business very long.

For the present and for the next couple of years, I frankly think television will measure up only on one of these three counts, at least, for many of our kind of products. At the end of 1950 it is expected there might be 5,000,000 sets in operation. This is a year and a half away and hardly compares with the 73,000,000 radio sets now in use, or the fact that we could now get more circulation than television will afford in 1950 by using just one leading weekly magazine. I do not think, in the literal sense, that television will be a mass national advertising medium soon for two reasons:

1. Station facilities, or more correctly, the lack of. While the co-axial cable has linked the east with Chicago on three circuits, the relatively small number of TV stations precludes the existence of anything approximating the four major national radio hookups now available.

2. Television set costs will be a deterrent to mass buying for quite some time. While set prices are becoming cheaper as production increases, a television set is more complicated than a radio set and it is unlikely, therefore, that TV sets will get down very soon to the \$100 level or below, which might be the breaking point for mass buying.

### Is It Affordable?

As far as the affordable cost factor is concerned, for the next few years, at least, television is definitely not affordable for many of our General Foods products, and only time will tell if television will become affordable for them.

But when we come to the opportunity-to-sell factor, television is hard to beat as an advertising medium. House-to-house demonstration has long been highly rated for sales effectiveness. Television, engaging both sight and hearing, offers the closest approach yet to simultaneous, mass home demonstration. We can show our product in action in the home with a complete and convincing demonstration of how it looks, how it works, what it does. We can do this while the family is relaxed, receptive, and attentive—a mood the best house-to-house salesmen rarely encounter. There's no getting around it, television is a unique opportunity among advertising media, supplying as it does the facilities for doing our best selling.

This is true today, and with the help of better programming will be even truer tomorrow.

Will television send radio to the showers? Will families

## THE ANXIOUS ROVING EYE

By H. ALLEN SMITH

The technical people in TV deserve much commendation for the gadgets and gimmicks they're thought up, but they've overlooked the problem of the anxious roving eye.

It happens that I am a writer but I have abandoned that vocation and turned inventor. Just a minute ago I finished inventing a device for the use of Douglas Edwards, John Cameron Swayze and the rest of the boys who do television news. I call my invention the Smith Whirling News Report, Model B, Foot Operated. Let me describe it.

The telecaster's script is typed on a long roll of paper, about the width of a common bathroom roll. Directly in front of the telecaster, on his desk, is a small calendar pad, tilted toward the commentator and away from the camera. The news report feeds through this false calendar gadget at a speed controlled by a foot-pedal under the desk. Use of the Smith Whirling News Report will do away with the eye-roving which is one of the major distractions on television. The thing can be rigged so that the telecaster appears to be looking directly at the audience, whereas he is pedaling away and reading the script as it unwinds before his eyes.

Now that this problem has been solved, I'm turning to a more serious one. It, too, involves eye-roving. Thus far television has not found a method to cue a performer properly, telling him the folks are now looking at him, and for gosh sakes to get started. This is true on all programs, and especially in Dramatic Productions.

### P's & Q's on Cues

Time after time when the screen credits are finished and the fanfare over, the camera suddenly gives us the opening moments of Scene One. We see an actor looking pop-eyed off to the left, and then maybe off to the right, and licking his lips, and twitching with uncertainty, and then somewhere he gets the signal and calms right down and begins setting the table or picking up the book or cross-examining the witness.

The thing that is needed here is a sort of radar nudger, I think. At the very instant the actor appears on the screen, an electronic impulse shoots out and gives him a slight prod. That tells him he is to start speaking, or begin the action. This will do away with a disconcerting effect . . . so many actors and actresses appear, at the opening of a scene, to be in a state of shock, as if Ole Hitler himself had just appeared six or eight feet off to one side of the camera.

Come to think of it, if I get the radar prodder perfected, I think I'll have it function a second or two before the image appears on the screen. If the two coincided, too many plays would open with an actor or actress leaping like a startled faun, and in some cases screeching, according to his or her susceptibility.

That last point, however, is a quibble.

Now, as for what's to be done about "Sponsors Nix Top Coin Stars. . ."

I think maybe I'll take up writing again.

devote less time and attention to newspapers and magazines in the future? I don't know the answers, but it is interesting to note that newspapers, magazines, and radio circulations in the last 25 years have all grown enormously despite the fact that they all compete among themselves for the individual's time and attention. It's entirely possible that television may also produce new and additional circulation without materially reducing other media because people are continually finding the additional time they need to be informed and to be entertained.

### Still a Long Haul Ahead

We in General Foods are not in the entertainment business. We have no desire to become involved in radio and now television program production, but if that's the way to sell certain General Foods' products most efficiently and most economically, that becomes our job. We are concerned with the high cost still attached to radio shows and on almost any television show which is currently being offered. Some of them are pretty poor prospective values and expensive speculations.

We think television has made rapid strides in program development and diversification considering how young it is, but it has a long, long way to go in this direction. The question before the house in regard to television as an advertising medium is: can we hope for better programs and thus more sets and thus more opportunity to sell in the face of the high cost of talent and production, which at present audience levels works out as being generally uneconomical in terms of sales results.

# Video—A Great Life If You Don't Weaken

By FRED WARING

This Age of Television is a time that tries men's souls. Frankly, I was one of the holdouts because I felt television could never be perfect to the public eye except on film. I feared that people would expect the high standard of present day movie film entertainment. When you



Fred Waring

come to think of it, this generation didn't really live through the early developments of movies—at least most of them didn't. All of us working in TV know full well that we can't jump right into this new medium and attain the perfection of performance that the movies have. The public is getting in on the ground floor and has the opportunity to watch something wonderful grow into maturity. They are seeing the mistakes of stagehands, performers, cameramen and other technicians as we all grapple with the mysteries of a new world.

Yet here we are, all 60-some of the Pennsylvanians and yours truly, snatched up by the magnificent monster called TV 'way last April, and living to tell the tale! Despite years of experience and preparation, we still found TV not only plenty new, but plenty tough. At the end of our closing number on the premier Easter Sunday the nine additional shows that had to be prepared and performed to fulfill our 10-week commitment loomed in the future, like hurdles as high as heaven itself. But thank that same heaven, most everybody seemed to like our opening TV effort.

The thousands of fan letters, the messages from old friends, and the comments of the critics were heartening indeed. When the unfavorable opinions were weeded out they largely fell upon my own poor back, which has been strengthened considerably if I may say so, by 32 years of trouping. These personal mannerisms which some of the critics rated as faults must surely be (since I am not conscious of them) part of a perfectly natural working style developed by thousands of stage and radio performances. As to the criticism that I talked too much that first show please let me say this—I felt that it was my prerogative as the leader of the Pennsylvanians. We had been through two pretty hectic weeks and I was anxious as the curtain went up, for everybody to get their feet firmly on the ground and do a good job. I wanted to relax my boys and girls, and I honestly felt that by saying a few words that would more or less bring the audience into our confidence and at the same time reassure my people that I felt at home, I could create a mood of mutual understanding.

## TV Butterflies

Let me confess to chronic butterflies for the first four weeks of our 10-week series. But also let me emphasize that my quivers were not a result of any lack of faith in my people. They were simply wonderful! Keep in mind that we put our shows together in three days, starting from scratch, and I am proud to say that on only two occasions was it necessary to use outside professional help. In my opinion this is a wonderful tribute to the Pennsylvanians and to our choreographer, Nadine Gae. Incidentally, even Nadine is a Pennsylvanian, what we call a "family member," being married to instrumentalist Ray Sax. And oh, what Nadine did to us! She had us all dancing and moving about like gay young members of the chorus—old and young, tall and short, skinny and fat. No wonder I love my organization. Their team spirit would do credit to Notre Dame—in those first few weeks of tussling with TV they demonstrated to the boss here more than ever before why we have remained a well organized, on-its-toes, hard-working organization that has never let me or the public down for 32 years.

As we approached TV one of my uppermost concerns was the fact that to those in charge sound was the second consideration. But sound is our first consideration. I sincerely hope that the favorable acceptance by the public of our first TV series will be a factor in impressing upon TV set manufacturers the importance of good sound to the audience. I hope that in some measure our experience will persuade them to get away from the pitifully small speakers and make it possible for the audience to hear as well as see. Believe me, I did not worry about the quality of the sound as we would produce it for the microphones, I worried about its proper distribution.

If you are still with me, may I refer you to the second paragraph of this piece, wherein I refer to TV... with all due respect... as a "magnificent monster." Only a monster could devour so voraciously the time, talents and money that are poured into the distribution of a video show such as ours. The stock question of rehearsal visitors, as they eye the technicians swarming all over the stage, goes something like this: "What in the world do all these people do?" As I remember from a publicity story of last May this force necessary to distribute to the public our "product"—our show—far outnumbers my Pennsylvanians. In multiples of hardly ever less than four and more likely six and eight you can count cameramen, boom-mike operators, sound and picture engineers, agency producers, network producers, agency stage directors, network stage directors, property men, stagehands, script editors, etc.

We found rehearsals far more demanding, but we were sort of prepared for it. What we hadn't anticipated was that every technician had to be rehearsed to know our show as thoroughly as any of the rest of us. Under the overall supervision of Bill Gellert, our top director, there is a meticulous attention to detail and a sincere effort to use every available technical avenue toward foolproof distribution. From the hour when the program was just so much out-loud thinking early in the week until the completion of dress rehearsal an hour or two before televising Bill's memory, like my own, must carefully catalog each scene and sequence of the hour-long performance, visualizing as well as we can those shots that will fit best into our scheme of "distribution." The exigencies of camera range, the constantly shifting beams of the big overhead mikes, the setting and striking of scenery on alternate sides as one number fades and another comes up, the changing of costumes (thanks be to the zipper!)... all these factors and more, disconnected as they seem, have a unanimity of purpose... to keep the distribution of our stage effort flowing smoothly to the TV audience within our scope.

As an experienced manufacturer of appliances, I know only too well the dangers that may be encountered when production effort and distribution effort are not brought into proper balance. How much should TV production cost? Then, how much to distribute? Surely there must be ways and means of streamlining the "magnificent monster," of restricting his appetite to something logical, practical and—excuse the expression—profitable? My musical "product" may be different, but I refuse to believe that technological development can't bring the mechanics of its distribution up to the efficient standards of production. As an entertainment medium, TV really exceeded my expectations. And my hat goes off to the boys who are running the works. When in the rosy future, the assets (but not the precepts) of good movie technique are utilized by video technicians, Hollywood had better look to its laurels. I don't mean camera tricks, either. I am frankly convinced that all the tricks in the world can't offset the obvious sincere love of your work. When this old gang of 'nines gets into their stride there won't be any need to cover up with trick camera shots. We really mean to make a great big pet out of the "magnificent monster."

# Opportunities for Performers In TV Stressed By Folsom

By FRANK M. FOLSOM  
(Pres., Radio Corp. of America)

Show business is ever-changing. It has always been and continues to be in a state of evolution. When science, through radio

and electronics, entered the field it accelerated the pace. It created the part of broadcasting. That was a great step forward in the advance of show business. Now television—again representative of science—not only widens the scope of the art, but intensifies the opportunities for performers. It brings new thrills and timeliness in entertainment to many millions of people. And as Cap'n Henry of "The Show Boat" so often remarked, "It's only the beginning folks, only the beginning!"

Out of the radio industry's current period of transition and readjustment, brought on by the rapid rise of television, is emerging a clear indication that the American public soon will be enjoying the highest level of entertainment it has ever known.

Television's impact on the entertainment world is growing in range and power. And as it does, the keenest possible competition is certain to develop among the older arts of the stage, the concert hall, the sports arena, motion pictures, and radio broadcasting. From this situation will come new strength for each medium, for only the best in program quality will attract and hold the public's attention.

Under the impetus of television, the broadcasting art will adapt itself to changing conditions to keep pace with progress as all of the older arts have done in the past. Through the development of new ideas and fresh talent, radio will continue to render outstanding service.

Television, the newcomer, is destined to be the greatest means of mass communication and entertainment in history. Possessing the triple power of sight, sound and action, it brings to every viewer the thrill and enchantment of distant events and places. Because of its extraordinary flexibility, it is able to draw on all of the older entertainment media as it develops a new art form that is exciting and significant.

The appearance of such artists as Arturo Toscanini, the coverage of the presidential inauguration, and the outstanding success of dramatic presentations, variety shows, sports spectacles, educational features, and news are but hints of television's almost limitless possibilities for future growth and development.

## Meeting the Challenge

The rapid improvement of television programming in the last year is convincing proof that artists and showmen are meeting the challenge of video's swift scientific and technical progress. They are tapping new sources of ideas and talent, proving by their success once again that "The play's the thing." As a result, the scope and variety of offerings are becoming ever wider and the quality of performance is steadily rising. At the same time, television is beginning to fulfill its promise as the "eyes and ears" of current history.

To enhance the growth of TV as a new service of entertainment, education, and news, NBC is going all-out in its development of new visual program ideas. For example, NBC is working now on a new audience-participation show, a dramatic serial, two or more situation comedies, an intimate revue, and several other formats of potential merit.

Television can move ahead only by experimenting in this fashion, with many types of programs. This is not only natural, but inevitable, since it is a new art with no precedent to follow. The public comprehends the only laboratory in which

innovations in entertainment can be tested and proved. Suggestions and criticisms from the TV audience have been of invaluable aid to producers, directors, and performers in bringing programs closer to what the public wants.

It has been recognized from the beginning that television's popularity, as well as the speed of its advance, would be governed in large measure by the quality of programming. The validity of this viewpoint is shown by the fact that the radio industry this year is producing television sets at the rate of more than 2,000,000 units and that at mid-1949, 71 television stations are on the air. This means that by the end of the year the video audience will have more than tripled in size within 12 months. More than 3,000,000 television receivers will be in use at the beginning of 1950. Significant, too, is the fact that as new cities join networks the available sources

of program material are expanded. During this early growth of video, the objective of the broadcasting industry must be to achieve the optimum use, not only of television, but also of the older medium of radio broadcasting.

Ultimately, we shall witness the fusion of sound and sight broadcasting. An important program, which we can hear but cannot see, will be as much of a rarity as a silent picture. There are many types of programs, however, that are fundamentally "listen" shows, rather than "look" shows, and there are millions of people who cannot stop to watch a program, but who can readily hear it while performing other tasks. For these reasons, it is not prudent to consider sound radio a dead issue. Sound and sight will supplement each other and in combination bring new pleasures in entertainment, news and education to the American people.

# TV IS SUCH A CHALLENGE

By MAX LIEBMAN

Nineteen one-hour television revues are "under my belt" singing "There's no business like video business" which is the understatement of the age. After producing, directing and writing for the "Admiral Broadway Revue" from January to June, I am dead certain that TV is the toughest, back-breaking, ulcer-breeding entertainment medium in existence—a fascinating monster that devours material, tortures talent, sears souls and paralyzes the participant.

If, a year ago, some guy came to me and said, "How'd you like to do 10 Broadway musical shows in 20 weeks?" I'd yell, "Scat, man! Back to your booby hatch!" But 'twas done. How? How were the equivalent of 10 Broadway revues, with a Broadway set of standards, produced in one short season by a single group? "I have a gentleman in the gutter, Professor."

"Excluding the vital talent factor, 'twas done by organization and central control."

"Give the gentleman in the gutter a shot in the head!"

The organization of the "Admiral Broadway Revue" called for setting up a staff of key specialists: Fred Fox, scenery; Paul du Pont, costumes; James Starbuck, choreography; Mel Tolkin, Lucille Kallen, writers; Charles Sanford, orchestra; Don Walker, orchestrations; Ray Carter, vocal arrangements; Biff Liff, stage manager; Ed Cashman, TV supervisor; Frank Burns, technical director—and providing for them the modus operandi to service the talents of Sid Caesar, Mary McCarty, Imogene Coca, Marge and Gower Champion and a company of supporting singers, dancers and actors. This embraced the procuring of the physical layout for rehearsing and administering the project. We rented the top floor of the old Guild theatre on 52nd street—consisting of three large rehearsal studios, dressing rooms, an office and what we called the "music factory," equipped with photostat machines and other music-copying paraphernalia.

## The Old Aspirin Routine

We rehearsed in the studios from 10 to 6 four days a week—then we went to the International theatre for two days, rehearsing one day dry, with orchestra, and one day before the cameras. I worked seven days a week, 23 hours a day—one hour a day I just sat and stared.

We aimed at precision and perfection, and when we dress-rehearsed, every one knew exactly what to do. Dress rehearsal timing for the one hour show was always one hour (a few minutes over or under, which we cut or padded in the clean-up period). Friday curtain time was 8 o'clock, but we seldom worked after 6, giving the company plenty of time for dinner.

All routines involving music had to be set in two days so that the arranger could make his notes and have the score ready for the copyists in time, who, in turn, had to provide the parts for the orchestra reading the day before the performance. Costuming required early-in-the-week planning for proper fittings and embellishments. The outfits were selected from the stock rooms of Eaves and then personalized by careful adapting. Scenery had to be in work at the very beginning of each new week, and scripts, of course, had to be handed out on the first rehearsal day. Sometimes in advance of that. Pianists pounded all day, guys and gals leaped, screeched and ranted, pencils flew, ink spilled, typewriters rattled—all under a central control.

## 'Theatre Dictatorship'

As producer-director, I set up the show and made all final decisions. There was no time for staff conferences. We have to step fast and be sure-footed. I consulted each department head about his end of the show in advance, but once we were in rehearsal I cut, revised, slashed, embellished without a permit from the Dramatists' Guild or ASCAP. It was a theatre dictatorship, and I can't see how the job can be accomplished any other way.

And while we worked, heaven be praised and hallelujah! The agency folk and the sponsor stayed away! I don't know if it was wisdom or caution (you could be trampled to death), but peace, it was wonderful!

For how long can high calibre creative results be achieved on a TV belt system? That question gives rise to many theories as to how to operate in television, and I have my own. I'm a 13-on-13-off. A sponsor should have two shows, each one alternating a 13-week playing stretch with a 13-week layoff. Any high powered creative project could wham through 13 weeks with top results. Then a hiatus of 13 weeks provides rest, inspiration and reorientation. No one gets banged around by the "medium."

What about it, Admiral? Thirteen on for the Broadway Revue and 13 off. Alternate with a dramatic show? Sure, I'll do them both. Television is such a challenge!



# THE KEY TO TELEVISION

By WILLIAM S. PALEY  
(CBS, Chairman of the Board)

The past year's experience has taught us many things about television including one thing that needs to be said explicitly.

The knowledge and experience and skill developed in the different major phases of AM broadcasting seem to be the key to leadership in television.

Television's on-the-screen elements are mostly a synthesis of the older, pre-radio arts but it is, first of all, a broadcasting medium.

In an earlier period, television's technological problems were defined and solved by broadcasting organizations. In the current phase of television's development, the practical problems of producing and distributing programs, and of raising the industry to a self-sustaining economic level, are also being solved on the basis of AM's long experience.

The network structure is already generally accepted as the most efficient, economical means of distribution.

In production, CBS' current experience with such programs as "Suspense," "Arthur Godfrey's Talent Scouts" and "We, the People" indicates that the best radio programs can rank among the best television offerings. It demonstrates, moreover, that seasoned radio talent is highly adaptable to television.

All this is true, not in the sense that television has tried, or wishes to fit itself into the radio mould, but in the sense that every broadcasting advance is an evolution from earlier experience, knowledge, practice. And as a matter of evolution, a certain mortality rate must be expected in program material and talent considered for adaptation to the cameras.

Without the whole body of AM's resources, then, it would not have been possible to produce, in the short space of one year, a balanced schedule of considerable authority in every category—news, public affairs, religion, drama, comedy, music, audience participation, variety, sports, special events, etc.

## Parent and Offspring

Television is accepted by advertisers and merchandisers because of its inherent effectiveness, but this acceptance was materially hastened by the long and satisfactory experiences of radio advertising. It was the radio-developed technique of the house-built package that equipped us to solve the quandaries of many advertisers who wanted to go into television but didn't quite know how to proceed, beyond buying time franchises.

Economically television is tied very clearly to AM by the fact that the newer medium is not yet a self-sustaining organism. Like the chick pecking its way out of the egg, it is fully formed and viable, but is not quite ready to scratch for itself. The sustenance during this period of emergence must come, to a very large degree, from the parent body of broadcasting.

The public expects the best television programming from precisely those sources it turns to habitually for the highest standards of AM programming. But it doesn't follow that high reputation and performance in AM provides impunity for the broadcaster who fails to read aright the moods and desires of the growing television audience. Only the broadcaster who is incessantly aware that the eyes of the public are on him and his works will exercise his due share of television leadership tomorrow.

If the idea of the inter-dependence of AM and TV has any practical meaning to broadcasters it must be this:

That none of us can any longer harbor last year's misgivings about a deadly conflict between AM and TV. On the contrary, this inter-dependence confirms that the basic relationship between the two media is that of parent and offspring; that their interests and the conditions for their existence are mutual, and that their joint future is subject to the normal laws of life and growth.

## Ode To a Cable-less Station

By J. LEONARD REINSCH

Save your eyes, I'm putting no cards on the table  
For stations linked up with a coaxial cable.  
These verses are for the new, cable-less station  
That's digging for business and circulation.

In programming independently your choices are four.  
Sometimes they are less but they're never more.  
You can carry network features by kinescope.  
Run films old and new, from Chaplin to Hope.  
You can fill time daily from the studio.  
Air remotes—sports and speeches—as a fourth type of show.

Of course, this takes money, not yet found on trees.  
But remember, there's an audience to build and to please.  
So in the new market here's what you can do.  
Three possible approaches are open to you:

You can plan a program schedule embracing all four,  
Studio and remote, films and kines galore.  
Keep in mind that the boss must be willing to pay  
If you're going to build circulation this way.  
You save lots of time by shelling out dough.  
While advertising and audience both rapidly grow.  
This requires much work and costs you like blazes—  
But maybe, like Ferdinand, you'd rather sniff daisies.

If this isn't quite the approach for your station,  
You can always take it slower in building circulation.  
Perhaps a lower loss spread over the first several years  
Will give your auditor fewer headaches and tears.  
You may want to skip remotes, trim your studio staff lean,  
And build your shows around the projection machine.

There's a third way to operate but not worth boasting.  
It consists of sitting back and idly coasting.  
Cutting down your programs to a ghostly ration.  
Putting all the burden on the town's other station;  
Letting the other fellow pay all those back-breaking bills  
And suffer alone the economic ills.  
Yes, you can leech your way through and stay on the air  
On a schedule thrown together with spit and a prayer.  
But it isn't recommended and it will not pay  
In the end when your audience has the final say.

This all boils down to a simple cycle  
That's old as the jokes about Patrick and Michael.  
It's stated on Page 84 of a book  
Known well to this writer; you'll see if you look:

Better programs make listeners (or viewers in this case).  
Listeners are circulation (so are viewers; count 'em face).  
Circulation builds advertising; advertising builds revenue.  
Revenue improves programming; and the cycle is through.  
In telecasting, as broadcasting, the truth is the same:  
You must do a good job to be worthy of your name.

## Specialist Is Here to Stay

By ELLIOTT M. SANGER  
(Exec. V.P., WQXR, WQXR-FM)

If you own a radio station and harken to some of the "experts," the smart thing to do is to have your disk jockey put on a record of a swan song, lock up your transmitter and get into the television business. Maybe these prophets are right, but I don't think they are. Radio is bound to be affected by television, but it is not going to be a "has been." In predicting the future of radio, too many seem to think about network radio and forget about the hundreds of successful independent stations throughout the country which have served their communities well and are going to keep on doing it as no television operation can.

Because of the cost of television, it must reach a maximum audience in order to pay off. Television, to pay its keep, will have to sell a vast number of people at a low per capita cost. It necessarily will become a great mass medium, catering to the broadest possible market. Television must aim at a fairly low common denominator of cultural interests.

Operating in competition with the similar broad appeal of network radio, some independent stations have been able to attain success by specialization. In New York, we have two striking examples of successful specialization: WNEW, concentrating on popular music and news, and WQXR, emphasizing classical music and news. Each has a place in radio which television is not likely to supplant.

It's the belief at WQXR that television is no substitute for good music. The recent studies made by WOR seem to substantiate that opinion. Surveys made by The Pulse show that, in television homes, good music and other specialized programming do best in competition.

It is not necessary to see an orchestra or artist to enjoy the music. In fact, the contrary is true. Those programs of good music which already have been televised have been interesting, but not from the musical standpoint. To watch Toscanini and his orchestra on a television screen is a dramatic, rather than a musical experience. Opera and symphonic programs on television will not be a daily occurrence, and music lovers would not want them, because watching the television image often is distracting and lessens the enjoyment of the music. The same is true for dance music. It doesn't make much sense to stare at a television screen for hours just because you like to listen to dance music. And if you really want to dance, keeping your eye on the visual image is hard on the neck!

### Wanted: A Blueprint

This would seem to indicate that the future of radio lies in specialization. There is little likelihood that television will be able to specialize the way radio can. And there are many fields of specialization in radio: local sports, hot jazz, spot news, special events, programs specifically directed to large groups such as organized labor, and foreign-language segments of our population.

Unfortunately, there is no blueprint for specializing in radio. Public acceptance will depend upon individual enterprise, imagination, initiative, experience and probably a degree of luck.

The specialist will have to make a choice. He will have to decide whether he wants to go after a share of a large potential audience, or try to get all of a smaller group which the station can more or less monopolize. For instance, if there are six radio stations, AM and FM, in a town and all should decide to specialize in dance music, the chance of all of them succeeding is slight. One or two will do the best job of giving the audience of that community what it wants and the others will have to choose other specialties if they are to compete successfully against television.

Local conditions will decide whether a station can specialize in classical music. In any community

# Radio Not Ready for TV To Write Its Obit—Woods

By MARK WOODS

(Pres., American Broadcasting Co.)

There's an old saying in the newspaper business that no one gets very excited about good news.

In many ways that journalistic bromide applies very pointedly to the radio-television situation today.



Mark Woods

Television, like anything new and dramatic, is very much in the news. And most of the news it has made has been good news both to those in the industry and to the public. Its progress has been phenomenal—in the number of stations that have gone on the air; in the number of sets in use; in improvement and diversification of programs; in technological development. Its advance has been spectacular; its future is undeniably great.

At the same time, AM radio has been making good news of its own, news that some of us have been inclined to overlook or to minimize in the face of the swift upsurge of its young relative. I'd like to take a little time to point out some of the highlights of radio's good news.

First is the fact that the medium today is a growing and expanding one. Between 1946 and 1948, according to BMB figures, the number of radio homes in the U. S. increased 10.7%, from 33,998,000 to 37,623,000, and the number of families with radio sets in the nation went up during the same period, from 90.4% to 94.2%.

Within that same time the number of radio homes with more than one set almost doubled so that today two out of every five radio homes have more than one set and, concurrently, the average amount of time spent listening to the radio increased from 3 hours and 55 minutes in 1946 to 4 hours and 19 minutes per day at the beginning of 1948.

All of this, it seems to me, adds up to a picture of a vigorous, healthy and still lusty radio industry which is by no means prepared to accept the premature obituary that many have prepared for it. At the risk of being trite, I venture to predict radio is here to stay—to stay in your home, in your car, at the beach, at the summer resort, in the factory, the shop and the office.

I think it's here to stay, too, because of the techniques it has evolved for the presentation of news, drama, music, discussion. There will always be millions of persons who will prefer to have these presented to them through the ear alone rather than both visually and audibly. With few exceptions, I don't believe television can add much to a top-notch symphonic concert as now presented over AM nor to a straightforward resume or discussion of news and current events, unless it be something of an unusually controversial nature.

## TV's Many Problems

For, superb as has been the advance of television in recent years, the medium is still faced with many problems. There is primarily the problem of extending its coverage of the nation to the point where it is commensurate with the coverage afforded by AM. There are today some 2,700 radio stations throughout the country, many of them available to listeners 1,000 miles or more away. Conversely, there are about three score television stations now operating and, with few exceptions, their range of coverage is less than 100 miles from the point of transmission. And the cost of constructing new TV stations is enormously expensive, as is their operation, so that it will be quite a while before large areas of the country have any sort of television service.

Then there are the physical problems of studios and rehearsal areas—areas not essential to good AM broadcasting—which good television broadcasting demands; the problems of stage settings and backgrounds; the problem of lighting; that of makeup; of costuming, and the very important one of greatly expanded personnel that is demanded of the television broadcaster, all of which make terrific demands upon his financial resources.

Let this seem too formidable an array, let me say that I am confident that all of these problems will be solved, in time. The very dynamism of television is the best guarantee of their solution.

## TV-AM Reissues?

Meantime, as it advances toward its full potential, television will have, in my opinion, a pronounced influence upon the older medium of broadcasting, particularly in its program techniques. I believe the day will come when we will have television and AM "revivals" of outstanding programs, as is commonplace today in the movies and on the stage. This can be accomplished largely through the use of film and kinescopes so that an outstanding program, seen and heard by only a part of the greatest potential audience, can be presented at a different time to a completely new audience. The same thing can be done—has, in some cases—over AM by means of recordings, and I believe that this practice will be extended. So, too, I think that as television expands and crystallizes its methods of news coverage, AM news programs will be modified to the extent that they will concentrate chiefly on spontaneity of spot coverage and more amplified analyses and commentary upon news events.

Other modifications of techniques will come as both mediums continue to grow in their respective fields. And I am firmly convinced that those fields are not the same, identical plot of ground. Television, it seems certain, will continue to maintain the heady pace it has already set but in doing so it isn't going to trample AM into oblivion. I am willing to wager that for many years you will be able to tune away from an excellent television program, switch over to an equally excellent AM program and derive the maximum of entertainment and diversion from both.

there are always more people interested in dance music, jazz, sports and comedy than there are in classical music. The station that expects to build an audience against television by concentrating on good music must first make sure that the potential audience is large enough to become a market which will support the station. Unfortunately, it is only in our very largest cities that the taste for classical music is widespread enough to form a big market.

It is obvious that in some large cities there will be a need for foreign language stations in the future just as there has been in the past. It is not likely that television will decrease the desire of the foreign-born to hear programs in their native tongue. Yet, the high cost of television programs probably will eliminate the foreign

language advertiser from that medium.

The great danger which the independent station operator faces at this time is the temptation to pull in his horns, lower the standards of his programs and advertising, economize at the expense of holding his audience and then blame everything on television.

Nothing will stop television. It is here and is bound to become a most influential mass medium. But there is a way to keep a successful radio station successful and that is to improve its programs, increase its service to the public and concentrate on the thing it does best and which it can do more economically than television can. By building rather than by tearing down, radio specialists will hold and actually increase their audiences.

# Hot Around the Collar?

## —Just Change Your Shirt, But Stop Squawking

By F. M. FLYNN  
(President, WPIX, N. Y.)

WPIX on June 15 manfully struggled past its first anniversary on the air. It was one "helluva" year. Recently I vowed I would let WPIX speak for itself, but Frank Young says VARIETY wants more than his factual review of the year.

Whatever talking I do about television will be straight from the heart. I'm sick of reading television tripe. The corn being dished out about television's great strides exceeds anything I recall since the last election.

The people are crazy for television. That is good. Television is peopled with crazy ones. That is ungood. No one seems to have the answer to the TV story. That's worse.

No newspaper or magazine, certainly no book publisher, would touch with a dipole antenna 90% of the stuff that is being shoved into the living rooms of the glib television public. The public must be bored to sit for hours tele-look at current programming. Why Billy Rose doesn't rise to the occasion is beyond me.

During the past year PIX has been struggling to poke its nose through the morass of the so far meaningless meanderings of today's modern miracle of mass communication.

The short history of The News is crammed with stories of survival against rough and rugged competition. The News took a beating from the first day it appeared on the streets of Manhattan. We thought we had seen everything in the way of clever, intelligent and smart competition.

Those earlier days of The News, as well as some more recent ones, now seem like Crystal Ball choreography as compared with the beating WPIX has taken.

### Holler Cops? Nuts!

In trying to keep WPIX on the bottom of the pile all the stops were pulled on us. There was little we could do unless we wanted to holler "cops" to the FCC. We decided to fight it out on our own.

We've learned in the newspaper scramble that a policy of minding our own business works pretty well. We just change shirts when we get hot around the collar about our competitors. We sell The News constructively and we don't waste much time talking about our competitors. We are convinced that constructive selling will work for WPIX and that an investment in time on WPIX will prove eventually to be an extremely valuable asset for advertisers.

Almost every sponsored sale we lined up in the early days was killed by rotten rumors regarding reception. We burned when we learned that some of those with whom we were doing business were reported to be supplying the information intended to put us out of business.

WPIX is the only newspaper-owned TV station in New York and the only independent non-network station. There is only one good television market in the country today—New York—and we're in it.

There is no other local independent TV station in the world in the position of WPIX. Being jammed up against the key stations of the nation's networks and directly in competition with them, we've found a minimum operation more costly than could be developed elsewhere. National advertisers are putting their big appropriations into network programming. They are being helped substantially by the costs which are being absorbed by the networks. This looks like good business for both, but advertisers are missing a bet by not using WPIX locally in the largest market in the country where the greatest number of television sets are concentrated.

The combination of network competition and local operation makes prohibitive a budget for operations which would bring us the staff and talent we would need to offer straight across-the-board competition. Our position must be found by the development of a

station personality keyed to the New York audience.

We're not squawking but, on the other hand, we are through pulling out our punches. When anyone asks us how we've done during the past year, we say we don't like what has happened to us.

We're trying to come as close as possible to carrying out our pledge to produce a balanced program designed primarily for the New York TV audience.

We've had good public service programs, news and newsreels, entertainment programs designed primarily from the human interest angle, and we believe the best balance of sports programming in the city.

During our first year of operations we've had numerous successes as well as a generous sprinkling of headaches.

Our successes have included the first television chapel program which has won wide recognition, unusual news and newsreel beats, numerous firsts on coverage of public events and outstanding, all-around sports coverage.

We have developed and expect to improve our entertainment features with proper emphasis on the best films obtainable, such as the Korda series. For the past three months Pulse has shown WPIX ratings as first, second or third for a number of periods during the weeks covered. Our overall rating shows us to be about third with only the two top nets ahead of us. Admittedly there is plenty of room for growth in the ratings but we now draw on the average a better total audience for WPIX than any independent AM station in the city.

### WIBG Gets U. of P. Games

Philadelphia, July 26.

WIBG will carry the University of Pennsylvania football games this fall, under the sponsorship of Atlantic Refining. WIBG is currently airing the Athletics, Phillies baseball games under joint Atlantic and Sealtest sponsorship. N. W. Ayer is the agency.



KLZ Program Director  
**CHARLES ROBERTS**

Roberts has been directing KLZ program operations for four years and has helped make listening to KLZ an ever more popular habit in the Rocky Mountain region.  
KLZ, Denver.

## The End of The Beginning For TV

By J. L. VAN VOLKENBURG  
CBS V.P. in Charge of  
Television Operations

Television has proved itself without doubt the boom industry of postwar America but, to borrow a Churchillian phrase, we have merely seen the end of the beginning.

Experimentation, of course, the probing of the limits of the exciting new medium, is still going on and will continue for a long time to come. At the moment, however, we have reached a milestone on the fast road of television—the end of the beginning—and it is fitting to look backwards before going forward again.

In our operations at CBS-TV, several programs have emerged as top-notch television without rigid rules other than that they are good sight-and-sound entertainment. In the case of "The Goldbergs," a successful radio series has been adapted successfully to television. "Mama," taken from the novel, "Mama's Bank Account," is a TV natural although it did run as a series on radio. The Fred Waring

(Continued on page 90)

## IS THE DOCUMENTARY DEAD?

By DAVIDSON TAYLOR  
CBS V.P., Director of Public Affairs

The people who say documentaries are dead are of three sorts: documentarians turned hucksters, critics in need of copy, and public affairs people the morning after their documentary has laid an egg. Al Capp, a man both entertaining and useful, wishes sometimes that all schmooes were dead; but he can't kill off those ever-lovin' little things because they have so much vitality and so many beneficial uses. The documentary is rather like the schmoo. It is just naturally one of man's best friends, and it multiplies so fast.

What is a documentary? At CBS, we think that the documentary is a show in which the material is fact and the method is fiction. The lines consist of words which have been spoken or could have been spoken by real people. We have actors speak them, as a rule, because actors speak better. A factual show in which the voices are those of the original characters we call an actuality. This distinction often seems a little futile, because the word "documentary" has been bandied about in radio and television until some people think that any production which comes out against killing little babies or for the preservation of the mountain rhododendron is a documentary.

In 1949, when money is scarce and radio is undergoing a technological revolution, we have temporarily limited the documentary a little further; we are doing documentaries only on subjects about which the listener can do something, either by taking some action or by changing his attitude.

There's life in that line, and there will continue to be as long as the people of the United States prefer to make up their own minds on what they will do about their wealth, their health, their government, their families, their neighbors and their pleasure.

Let's face it: some kinds of documentaries are dead. Or at least they are dormant. Maybe, like the wheat in Egyptian tombs, they'll sprout again when the climate and the soil are right. But for now they're hibernating anyway.

There is the "nuts and bolts" documentary. This type of show

makes clear the way that electrolysis effects the breakdown of water into hydrogen and oxygen. It evokes from whatever listeners are still tuned in at the end the reaction, "So what?" Radio and television are not at present ideal media for communicating this sort of information.

Then there is the "big as all outdoors" documentary, in which a cataloguing poet names all the things he likes and thinks that thereby he has made them enjoyable or desirable. Abe Burrows helped kill this one. "The crunch of a hot dog when you step on it on a cold day! The beat of a wet cigar when it hits you across the face!"

Also defunct is the coy documentary which sneaks up on you with a soft insinuating voice saying, "I am penicillin..."

These types belong to the days of the documentary's adolescence. It's a big boy now. It has progeny. All kinds of little documentaries are running around (though some of them were still-born, it is true). But there are the sturdy actualities which use the technique of drama without inventing a line of dialog, and the special shows for causes in which reality has become the mother of invention. "Crusade for Children" (a Peabody, or at least a split-Peabody, winner), the "March of Dimes" shows, "This Year Israel," and the like are healthy offspring of the documentary.

### Era of Maturity

A time of gestation is required for a matured documentary to be born. Deciding that a documentary shall be done each Sunday afternoon is as futile as deciding that a family shall have 12 children, all born on April 15. Good radio and good television are professional affairs. You can't say to a documentary, "Ready or not, here we come." You have to think it out, and after you have, you may still be wrong. You do the best you can, and it is barely good enough for the listeners.

In 1949, the CBS Documentary Unit shows, "Mind in the Shadow" and "The People's Choice," received the most powerful public reactions which our documentaries have ever got. This despite the fact that the novelty has gone. Corwin's "Citizen of the World" show of July 10, is one of his finest scripts. Our next two subjects for radio documentaries are chosen and the writers are at work.

Werner Michel, Chief of the CBS Documentary Unit, has been working with Tony Miner and Bob Bendick on plans for TV documentaries and the know-how of the two sides in sight-sound broadcasting is being merged. But CBS-TV did not wait for the merger; on June 7, it did a show called "You and Human Rights" which will be hard to improve on.

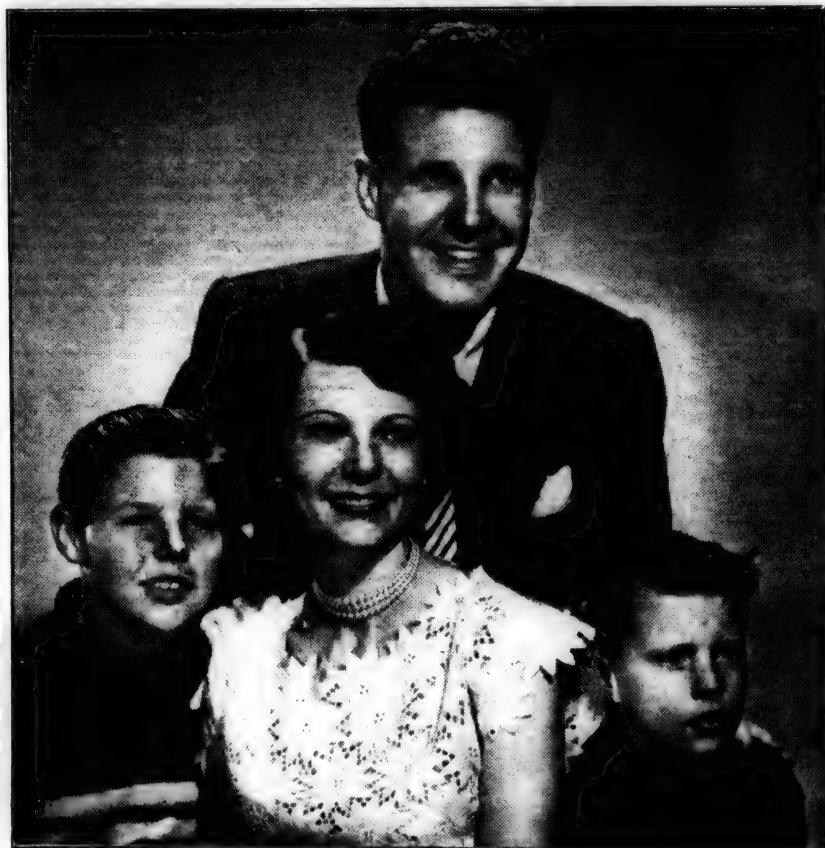
Now radio can editorialize. The documentary boys are asking, "When can we do a dramatic editorial?" I don't know, but it will come one day. The drama of fact and ideas is impossible to kill, unless all the dramatists get the notion that all ideas exist apart from people. The documentary will be around so long as Americans refuse to believe that the state knows all the answers, and are convinced that the people must decide things for themselves.

By the way, the much maligned BBC deserves a bow. It invented the radio documentary and brought it up by hand. Would the BBC rise for just a moment? Thank you.

## CBS IN 100G WRAPUP FOR 5-MIN. NEWS SHOW

CBS grabbed itself a fast \$100,000 a year in billings in a five-minute Sunday sale. The Allen Jackson capsule news stanza, heard from 11 to 11:05 every Sunday morning, has been bought by the makers of Hunt Club Dog Food.

Sponsorship starts Sept. 11. Company is paying \$2,000 a week for the time and the program for a split network pickup.



**OZZIE AND HARRIET  
DAVID AND RICKY**

Heard Weekly Over the ABC Network  
For the Next 10 Years, at Least



# SOLILOQUY ON RADIO SHRINKAGE

## The Patient's Doing Well

By NILES TRAMMELL

(President, National Broadcasting Co.)

Radio and television give every indication of opening the fall season in another six to eight weeks in a state of extremely robust economic health. The dour visaged doctors who have predicted every possible malady as well as early or lingering demises for these two great media, whether competing, mated or complementary to each other, seem headed for befuddlement.

The position of NBC as of July, 1949, does, indeed, augur well for the industry. NBC's total combined radio and television network time sales now on the books exceed by a substantial margin the figures for the same period in 1948.

The simple fact is that as buyer resistance increases and sales competition sharpens, the unsurpassed effectiveness of radio as an advertising medium and the unique advantage of television as a sales force become all the more apparent. It may be recalled that in the early spring of 1948 there was a rush of cancellations but by early summer the commercial schedule was once again well in hand. In 1949 the advertiser was more cautious in budgeting his advertising appropriations and hence took a longer and more careful look at the figures and the media before committing himself. As a result a longer period than that to which our industry has become accustomed in recent years was required to align network commitments for the fall.

The year through which we have just passed was one of hard decision for the industry as the nation reacted still more sharply to the trend of postwar adjustments. The task of maintaining radio in good economic health as television outraced the predictions of its most imaginative prophets was one that taxed the ingenuity of the perpetually ingenious leaders of our industry. The many challenges were successfully met to the end that radio and television now offer unparalleled opportunities to the business leaders of the nation in their endeavors to increase national production and enlarge national purchasing power.

It should be realized that, in the final analysis, it is the continuing responsiveness of radio to the needs and likes of its vast audience that maintains its vigor. This is no less true of the new art of television and becomes even more true as the newness of television wears away. The future will doubly tax our inventiveness but we shall, as always, meet the challenges.

## 'White Paper' Re Mutual

By FRANK WHITE

(President, Mutual Network)

News stories usually feature the new, the startling, the unfamiliar, the dramatic. So it is not surprising that television has been getting most of the breaks in the recent stories regarding television and radio. The "prophets" have been predicting a total replacement of AM broadcasting by television in three to five years. Too many leaders in radio also have been doing an excellent job of short-selling their own medium.

But without disparaging in the slightest the sheer miracle of television as a medium of mass communication, it seems only common sense to deny that radio broadcasting is on the way out. And we do emphatically deny it.

Television will exert a wide and deep influence; admittedly it will have its impact upon broadcasting. But this very impact is a challenge to radio—a challenge to search out a new pattern of operation. So we believe that not only is radio "here to stay," but it is here to continue to grow, to improve and expand its service to the listener and to develop new and better ways of serving the advertiser. The nation can and will make room for television without displacing radio—just as it made room successfully for newspapers, magazines, films and the phonograph, and for radio itself.

I realize that this is not a new philosophy. But after two months with Mutual, I am more convinced than ever of its soundness and I am convinced that Mutual can have an increasingly important role in this new radio-television picture.

The Mutual operating pattern is cued by its large number of stations, particularly its stations in cities and towns with no other radio or television facilities. The pattern is one of national coverage achieved not by a small number of high-powered stations but by over "500 hometown" stations—national coverage resulting from strong local coverage with loyal local followings.

With this kind of network, Mutual is better able than any other network to serve listeners on a broad national and intimate local level—to program in the national as well as the local interest.

From the advertiser's viewpoint, the emerging pattern of operation is also a dual one—a national advertising medium with localized impact in more than 500 markets with new flexibility hitherto not thought possible in network radio. Such a medium in our belief can perform a basic selling function in the new, highly competitive marketing picture which confronts business—can do it as television cannot do it—and can do it at a lower cost than normally associated with network radio.

### Station Wagon Replaces Cadillac

In addition, this pattern of operation involves a factor which to some degree has already been a part of Mutual, but which will now receive added emphasis—the development of programming which will make it possible to use the flexibility of Mutual facilities for maximum results through showmanship "beamed" directly to specific listener groups in specific markets. This "custom tailored" type of programming has already been gaining sponsor acceptance because it is network radio programming on a commonsense level—designed to serve the listener, but also better to achieve the advertiser's objective. It is an operation peculiarly adapted for use in many types of marketing and merchandising plans made necessary by the present general economic cycle.

It will not be an easy job, as the "grave train" cycle of the radio industry is already well behind us, and it means we will be offering to our advertisers in many instances the all round usefulness of a relatively inexpensive station wagon rather than the Cadillac prestige of big name, glamour shows. But the response we have already received from those of our present advertisers who feel that such an operation will fit admirably into their overall merchandising plans has convinced us that it can and will be done.

The outstanding record of both the Mutual Network and its affiliates in the field of national and local public service requires no comment. We intend that this major responsibility will be fulfilled in a manner which will continue to make the network a permanent part of the life of the people of this country.

## THE WEAK GOES, STRONG REMAINS

By HOWARD S. MEIGHAN

"Radio is slipping almost as fast as television is booming" states the feature story on TV in the current Fortune. This is probably a reasonable report of an often heard refrain. However, in my opinion, the refrain is too casually contrived. The cause and effect is too easily assumed. The conclusion that radio is on the fast road to doom is in itself a fast conclusion.

Radio grew pretty large pretty fast. It is a spectacularly successful business. Since it became a part of the daily lives of nearly our whole population, and particularly of those who are reading this issue of VARIETY, it's an obvious subject for comment. I'll join in with two thoughts that I've found worth a finger to the forehead.

As most every enlarged industry or activity in its time must go through a period of at least temporary shrinking, so radio may shrink. From 600-odd AM broadcasting stations in the mid-thirties to over 2,000 in the latter forties, I believe radio may shrink to perhaps 1,200. From the all time high of total family hours of listening last season, to something less.

But shrinking in business is an uneven process. The weak goes, the strong remains. So it will be in radio. During the thoughtful times ahead advertisers will fail to support inadequate stations and they will disappear. Less overall listening, due to television viewing, will be concentrated on fewer stations. However, the effect of television varies from zero to a measurable amount according to geography. And while the timetable of economics or of television will take its toll on the number of radio stations, its effect on a national habit of listening is different. The hard core of radio is that it is multi-set cheap for the listener, cheap for the user, has no real geographic or economic boundary, matchless in speed of communication, and its product is as endless in its appeal as is the reading of stories. As long as strong stations and networks deliver a strong information and entertainment service to the public, they'll constitute a strong advertising medium. What matter that there were once more listeners and more stations?

The whole process of shrinking provokes a search for new efficiency. One simple source of new effectiveness leads me to my next thought.

### Inefficiency of Insincerity

To me one of the wonders of radio has been its remarkable success as an intimate in-the-home medium despite a basic flaw in its efficiency. This flaw is the insincerity of the language and manner used in the average direct persuasive commercial. Both copywriter and announcer, as a rule, use an impersonal approach, while the listener in the informality of his own home is in the most enviable personal atmosphere and frame of mind.

Arthur Godfrey, often thought of as "kidding his sponsors," is in fact, enthusiastic about them. He is, however, sincere and personal in his approach to each individual member of his audience. And his audience knows it and responds accordingly. In my opinion many copywriters and announcers could use a basic indoctrination in the nature of the radio audience and the atmosphere and nature of listening. I believe that the efficiency of sincerity in commercial copy is a basic reserve strength of radio as a strong advertising medium during the changing circumstances ahead. This basic reserve strength can be drawn on now, most surely should be drawn on if the audience to a specific program shrinks.

I should like to make it clear that these two thoughts are philosophical in nature and are offered only because I, personally, have found them provocative.

## In My Opinion, Television Will

By ALAN LIPSCOTT

I came to New York to learn all about television. You see, we writers in Hollywood are still writing, if you'll excuse the expression, radio. We sit at our typewriters, twiddling our rebuttals, waiting for the coaxial cable to come into town. This should happen in about six months, so a friend of mind in the underground tells me. Then we, too, will have "live" television, not kinescoped, and Hopalong Cassidy will hop for us, too, not stagger.

Kinescope has only one friend, the eye doctor. So, for the past few weeks in New York, I've talked to experts in every department of television—writers, directors, producers, agents, technicians and agency men. I collected a volume of their observations, opinions, statements and "off the cuff" quotes. Here is the volume, boiled down, of course, but still retaining the substance and the essence.

There experts all agree on one fact. Television will, won't or might. Unless you accept this fact, you might as well turn the page and start reading who came from L.A. to N.Y. Television means the death of the soap opera. This is everybody's opinion except a stubborn ox in Bayonne. He's manufacturing a vacuum cleaner with a built in television set. He'll learn the hard way, believe me.

Television will bring back vaudeville. Ergo, Milton Berle, the female impersonator, the pie-in-the-kisser, the seltzer bottles, all adult stuff and so on.

Television will kill what's left of vaudeville and why? Because kids like puppets and if the kids want to watch puppets, then the adults will have to watch puppets. Ergo, "Howdy Doody," "Judy Splinters," Edgar Bergen will make a billion and if you.

The puppet will soon disappear from television, and why? Because it's kid stuff and the kids of today don't like kid stuff. They want blood and murder, cowboys and Indians shooting, hoofbeats. Roy Rogers should make a billion and if the kids want to watch Roy Rogers, then the adults will have to look at Roy Rogers.

But for my money, Ralph Edwards will be king of television. Ergo, that basketball game between the two teams of fat women.

### But on the Other Hand

If you're asking me, don't fool with anything but situation comedy. Corn! Schmaltz! Serve that to your television audience and you're in. "Life of Riley," "Ozzie and Harriet," "Henry Aldrich." See what I mean? Yes, sir, a nice homey story each week with the same characters and a different problem. You're skeptical? Then catch The Goldbergs, Molly, Jake, a small apartment, a flower pot on the window sill, a relative, a neighbor, all shuffling quietly through a single story with a heart throb and a few laughs. Any writer who can come up with a story like that each week can write his own ticket.

The writer who can write his own ticket in television will be the writer of commercials. Writers with fresh, new, clever ideas, that will sell the product. Ergo, the Texaco Show, "get away from me boy, you bother me."

And another thing, the screen writer can write his own ticket in television. I say, when enough sets are sold, then the picture people will move in. Wait'll they start smelling a buck. Already their nostrils are quivering. Ergo, Paramount making eyes at DuMont, 20th Century-Fox flirting with ABC. The movie theatre is doomed, and again... the American people are too nervous and fidgety to stay home night after night and look at television. They like to dress up and go to the theatre, a fight, yes... Fights will never again be seen in television. Ergo, the Robinson-Galavan fight. Baseball games, yes... yata, yata, yata.

I came to New York to learn all about television. Believe me, I shoulda' stood in bed!

## Multi-Lingual Broadcasting A Big Business Today

By FORTUNE POPE

(Exec. V.P., Station WHOM, N. Y.)

One of the difficulties besetting a good many foreign language operations has been the indecisive ratio of English language to foreign-language programming. Our own experience has been that if you want to run a successful foreign language station then broadcast your programs in the various languages called for. In 1946, when we took over WHOM, the ratio was about half English, half multi-lingual. Today, the only English language program we have on the station is the Willie Bryant and Ray Carroll nightly dick-jockey feature. We broadcast in six languages—Italian, Polish, Jewish, German, Russian and Spanish.

Another question is what type of programming to offer. We have found that our listeners like pretty much what network listeners find acceptable—for good or ill—so we have on our station the foreign language equivalents of various network favorites. However, our listeners also have their own preferences peculiar to their own cultures and it is in this area that our programming takes its most specialized form, including even its air time. For example, if one language group is known to be very early risers, then their programs are offered at an early hour.

Our basic policy, however, is grounded to the fact that our listeners are not foreigners but Americans who happen to speak Jewish, Italian, Spanish or Polish, etc. Accordingly, we stress heavily public service, conduct naturalization courses, and strive in every way to dramatize the implications of our democratic way of life. We never forget that the air belongs to the people and that we are there on sufferance.

### Big Business Today

It is no great secret today that foreign language broadcasting is on its way to becoming big business, with more and more national advertisers becoming aware of the tremendous sales potential in this hitherto somewhat neglected sales medium. And why shouldn't they take notice? In 30 of our 48 states there are now about 126 stations broadcasting a total of 314 programs in 26 foreign languages including Japanese and Arabic. This results in a weekly total output of about 1,000 hours of foreign language programming.

Foreign language stations have another substantial advantage that advertisers should not lose sight of: they are far less vulnerable to the undeniable inroads that television is making and will continue to make in the fight for bigger slices of the advertising dollar. Multi-lingual listeners have an extraordinary devotion to their programs and respond accordingly to the sales messages. Recently we conducted a survey that revealed our listeners' listening time to be double that of the average English language fan—six hours a day to three. With more than a million families tuned to foreign language programs in the Greater New York area alone, the proportionate national projection of this group is something not to be lightly dismissed.

# THE PUBLIC BE RIGHT

By MILTON BERLE



Milton Berle

Television, show business' littlest baby, has completed its first stages of infancy and during the last year has come from a slow confused crawl to a point where the little doll is really starting to stand on her own feet.

There is absolutely no question in my mind, and I'm certain most of the people in and around the vaudeo studios feel the same way, that it won't be too long before it is as big an industry as radio or motion pictures. It's a cinch that television can't go any place but up, because in the last year alone this great medium of entertainment has proven itself in so many ways, a few of which I'd like to stress.

My one and all important reason for believing that the future of television is assured lies in the four simple words which head this column. This is no trick catchphrase I coined (and I didn't even steal it), but just a down-to-earth fact; when it comes to anything from soap flakes to automobiles, the public is always the last word. They decide whether or not something clicks or whether it finds its way to the ground into the safe-keeping of the gophers.

I know from direct reactions that television is ready for the people and the people are ready for television in a big way.

On the question of television versus b.o., there isn't too much of a question. If you lived in a palace, you'd still want to get outside sometimes and see what's going on around you. So it is with television. Although this medium has made people want to stay in and watch their favorite TV shows, they still aren't going to let it make prisoners of them. People are people. When they feel like taking it easy in the pipe-and-slipper department with their television sets, they'll stay in. When they get the urge to go out, they'll go out, and see movies, plays, sports, restaurants, niteries, etc.

I don't know whether the point has been overlooked or if it just hasn't been looked over too much, and that is the new generation which will eventually blossom out as the main cog in the televaudeo wheel. A large part of the mail, aside from my mother's weekly letters (she has a new fountain pen that laughs when it writes), is from youngsters between the ages of eight and 14. I even get mail from children of six, that awkward age where they're too young for Artie Shaw and too old for Jessel.

## The Kids—Future Customers

But seriously, these kids are tomorrow's TV set buyers, and they are another reason why the fate of vaudeo is assured. In the evenings when they aren't allowed to go out, they spend their time watching TV shows. As the shows get better, more informative and more entertaining, television will grow with the kids, and they in turn will grow with television. You hear many stories how the kids congregate in schoolyards and discuss the various shows. And believe me, today's kids are a much more hep bunch than we've probably ever had. They wield a tremendous influence over their parents in probably every respect except about how much ma and dad will spend on a television set. In not too many years, they will even take on that responsibility.

Television has unquestionably had an effect on reincarnating dear old dead vaudeville. The stars and performers who are seen on vaudeo enhance their reputation and as a result, the public clamors to see them in person. A shining example of this is the Texaco show. The Texas Co., the Kudner agency and my own office are swamped with requests for tickets. The desire to see people, especially in the entertainment world, eye to eye, is just as prevalent now as it always was.

Television, as I see it, can do

nothing but help its allied mediums and it certainly will be a boon to the thousands of performers, old and new.

There's no doubt but that there will be untold changes in both the scientific development and the entertaining end of vaudeo. The programs will have to be fast-paced, they'll have to be clean-cut, and they'll have to be good enough to keep the TV onlooker from wandering around the room while the show is on. Everybody is groping around in the dark a bit yet, but it won't be too long before television will take its place as a necessity instead of a moderate luxury.

There's only one thing to do, as far as everybody connected with the business is concerned, I feel. Stick with the public and they'll stick with you. Just as in any other business, where the customer is always right, so it is in Vaudeo. The public is always right.

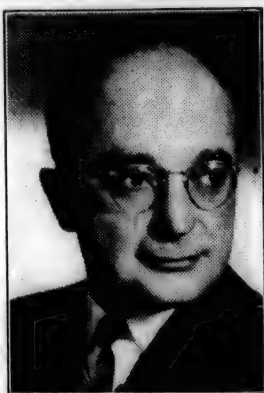
## 'Vertical Management'

### Hits Mutual Chi Setup

Chicago, July 26.

Shakeup of the Mutual midwest office loomed here under a format in which sales promotion head Gil McClellan would bow out, and the functions of his three-man department would be transferred to New York. George Herro, midwest flack chief, would assume the title of promotion-publicity topser here.

Besides the economy angle, the move is believed in line with Mutual president Frank White's policy of instituting vertical management, with control of each department centering in New York, rather than the traditional Mutual policy of a horizontal setup, with each region exercising a more independent regime.



HARRY SALTER  
MUSICAL DIRECTOR  
Stop the Music—ABC

## TV News Benefited By Mistakes in Radio

WILLIAM F. BROOKS  
(NBC V.P. in Charge of News, Special Events & International Relations)

During the year 1948 news broadcasts were 15.3% of the NBC program schedule. This confounded that school of thought which insisted that news broadcasts were a "war baby." Actually, the case for news broadcasts is even stronger now than during the war: in February, 1944, the rating average for all sponsored news broadcasts on all networks was 5.7. During the January-February period of this year the rating average was 5.8.

On the TV side of the picture the NBC "Camel News Caravan" (7:45 to 8 p.m., east and midwest network) was the highest rated evening multiweekly show of any type.

At NBC AM and TV news are integrated. This gave TV news (Continued on page 96)

# Story Major Television Program Factor—Miner

By WORTHINGTON C. MINER  
(CBS-TV Producer)

There is a great deal of loose talk going the rounds today, placing a totally false emphasis upon the importance of technique in television production. The only technique I know anything about is how to tell a story effectively in terms of the medium in which you are working; to be fully accurate, I should also add the qualifying phrase—at any specified period of time. Referring specifically to television, we are aware of certain limitations in the medium, which none of us believes will exist forever—size of screen, quality of definition, the ineptitude of the large majority of the public in adjusting its home receivers, etc., etc. In producing for television we cannot ignore these limitations, even though we may be fully aware of their transience.

No matter what branch of the entertainment industry we may be discussing, the story itself is the first and, by all odds, the most important consideration. One story may be better told in the theatre, another in pictures, another in radio. Many of these, but not all, can be adapted to the new medium of television. The highest evidence of good technique in production is discrimination in the original selection of the story. As producer of Columbia's Studio One, I have felt an obligation to extend the range of this selection—not merely to discover a single successful formula and stick to it, but to test as wide a variety as possible, even at the risk of periodic failure. In every case, however, the selection of story is the major challenge.

Assuming that a story of adequate quality has been found, the first place where a knowledge of the medium is most clearly evidenced—and the place where the eventual production can be most vitally hurt or vitally aided—is in the approach to adaptation of that story. We have all watched for years the attempts to take suc-

cesses from other branches of the entertainment field—largely theatre pieces—and to present them in cut form as television fare. In my opinion, it is only by accident that such an approach ever produces acceptable television. I do not intend to imply that no theatre piece can be so presented. It can. "Julius Caesar" was no more than a cut version of a play. Ninety percent of the time, however, a play, a radio script or a short story demands a complete adaptation to the medium. The largest share of creative effort, on which the success or failure of a production depends, is focussed upon the adaptation. A sound technique of story-telling is the first, and most essential, tool of the television producer. Without it, every other effort is meaningless.

## Film Integration

It is at precisely this point that the greatest confusion regarding the importance of techniques of production arises. For example, a tremendous amount of critical comment was aroused by our early experiments with the integration of film and live. It might be assumed from this that the use of film combined with live was the hallmark of a mature approach to dramatic production. In three of our most successful productions, however, there was not one foot of film—"The Medium," "Julius Caesar," and "Shadow and Substance." The higher technique is not knowing how to use a tool, but knowing when to use it—and above all, when not to use it.

It may seem odd to select scene design as the next most important element in production. And yet it is my strong feeling that scene design has more to do with the proper telling of a television story than almost any other element in the production. Television is a visual medium; its stories must, therefore, be told in terms of visual rhythm, and visual rhythm is dependent upon an imaginative concept of scene design patterned, of course, to the story to be told.

When I am making an adaptation I never think of putting a pencil to paper until I have drawn a ground plan of the sets in which the scenes are to be played. Changes may be, and often are, made in those designs, just as there are changes made in the script after the first draft. But a very important aspect of good writing for television is an awareness at the moment of writing that characters will be moving in certain visually effective patterns within a finite scenic enclosure.

## All-Important Light

A most vital part of scene design is an understanding of the use of light. There is nothing that can so completely destroy the quality of a scene and the quality of a good cast as the inept use of light. I should have been most hesitant to produce many of the things we have produced, had I not known that we had a fully professional lighting man to interpret the mood of any script handed him. It is difficult to appraise how far an audience is aware of the importance of light; but an audience's reaction to bad light is a very definite thing indeed. Light makes all the difference between a girl's being beautiful, or not beautiful; it makes all the difference between a scene's being exciting, or pedestrian; bad light can kill comedy; good light can make it sing.

The use of cameras appears thus late in this category of techniques, not because I in any way belittle its importance, but because it would be almost impossible to use cameras badly, if one had absorbed all the other techniques listed above. It is impossible to adapt a script adequately for television without a visual awareness of how best to tell that scene from the perspective of a camera; it is impossible to design a scene properly for television without a visual awareness of the cameras within that scene. The camera is an optical pen. The choice of a wrong angle can do quite as serious hurt to a speech as a wrong word.

From a practical standpoint, my one comment regarding the use of cameras is to use them as little as possible. There is one basic dictum

(Continued on page 96)



## JOAN DAVIS

On the Air for C.B.S. Every Monday, 9:00-9:30 P.M., E.S.T.

and on September 9

## "LEAVE IT TO JOAN"

Starring JOAN DAVIS

Every Friday on CBS—9:00-9:30 P.M., E.S.T.

For ROI-TAN CIGARS

Just Completed—"Turned Up Toots" for 20th Century-Fox  
Now Shooting—"The Traveling Saleswomen" for Columbia Pictures



## 'My First Year'

By FRIEDA B. HENNOCK

(Member, Federal Communications Commission)

Washington.

I have now been a member of the Federal Communications Commission for about a year and this is a good opportunity to record some of my major impressions. It has been a year of hard work, but the experience has been satisfying. From the feminine point of view, there are few more important jobs in public service, for we deal with a medium which reaches right into the home. Radio probably has a more pronounced effect on the lives of all of us than any other form of communication. It is more than an entertainment medium; it is a great social force.

Let me convey the impression that broadcasting—of the standard, FM or television variety—is our sole concern, let me hasten to add that the Commission's activities encompass the regulation of all other media of communications which utilize electrical energy. The Commission's energies and capacities, therefore, must be daily devoted to myriad problems in such diverse areas, among many others, as telephone and telegraph, police, fire and forestry radio, marine and air radio, and even radio for use in taxicabs. Our scientists are constantly working on methods for utilization of more of the radio spectrum. But, although air is one commodity we all are inclined to assume is in abundant supply, it seems that there is hardly room in the spectrum for all who are clamoring for facilities. In this milieu, the Commission, with its relatively small staff, has a large job cut out for it.

We must decide which types of services shall be granted portions of the spectrum, and how much of it. Then we must decide which applicants within each of these services shall be authorized to operate. Without an efficient system of this kind, the air waves would become so jumbled as to be unusable.

But the FCC cannot discharge its obligations by the mere technical regulation of the airlines. We have a statutory responsibility to regulate communications in the public interest. In radio broadcasting, the fulfillment of the Commission's duty must turn on securing the widest and most equitable distribution of the best available programming. Programs, after all, are the end products of all the effort which is put into our broadcasting system by those concerned with it, and it is by the value of the programs offered the public that the worth of American broadcasting must be judged. It must be kept in mind that the Commission grants licenses for broadcast stations only upon suitable application. It is up to the applicant to decide what programs he will offer within the framework of the general concept that he must operate in the public interest. It is perfectly obvious, therefore, that licenses have been granted for stations whose programming could be vastly improved by affirmative effort flowing from forces outside the Commission and the broadcasting industry.

### It's the Program That Counts

The most potentially useful of these influences in improving the quality of program service is the listener. The broadcasting industry is something of an anomaly in that the price paid for its products is not paid by the consumer of those products. Yet the listener is in every sense the consumer of broadcasting and should exercise his rights and responsibilities as such. The listener is not only the consumer in this case, but he is also the owner of the main capital asset of this industry, the airwaves. The use that is made of the airwaves is ultimately dependent on the will of the public. That will must be made articulate. The station owner, the sponsor, the program director and the FCC must hear from the listeners. I am sure that everyone connected with broadcasting wants to give the public what it desires and needs, but this can only be done with the public's cooperation. Radio Listeners Councils have taken a first step in this direction, but there are as yet too few of them. Every listener, either individually or through some organization, should indicate wherein broadcasting is doing a good job and wherein it is falling down.

Especially is this important in television. This new device, with its limitless possibilities, is only in its formative stages. When fully developed, it will unquestionably be one of the most potent forces at work in our national life. That is why we must assure that TV develops in such a way as to become an important force for intellectual and cultural betterment. The public should now be aware of how firmly mistakes can become entrenched in a broadcasting system, and of how the system moulds taste as much as it is moulded by it. Now is the time for the public to make itself heard about TV, about what they would like to see and hear. This will ease the job both for the broadcaster and for the FCC.

Only by our combined efforts can broadcasting attain its brightest promise. We on the Commission can and will provide the technical framework in which radio must operate and try to light the path toward constant improvement of programming. But with the broadcasting industry and the public rests much of the hope for improved quality in that which goes out over the air.



Frieda B. Hennock

# Experts Tell of TV's Advances In Reporting Sports Events

By "RED" BARBER  
(CBS Sports Director)

I would like to point out similarities and differences that confront the play-by-play baseball broadcaster in television as compared to the same broadcaster in radio. Although the writer's experience goes back to August, 1939, and the first telecast ever of a major league ball game, he is not qualified and does not wish to enter the current discussion of whether television is an asset or a liability to the gate at sporting events. Confining myself to my own field of actual play-by-play technique, I can say that I have found the adaptation into television a different procedure than anticipated.

In the early years of television, there was no monitor set for the broadcaster, and the only way he had any idea what the picture might be on the television screen was either by watching where the television camera was pointed, or else by being told on earphones from the production room. Therefore, in those early years there was not and could not have been a sharp synchronization of voice and picture that is presently demanded and is possible now that monitor screens are available alongside the microphones. Thus, in the early days of television, I came to the then comfortable conclusion there would be little change in technique necessary for the radio play-by-play man in changing over to television. Another factor that I did not take into account some years ago was the continued growth and development of camera technique both from the standpoint of equipment and personnel.

Today, on a baseball game, three cameras are used and each camera has many changes of lens which, coupled with the increased familiarity of cameramen and directors, make possible a constant and varied stream of shots that cover everything inside the park.

Today, I have found to my surprise, the television commentator has a much different assignment than the radio play-by-play man. In radio the broadcaster must keep his eyes and thoughts concentrated on the game on the playing field, his scorebook, notes and commercials and, of course, his position to the microphone. Yet his scorebook and papers are at the base of the microphone and once the positions of microphone and broadcaster are set, the radio man does not have to remove his eyes from the game except for an occasional glance at his paper work. In television, these demands remain, plus the addition of the monitor screen, and in our case at Brooklyn, two different monitor screens.

### Technique Grows in Bklyn

In Brooklyn we have a screen for what the cameras are picking up at the ball park and a second screen tuned to the television transmitter itself in order to record what is actually on the air because portions of the program are not originated by the play-by-play cameras. It has now become a demanded technique that the television commentator confine his remarks of the game basically to what is on the television screen. You can no longer talk about a center-fielder if the picture that is being televised is that of the pitcher. I have found that no matter how strongly you concentrate, you are bound to make mistakes on television that you would not make in radio, for the simple reason that the television commentator has too many things to observe at the same time.

Bear in mind that the monitor picture is small and does not show any more than what the camera is focussed on, while the baseball game meantime is being played at a rapid pace on a huge athletic stage whose size defies full picturization. If you are watching the monitor screen to the exclusion of the game, inevitably something will happen in the game that the television camera has not covered and the commentator is caught. Also, the smallness of the monitor picture prevents seeing the complete details of a given play.

For example, in one of last year's World Series games at Cleveland, Jim Hegan, catching for the Indians, picked up a bunt in front of the plate and as I saw the play on the monitor screen, he threw to

By HARRY COYLE  
(Manager of Remote Production, DuMont)

Though sports have been a major element in television programming for a long time, the science and art of covering any athletic contest is too new to have established any pattern that can be described as "best." So in writing about sports coverage in this new medium I am writing of what experience has taught me. Other men have other methods.

In determining camera positions, choice of lenses, and so on, for a sporting show, a director should realize that, primarily, his job is just as much one of reporting, as a sports writer's work on a newspaper sports page. Therefore, he should plan to bring to the public a series of pictures which will show complete coverage of the event with definite continuity. Only after he is sure that he is giving his viewers a clear concept of what is happening on the field should he worry about atmosphere shots of the crowd, the dugouts, and the like. I do not say that shots of this type are unimportant, but I do say if coverage of the game itself is impeded because a camera is placed in a position to get a good atmosphere shot, that is wrong.

Sports coverage is different from studio coverage mainly because there isn't any rehearsal time, so that the exact camera moves cannot be known beforehand. It is therefore necessary to have a basic format for the cameramen in each sport. Action in most sports is so fast that there isn't enough time for the director to instruct the cameramen on each shot.

### Camera Angles

To illustrate what I mean, take coverage of a baseball game.

If we were using three cameras, there would be a definite assignment for each camera. No. 1, equipped with medium closeup lens, covers all infield closeups. No. 2 camera carries a wide angle lens. Called the "action" or "continuity" camera, it is responsible for the pitcher-batter shot and follows the baseball wherever it goes. No. 3, with a telephoto lens, is responsible for all outfield closeups.

Taking this basic camera assignment, procedures are worked out for the many situations which occur and the cameramen then know where they have to be at all times. Color shots, such as those of the dugouts, coaches and the batter circle can be injected whenever the director thinks they will add to the attractiveness of his camera report.

Experience has taught me that the placement of cameras is one of the most important items in sports coverage. We bunch our cameras. By that I mean that I shoot from the same spot for coverage of any action in sports. If a person goes to a ballpark, he doesn't change his seat every few minutes. I feel the same way about presenting a game on television. Orientation is an important item to worry about and, if cameras are placed in different sections of the ball park, the audience becomes confused by the fast switching of cameras. I am stressing here the coverage of the action. Of course, if enough cameras are available, then an extra camera can be positioned with the primary function of obtaining "color" shots.

### Visual, Aural Coordination

Coordination between visual and aural reports going to a viewer is a definite "must" in sports coverage. Constant communication is usually maintained between the director and the sports broadcaster so that the many involved situations which occur in sports can be covered accurately with sound and picture.

second base too late for a force on the runner coming down from first. So, I said that he had ignored the batter and elected to make the play on the runner at second and had thrown too late. A moment later, in letting my eyes travel across the actual infield itself, I noticed there was no runner at first base. What had happened was that Hegan, in a very quick move of his hand after picking up the bunted ball,

(Continued on page 92)

By BILL GARDEN  
(Producer, NBC Television Field Programs)

How commonplace it now seems to sit and watch your favorite hitter park one into the stands, or a crashing fullback churn through the line for a first down, or a bone-rattling body check on a forward racing over the blue line with puck. All of this makes it a bit hard to realize that television coverage of sporting events is virtually a babe in swaddling clothes.

True, as far back as 1939, station W2XBS, now WNET, channel 4, the key station of NBC's television network, did contribute some notable "firsts" in the development of television sports-casting. Here are some very interesting dates to be noted:

Dec. 12, 1939: Six-day bicycle races were televised at Madison Square Garden.

May 20, 1939: Six-day bike races, Madison Square Garden.

June 1, 1939: The Nova-Baer boxing bout, Yankee Stadium.

Aug. 9-13, 1939: The Eastern Grass Court Tennis Championships, Rye, N. Y.

Aug. 26, 1939: Brooklyn Dodgers vs. Cincinnati Reds, Ebbets Field, Brooklyn.

Oct. 22, 1939: Professional football, Brooklyn Dodgers vs. Philadelphia, Ebbets Field.

Feb. 25, 1940: Professional hockey, Canadiens vs. Rangers, Madison Square Garden.

Here were the beginnings of sports coverage on television, which when coupled with technical ingenuity and a burning desire to improve the early results, presaged present-day standards of making the televisioner an eye witness, in fact, to the sports event transpiring at that moment.

It is only in the past three years that fullscale television coverage of regularly scheduled events has come into being. Techniques have improved tremendously in this short space of time, and will most certainly continue to improve.

### Honeymoon Over

It has become quite apparent that the honeymoon is over, insofar as pleasing the "fireside fan" is concerned. The "armchair quarterback" is becoming quite vociferous when inept camera work, or switching, on the part of the television sports director causes them to miss a sparkling play, while the announcer goes into rhapsodies about "what a brilliant catch Butch Pavarnik just made as he climbed the wall to pull down a sure triple." Some of these complaints are certainly justifiable, and we might casually examine a few:

1. In baseball coverage, there is no excuse for following a base runner, when he has just clouted the ball. The interest in baseball lies purely in what happens to the ball. Recently, in a televised baseball game, with a man on third and two out, I saw the baserunner lope in from third, while in the interim the announcer almost strangled telling me what a magnificent catch the outfielder had made to retire the side. There is only one way that baserunner could have gone (unless he pulled a Corrigan) and he'd have made it unless he broke a leg, so why not stay with the ball.

2. In football, there is no excuse for a full screen closeup of a fleet halfback running with a ball tucked underneath his arm. The game, unless someone has changed the rules, is played by 22 men, 10 of whom are committing acts just short of mayhem designed to flatten the opposition and shake the ball carrier loose. So let's go just a little wider on the lenses, and see some of those key blocks. Some people complain about following the wrong man while the ball-carrier glides quickly around right end, in complete anonymity, insofar as the camera lens is concerned.

This isn't exactly a legitimate complaint, if it doesn't occur too often. There is a human element to be considered here. The cameramen are not robots, and have no radar control to follow the ball, so it is quite possible that the deception cooked up by high-salaried coaching staffs, and executed by some cute T-formation quarterback, may occasionally fool even them. It does fool the defense occasionally. (Try keeping your own

(Continued on page 92)

## THE 'SEE-ME' SIDE OF TV

By WILL BALTIN

(Secretary-Treasurer, Television Broadcasters Assn.)

Along with a multitude of other idiosyncrasies which the arrival of television has nurtured is the passion to be seen when TV cameras pan the studio audience during a telecast.

This phase of video is definitely on the see-me side!

The vanity of being photographed is universal, but among those who manage to wangle a duet for a studio show, it is almost an obsession. The technique among the dyed-in-the-wool studioites is by now pretty much cut and dried. First step is to get in; second to get a front row pew, preferably at short range from at least one camera.

Some of the profilers already know which of the cameras will be used to "orth" the audience, and station themselves for maximum benefit. These stalwarts have attended so many quiz and audience participation opuses, they can pretty well figure out when the program director will cue the lensers to scan the audience. And they've already begun waving to friends before the camera sweeps the throng.

Like the faces of movie extras, the camera hogs are becoming familiar to videographers—too familiar. The old practice of hoisting "applause" cards for radio studio audiences ought to be revised for television to include "no waving" cards when the "orths" begin their panorama of the claquers.

# TV and Molly

By GERTRUDE BERG  
(Author and Star of 'The Goldbergs')

"The Goldbergs" must have had the ingredients of showmanship to have survived 17 years in radio, but I don't know what they are. I have no conscious technique in writing the script, nor has it been necessary to write any differently for television than for radio.

In writing the story of the Goldberg family I simply try to develop situations and employ dialog that are true to the life of a people I know so well and love. If it comes out showmanship, that is my good fortune.

In directing, on the other hand, the difference in technique between radio and television is pronounced. While I did my own directing in the radio series, that is impossible in television because the new medium is so much more technical than radio, the stage or the movies. Directing a television drama is all-important, and to the fine work of CBS-TV's Worthington Miner, our producer, and Walter Hart, our director, goes the credit for delivering the pictures that are "The Goldbergs."

I do not write "The Goldbergs" with an eye to showmanship. No line is deliberately written with a design, for instance, to produce a laugh. That's why it was so surprising when we first faced a "live" audience in the stage play "Me and Molly," to hear laughs at unexpected places. As in radio, I had written only what seemed to me the logical line of conversation, in a given situation, among people I had known intimately for years.

The transition from radio to television was accomplished smoothly, and with good reason. Ever since the radio series started in 1929 it was written—and played—as if it were being lived. The cast always had acted instead of merely reading scripts. If Molly was going to close a door she went over and closed a door. We always had the real thing. Members of the cast tinkled their own cups and saucers and spoons. Once Molly actually gave Rosie a shampoo and the sounds and conversation were authentic. All this made for more naturalness in the acting, with the cast imagining it was living its roles to the last appropriate gesture.

## That Legit Background

Even though those in the roles of all but Molly are new in the television cast, all the members of the family, neighbors and others appearing from time to time have a legitimate stage background, and so acting for a visual performance is natural with them.

So, the way was unconsciously smoothed many years ago in radio for the more complicated production of "The Goldbergs" over CBS television.

Not that presenting "The Goldbergs" over television is easy. Radio was child's play by comparison. We would not be rehearsing 27 hours every week for a half-hour show if it were easy. But the point is that television called for no important change in writing or even in acting technique from the radio version.

There was striking evidence in a recent incident that the radio technique—unchanged for television—must have been effective. A friend of the program's reported that the video of her receiver went dead while the sound continued on. It was half way through the broadcast. The viewer-listener said she found the rest of the program intelligible with sound only, and that she didn't miss a point in the story.

Television has affected my writing chore in an unexpected way, that is, however, more amusing than serious. Through all the years in radio I would go down to the lower East Side, visiting cafes and homes, attending meetings at such places as the Educational Alliance and Cooper Union. This way I kept in close touch with the people I wrote about. Besides, I love them.

No one recognized me in the radio days, because I was just a voice. Now everybody seems to recognize me and many ask for my autograph. That's all very flattering, but it doesn't make it any easier for me to get my raw material.

In television as in radio, I type cast. If an actor did not fit the character I had in mind, even in radio, I couldn't write lines for him. Our actors seem to live their roles, and I am fortunate indeed in television to have life breathed into my creations by such outstanding actors as Philip Loeb (Jake), Eli Mintz (Uncle David), Arlene ("Fuzzy") McQuade (Rosie) and Larry Robinson (Sammy).

And now we are coming back to radio in addition to television. Beginning Sept. 2 "The Goldbergs" will be heard over the CBS radio network.

The additional show should not be too burdensome, for not having to memorize our lines will make the radio show comparatively simple. Nevertheless, we must not have time on our hands next winter.



LURENE TUTTLE

Radio - Pictures - Television

## Television And Dance

By ANATOLE CHUJOY

When television first began to send its gray, flat and flickering images to its few novelty-loving set owners, optimistic people in the dance field were ready to offer prayers of thanksgiving here at last was a medium that would do for dance what radio had done for music. The thanksgiving was premature—dance is still waiting for television to do something for it or even with it.

To date television has used dance in three forms: as a unit in a vaudeville show (NBC "Admiral Revue"); as a modified dance show with a narrator (CBS "Through the Crystal Ball"); and as a straight ballet show.

"The Admiral Revue" can be discounted from the outset. It has not done anything for dance except furnish employment for a dozen or so dancers. It is a straight vaudeville show in which dance happens to be present to set off a comedian, a singer or a man with a trained dog.

"Through the Crystal Ball" did much better. Here dance, or more properly pantomime, was the basis of the show. Its scenarios were developed in terms of pantomime-plus-dance and after an unfortunate choice of an on-stage narrator for the first few shows, it settled down to using an off-stage voice to connect the threads of the story. Before it was taken off the air on June 6, the program had produced four excellent shows.

It could have done still better were it not for a very apparent pressure from inside and above which began to make itself felt soon after the program opened. Originally the story material for the shows was planned from danceable librettos, such as "Robinson Crusoe," "Cinderella," "Ali Baba," "The Wild West." Then, however, the story line changed and the final show was nothing other than the famous "ballet scenario," "Casey at the Bat."

Frankly, one would be hard put to think of a less suitable story for a dance show than the baseball classic. The performance lived up to expectations. Despite some very talented dancers in the cast, the dances were just as out of place in the story as toe shoes are on a baseball diamond.

### Superfluous 'Dressing'

The point of all this is that dance lies outside the immediate line of least resistance followed by television and television does not trust it as an entertainment idiom and is constantly looking for an approach, angle or dressing to insure itself against a suspected lack of acceptance by set owners.

Had television had some sort of a record for knowing what it is doing program-wise, this point of view could be respected. But, as things stand, it is an open secret that most successful television shows today are accidents. Milton Berle, for instance, was engaged as a one-shot and had his second try only because someone else failed to show up. For all the talk and reams of publicity, how many shows are there on television today which have been actually planned and developed by television and not taken over bodily from radio

## I Predict!!

By HAL BLOCK

- 1950: Spike Jones' television deal held up. F.C.C. insists on Disarmament Conference with Olsen & Johnson.
- 1951: MCA packages new television show starring Gromyko, Molotov, and Vishinsky. (Due to the unprecedented popularity of puppets.)
- 1953: Cigarettes which have learned to walk, march and skip on television finally learn to smoke. (Philip Morris caught smoking a Fatima.)
- 1954: NBC finally woos General Eisenhower over to their network in a high executive position. (It's the only way they could get anybody from Columbia.)
- 1955: Television coaxial cable reaches Western States. Stations putting on programs of "Easterns" for the benefit of sons of cowboys.
- 1956: Mayo Brothers operate on Milton Berle under especially deep anaesthesia. (First known instance of Berle not joining a performance.)
- 1960: Estimated that there are now 50,000,000 television sets in constant use.
- 1961: Cantor, Jolson and Benny mulling over possibilities of television.
- 1962: Columbia Network claims a First in color television. Other networks protest! Say they've all been in the red for years.
- 1963: Doctors probing reports of temporary blindness due to prolonged watching of television shows . . . in bars.
- 1964: First chapter of "Television Anonymous" formed on Third avenue in New York.
- 1970: Arthur Godfrey now on every channel but the English.
- 1971: 85,000,000 television sets now in constant use.
- 1972: Cantor, Jolson and Benny agree that television is here . . . in principle.
- 1973: Ed Sullivan smiles!!
- 1974: DuMont invents new reverse television set designed for people at the ball games and wrestling matches. (So they can see what's happening to the people at the bars.)
- 1975: "Howdy Doody" becomes head of the F.C.C. (It is rumored that somebody pulled a few strings.)
- 1976: Columbia Broadcasting System, in a surprise move, buys out every major network in the world except NBC.
- 1977: NBC buys CBS.
- 1978: Al Jolson buys NBC.
- 1979: Bing Crosby buys Al Jolson.
- 1980: Estimated that there are now 150,000,000 television sets in constant use.
- 1981: Milton Berle's picture appears on the covers of Time, Newsweek, Life, Esquire, Collier's, Ladies' Home Journal, Vogue, Alaska Nights, East African Potpourri and The Somaliland Sentinel.
- 1982: Fred Allen enters a Thailand Monastery.
- 1983: RCA buys the "Cantor Jolson Benny Story" for Television. Due to the extreme age of the principals, the parts of Cantor, Jolson and Benny will be played by Kukla, Fran & Ollie.

and, to a lesser extent, vaudeville? How long can television go on pirating radio shows? Not, mind you, learning from radio or following its examples, but simply transferring radio shows to television?

Dance has tough sledding on television only because, by its nature, it could not have been used on radio. Dance, for television, is an entirely new and untried idiom, and sponsors and stations alike lack the imagination and desire to investigate its possibilities and give it a fair chance. Even the obvious parallel between ballet and music does not seem apparent to television people.

It is perfectly true that ballet is not as widely accepted as comedians, sport events and dog acts. But neither are symphony concerts and opera performances. Yet, radio sponsors apparently do very well with symphony and opera. Is it not logical to suppose that television could do nearly as well with properly arranged, imaginatively integrated and inventively produced ballet shows? If the Metropolitan

Opera can sell gasoline or at least prestige for Texaco, a ballet company can sell cars or at least prestige for a car manufacturer, or anything else for anyone with a fair advertising budget.

Recently, NBC presented the first full ballet performance on a sustaining basis. For the occasion Ballet Theatre staged "La Fille Mal Gardée" along with "Pas de Quatre," a shorter piece, as a kicker. The show lasted 55-minutes and despite some technical shortcomings was an overwhelming success and the most entertaining and spectacular hour on television, exceeding in interest even the famed Toscanini broadcast of last year.

But will anything be done further about such shows?

There is very little that television has to do to adapt itself to staging dance productions. What is really needed is vision and confidence on the part of those who have the final say about what should and what should not be produced for television.



JOHN GART

MUSICAL DIRECTOR

LANNY ROSS SHOW—MUTUAL BROADCASTING

BIG TOWN—NBC

HOUSE OF MYSTERY—WOR

WHAT'S MY NAME—A.B.C.



BEN GRAUER

NBC

RADIO

TELEVISION



# Teletranscriptions

By DR. ALLEN B. DU MONT

Teletranscriptions or the recording of the television video and sound on film at 24 frames per second is now entering its second year of commercial use. This type of recording is the result of over 10 years of research and development by the Allen B. DuMont Laboratories, Inc.

Teletranscriptions are now being used both by stations connected to the coaxial cable for delayed telecasts and nationally by those stations not connected to existing networks to simulate network operations. By means of this medium, stations isolated from the present cable system are able to telecast costly current productions originating in the larger stations of the networks without the accompanying high production costs and with a minimum of operating equipment and personnel.

Permanent and exact records of past productions are made on millions of feet of film which represent unrefutable data in the event questions arise involving FCC regulations, breach of clients' contracts, or any future litigation resulting from actual or inferred errors in station performance.

Teletranscriptions of new sample productions over closed circuits for showing by sales departments to clients, agencies and stations have been found to be a successful method of presenting programs or ideas for sale. The necessity for this type of transcription will become more and more evident as new productions and clients materialize with the expansion of television broadcasts and reception.

It has been found that both engineering and programming techniques can be more quickly improved by the projection of the transcribed programs before the directors, technical crews and performers of current productions. This practice enables them to observe errors in direction, acting, lighting, camera work, etc., which should be avoided in future operations.

## May Aid Pix Industry

As the quality of the television picture improves, so will that of the teletranscriptions as the present film emulsions, even 16m, are capable of greater resolution than the current electronic picture. It is, therefore, quite conceivable that teletranscriptions may become an important part of motion picture production. The enormous cost of present picture production is represented to a great extent in time lost through retakes, editing, cutting of unsatisfactory scenes, and multiple takes of one set in the hope of achieving certain desired effects. A great many of the errors in first takes are not detected until the scene is viewed after processing. This loss of time and money naturally occurs after each retake until a scene is satisfactory.

At that time in the future when television picture quality is com-

parable to that of motion pictures, it will be possible to focus a battery of television cameras on the scene to be taken in the motion picture studio, and enable the producer and technicians to see at once the action, lighting, composition, etc., which, at this time are not visible until after the takes are processed.

In using the above method, he will be able to accomplish all his cuts, editing, retakes and experimental lighting on the spot electronically. When the scene is ready to be shot the pictures from the several television cameras on the set can be faded, lapped, superimposed, etc., as desired to the screen of the recording monitor tube and there transcribed on film as a complete and final take.

With regard to theatre television, it seems logical that news events, sports, etc., which may be telecast at the same time as the showing of the feature picture, will continue to be teletranscribed on films and after quick processing be projected on the theatre screen at the proper time.

Although the coaxial cable has connected a great many of the large cities on the eastern seaboard and through the northern midwest, and keeping in mind that quite a few new stations will be added in the next two years, it will be quite some time before the country is completely joined by coaxial cable or relay for national coverage by television networks. This does not, however, seem to deter the operation, construction or application for construction of stations all over the country. The only way a great many of these stations can participate in network operations of national and sectional advertising will be through the medium of teletranscriptions.

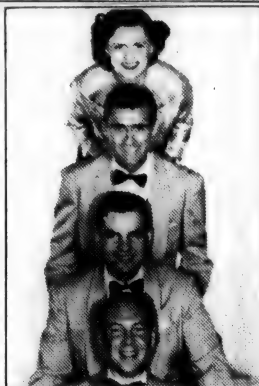
When the east coast coaxial cable is completed, there will still be the difference in programming time to overcome for coast-to-coast television. Programs going across the country will either have to be transcribed at the place of origin and flown to the Coast for retelecast or transcribed at the place of reception for playback at a later time.

## Seek WRFD Sale To Insurance Co. for 260G

Columbus, July 26.

Ohio Farm Bureau Corp., last week (20) asked the FCC for authority to sell WRFD and WRFD-FM, Worthington, O., to Farm Bureau Mutual Automobile Insurance Co., of Columbus. Present operating firm is People's Broadcasting Corp. Transaction would be for \$260,000. Station will still operate "in the interests of the farmers," a Farm Bureau official said.

Deal amounts to a transfer of assets between organizations belonging to the same corporation.



PEGGY MARSHALL  
and  
THE HOLIDAYS  
PEGGY MARSHALL, Arranger  
Illinois 9-9526

## Developments In Tele Receivers

By FRED D. OGILBY  
(Manager, Television Sales,  
Philco Corp.)

Philadelphia.

The development of television receivers has kept pace with the rapid progress in television broadcasting and relaying. Today Philco and other leading manufacturers are producing better television sets, in larger quantity and at lower prices than ever before.

The fact is that the television industry's engineers have been hard at work to develop new models which will overcome the annoyances about which some customers have complained. For example, the area around Trenton, N. J., has been a problem spot because there you can receive signals from nine stations, five in New York City, one in Newark, and three in Philadelphia. Tuning in seven of those nine stations has frequently been difficult because of adjacent channel interference.

The new Philco super-sensitive circuit, which incorporates special "traps" to filter out adjacent-channel and other forms of interference and noise, has been developed as our answer to this problem. It has been developed by extensive field engineering work in the most troublesome television areas—finding the worst problems and solving them.

Meanwhile it has also been possible, by developing new circuit techniques, improving mass production methods and reducing costs in every possible way without sacrificing quality, to make the new television sets available to the public at substantial savings in price.

We believe that this trend toward improved television sets will continue, and that prices will gradually come down still further. However, the big reductions in price have been achieved already. There is obviously a point beyond which a lower price for such a complex product as a television receiver, including relatively costly major components such as a picture tube, tuner, etc., can not be established without compromising on quality. Philco is determined to maintain the highest possible standards of quality. That is a principal object of all our research, development, field and factory engineering.

Thus the outlook for the development of television receivers offers great promise for all the various interested groups: consumers, who are buying television sets; distributors and dealers, who are selling them; and manufacturers, who are producing them.

In each category — purchases, sales, and production—the television receiver business is establishing new high records month after month, especially as new stations go on the air and network facilities are expanded. With the promise of favorable "unfreezing" action on station applications by the FCC this fall, television service will be made available to many additional communities. This will further stimulate television manufacturing, broadcasting, advertising and public interest in this great new business.

# --- As to the Future

By JUSTIN MILLER

(President, National Assn. of Broadcasters)

Washington.

Somewhere in James Russell Lowell's Biglow Papers is the wise warning: "Don't never prophesy—unless ye know." It is a warning to be kept in mind while writing for the Review and Preview issue of VARIETY. There are, I think, some fundamental certainties in radio broadcasting these days, despite a pervading atmosphere of doubt.

First, television is coming fast and will continue to develop at much the same pace during the coming year; both as to manufacturing and distribution of sets, improvement of programming and operation, and wider availability of reception. The use of microwave relays has and will continue to offset slow expansion of coaxial cables. Color television is still in the laboratory stage; though making good progress, it will not be commercially practicable this year or next. During the year, several television stations will operate in the black and most of those which are beginning operation will have a much shorter period of non-profitable operation.

Second, during the year the several forms of broadcasting will begin to find their respective long-time levels of acceptance and performance. AM will long continue to be the major operation. FM will gain slowly, with better receiving sets and increased public understanding. Television will continue to increase in popularity and acceptance, but will not disturb the overall acceptance of AM and FM; except for short periods, in particular localities when television is first introduced. There will be rapid development of trained personnel and realignment of talent. There will probably be a continuance of comparative peace on the labor front. New ideas of programming and sponsorship will come in response to public demand.

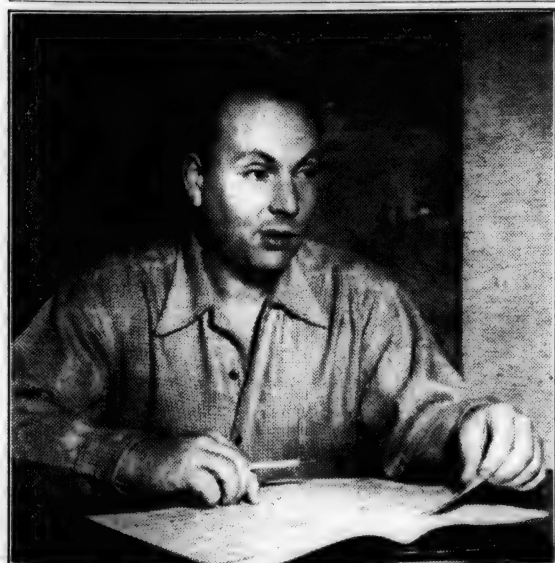
Third, there will be increasing competition for advertising between television, AM and FM; as well as between broadcasting and the other media. This will bring readjustment of sales methods, reexamination of trade association structures and functions, and more careful scrutiny of operation by financial backers. Broadcasting will follow the trend of business, generally, whether depression, recession, disinflation, post-war readjustment or "normalcy." Those who have lived through several recurring economic shakedowns will be alert to the danger signals and aware of upward trends; they will be steadier in their reactions than those who have spent their shorter business lives on the "grave train."

## Industry Peace—It's Wonderful

Fourth, Congress, the Federal Communications Commission and the State Department will begin to work in greater harmony with respect to allocation of frequencies for broadcasting. Stronger leadership will begin to develop both internationally and internally, with resulting more intelligent approaches to the problems of allocations and uses of frequencies; and less wandering into sociological and ideological fields by government officials. There will be increasing awareness by government of the important role which private enterprise must play in broadcasting, at all levels. There will be more emphasis upon economical distribution and use of frequencies, and less upon the mystery of "scarcity."

Fifth, understanding will continue to spread, during the year, of the fact that broadcasting is a vital medium of communication; that it must be protected from government abridgment in the same manner as the press; that public utility type regulation is inapplicable to broadcasting and that government efforts to cripple broadcasting by program censorship and limitation of earnings must be vigorously repudiated. The sinister methods of infiltration, now being used by sponsors of government broadcasting, will become more apparent and will be more sharply resisted. Some of those who have been imposing upon our hospitality will become better known for what they are. Some of our own who have been obsessed with striped-pants delusions may begin to mend their ways.

Sixth, those who are in charge of American broadcasting will continue to act in the future, much as they have in the past. Some will be resourceful and enterprising, reflecting the spirit which has given America its present world position and standard of living. Others will be timid, ulcerous, sycophantic. All prophesying is conditions by these human characteristics. The future will be what men make it. But the men who make it will be those who live and work with the world as it is. Those who have no responsibility for meeting payrolls and broadcasting schedules can safely indulge in the amusing pastime of predicting amazing imminent changes. But such prophecies are less amusing—and less likely—for those who are doing the real work of advancing the new forms of broadcasting, while practicing and improving the old, which provide the funds necessary for both advancement and improvement.



HANK SYLVERN  
CONDUCTOR, COMPOSER, ARRANGER



The Indestructible  
GEORGIE PRICE  
America's Most Versatile Performer

## A Backward Glance at TV

By J. R. POPPELE  
(Pres., Television Broadcasters Assn.)

Up in the attic of my home in South Orange, N. J. is a television set that produces an image about the size of an ordinary one-cent postage stamp. It doesn't work any more; in fact, even when it was new it didn't work very well. I bought it back in 1929 when everybody thought television was "just around the corner."

That was 20 years ago, just before the Wall Street debacle.

Ten years later, a greatly improved system of television was introduced, and those who attended New York's great World's Fair saw it in operation and predicted big things for it. That was just before the world holocaust.

It all looks so bright and cozy now, but it wasn't always thus. Flipping the pages of video history back only a decade, one finds a series of episodes replete with squabbles, indecision, shortages, etc. that might have dissuaded all but the most ardent believers in this new and now accepted fabulous art of television.

Just when television was introduced on a commercial basis 10 years ago, the bureaucratic hatchet was dropped on the industry; it was told that the "green" light permitting commercial operations was being rescinded until suitable standards for TV broadcasting could be set.

### —And Problems Mounted

The industry—those who had staked all in its development—quickly got together, formed the National Television Standards Committee and set about the task of putting the new art on a standardized gauge. The committee performed an outstanding service and submitted its findings to the government. Thirty channels were provided for TV, plus a uniformity of lines, frames and channel widths. The FCC switched off the red light and turned on the green one again. Then war broke out and television's advance was halted.

With the end of hostilities came further delays. The FCC asked for a complete review of the entire broadcasting spectrum to determine what allocations might be made for television and many other new services, some of which were direct outgrowths of wartime development.

Television wound up with 113 channels instead of 30 and found itself in portions of the spectrum which only a decade ago were considered unfeasible for commercial operations. Everything seemed settled and the industry was beginning to look toward the future when another bombshell was dropped and exploded in a cloud of color.

Eighteen months of wrangling over this issue with the industry holding its breath ended when color was found to be inoperable commercially and was relegated to experimental status on an official basis. The industry breathed easier again, but found that shortages in steel, cathode ray tubes, wood for cabinets and other materials were additional barriers. The barriers were not insurmountable and finally—in late 1947—television began to go forward on all fours. Today it is an unbeatable industry, moving relentlessly across the country amid the greatest enthusiasm engendered in a generation. The past 10 years witnessed the upsurge of television; the next 10 should see it become the dominant industry in the communications field.

## 14-Station Ohio Web For SO 85G Grid Pickup

Cleveland, July 26.

WGAR and a network of 14 stations will carry Cleveland Browns All-American Football games to all corners of Ohio. Standard Oil of Ohio, through McCann-Erickson, handling details estimated to cost around \$85,000 for all 13 games.

Bob Neal, WGAR sportscaster, will handle play-by-play with Bill Mayer doing the color and back-ground.

## How TV Program Picture Shapes up for Fall

With sponsors still knocking at the doors of the four major television networks to line up programs for the upcoming season, the day-to-day programming logs are far from complete. Webs, on their own, are holding back on locking shows in at certain times to see what the opposition might have to offer. In addition, networks such as ABC have a number of new sustainers on the fire for which no times have been set (ABC has "L'il Abner," "Lone Ranger," Boris Karloff's "Conflict," "Katie Smith," "Actors' Studio," etc.) Following 7-11 p.m. schedule for the fall season, consequently, is complete as of this date but may be changed by the season's start. Many of the shows listed are not being aired at this time but will preem in September or October.

| MONDAY   |                                     |                               |                              |
|--|-------------------------------------|-------------------------------|------------------------------|
| NBC  | CBS                                 | ABC                           | DU MONT                      |
| 7:00... Kukla, Fran & Ollie (RCA)                | Your Sports Special                 | Film Shorts                   | Captain Video                |
| 7:15...  | Ted Steele Show                     | Fitzgeralds                   | "                            |
| 7:30... Mohawk Showroom (Mohawk)                 | Doug Edwards (Oldsmobile)           | On Trial                      | Woman to Remember            |
| 7:45... Camel News Caravan (Camels)              | Cliff Edwards Show                  | "                             | Manhattan Spotlight          |
| 8:00... Chevrolet on Broadway (Chevrolet)        | Silver Theatre (Int'l Silver)       | Petticoat Parade (Ironrite)   | Newsweek Views News (Co-Op)  |
| 8:15...  | "                                   | Travel Films                  | "                            |
| 8:30... (Open)                                   | Talent Scouts (Lipton's Tea)        | Science Circus                | Doorway to Fame              |
| 8:45...  | "                                   | "                             | "                            |
| 9:00... Colgate Theatre (Col-Pal-Peet)           | Preview (Philip Morris)             | Our Dogs                      | Feature Films                |
| 9:15...  | "                                   | "                             | "                            |
| 9:30... One Man's Family                         | Goldbergs (Sanka)                   | News OFF                      | "                            |
| 9:45...  | "                                   | OFF                           | "                            |
| 10:00... Big Story (Pall Mall) (Alternate weeks) | Studio One (Westinghouse)           | OFF                           | News                         |
| 10:15...   | "                                   | OFF                           | "                            |
| 10:30... OFF                                     | "                                   | OFF                           | "                            |
| 10:45... OFF                                     | "                                   | OFF                           | "                            |
| 11:00... OFF                                     | CBS Newsreel                        | OFF                           | "                            |
| TUESDAY  |                                     |                               |                              |
| NBC  | CBS                                 | ABC                           | DU MONT                      |
| 7:00... Kukla, Fran & Ollie (RCA)                | Your Sports Special                 | Ship's Reporter (Part.)       | Captain Video                |
| 7:15...  | Ted Steele                          | Adventure Films               | "                            |
| 7:30... Mohawk Showroom (Mohawk)                 | Doug Edwards News                   | Double Feature Films          | Woman to Remember            |
| 7:45... Camel News Caravan (Camels)              | Sonny Kendis Show                   | "                             | Manhattan Spotlight          |
| 8:00... Texaco Star Theatre (Texaco)             | Feature Film                        | "                             | Court of Current Issues      |
| 8:15...  | "                                   | "                             | "                            |
| 8:30...  | "                                   | "                             | "                            |
| 8:45...  | "                                   | "                             | "                            |
| 9:00... Procter & Gamble Show                    | We, the People (Gulf)               | "                             | Talent Jackpot               |
| 9:15...  | "                                   | "                             | "                            |
| 9:30... Life of Riley (Pabst)                    | Suspense (Auto-lite)                | Film Shorts                   | Film                         |
| 9:45...  | "                                   | "                             | "                            |
| 10:00... Amateur Hour (Old Gold)                 | Blues by Bargy                      | Boxing Champs (Co-Op)         | "                            |
| 10:15...   | "                                   | "                             | "                            |
| 10:30...   | CBS Newsreel                        | "                             | News OFF                     |
| 10:45...   | OFF                                 | "                             | OFF                          |
| 11:00... Yesterday's News                        | OFF                                 | "                             | OFF                          |
| WEDNESDAY  |                                     |                               |                              |
| NBC  | CBS                                 | ABC                           | DU MONT                      |
| 7:00... Kukla, Fran & Ollie (RCA)                | Your Sports Special                 | Film Shorts                   | Growing Paynes (Co-Op)       |
| 7:15...  | Ted Steele                          | Fitzgeralds (Part.)           | "                            |
| 7:30... Mohawk Showroom (Mohawk)                 | Doug Edwards (Oldsmobile)           | Film Shorts                   | Woman to Remember            |
| 7:45... Camel News Caravan (Camel)               | Earl Wrighton Show (Masland Carpet) | "                             | Manhattan Spotlight          |
| 8:00... The Clock (Lever Bros.)                  | Godfrey and Friends (Chesterfield)  | Feature Film                  | Swing Into Sports (Part.)    |
| 8:15...  | "                                   | "                             | (Open)                       |
| 8:30... Black Robe                               | "                                   | "                             | "                            |
| 8:45...  | "                                   | "                             | "                            |
| 9:00... Kraft TV Theatre (Kraft)                 | Bigelow-Sanford Show                | Film Shorts                   | Program Playhouse            |
| 9:15...  | "                                   | "                             | "                            |
| 9:30...  | Armchair Detective (Whitehall)      | Wrestling (Co-Op)             | Boxing                       |
| 9:45...  | Boxing (Ballantine)                 | "                             | "                            |
| 10:00... Quiz Kids (Alka-Seltzer)                | "                                   | "                             | "                            |
| 10:15...   | "                                   | "                             | "                            |
| 10:30... (Open)                                  | "                                   | "                             | "                            |
| 10:45...   | "                                   | "                             | "                            |
| 11:00... OFF                                     | "                                   | "                             | "                            |
| THURSDAY   |                                     |                               |                              |
| NBC  | CBS                                 | ABC                           | DU MONT                      |
| 7:00... Kukla, Fran & Ollie (RCA)                | Your Sports Special                 | Ship's Reporter (Part.)       | Captain Video                |
| 7:15...  | Ted Steele                          | Kieran's Kaleidoscope         | "                            |
| 7:30... Mohawk Showroom (Mohawk)                 | Doug Edwards                        | Film Shorts                   | Woman to Remember            |
| 7:45... Camel News Caravan (Camels)              | Sonny Kendis Show                   | "                             | Jack Eigen (Doeskin)         |
| 8:00... (Open)                                   | (Open)                              | Stop the Music (Admiral)      | Along the Boardwalk          |
| 8:15...  | "                                   | "                             | "                            |
| 8:30...  | Inside U.S.A. (Chevrolet)           | Stop the Music (Old Golds)    | They're Off                  |
| 8:45...  | (Every other week)                  | "                             | "                            |
| 9:00... Olsen & Johnson (Buick)                  | Ed Wynn (Speidel)                   | Crusade in Europe (Time-Life) | More Amsterdam (DuMont Sets) |
| 9:15...  | "                                   | "                             | "                            |
| 9:30...  | (Open)                              | Story of Week (at 9:25—Pal)   | Flight to Rhythm             |
| 9:45...  | "                                   | Blind Date                    | "                            |
| 10:00... Mystery Show (Model Tobacco)            | Blues by Bargy                      | News                          | News                         |
| 10:15...   | "                                   | "                             | "                            |
| 10:30... OFF                                     | Newsreel                            | OFF                           | OFF                          |
| 10:45... OFF                                     | OFF                                 | OFF                           | OFF                          |
| 11:00... OFF                                     | OFF                                 | OFF                           | OFF                          |
| FRIDAY   |                                     |                               |                              |
| NBC  | CBS                                 | ABC                           | DU MONT                      |
| 7:00... Kukla, Fran & Ollie (RCA)                | Your Sports Special                 | Fitzgeralds (Part.)           | Captain Video                |
| 7:15...  | Ted Steele                          | "                             | "                            |
| 7:30... Mohawk Showroom (Mohawk)                 | Doug Edwards (Oldsmobile)           | Enchanted Road                | Woman to Remember            |

(Continued on page 50)

## FM Station In the Black

By IRA A. HIRSCHMANN  
(President, WABF (FM))

"Aren't Gruen watches on time at 7:12 p.m., as well as at 7 p.m.?" When I asked that question of Ben Katz, the president of Gruen, then one of the important buyers of radio time, he recognized radio's "on the hour" time signals as typical of the rut into which most programming had fallen.

For years, radio listeners have been educated to hearing the time announced, only on the hour. One might think that time is accurate, only on the hour—never between the precise hours. Therefore, it's not surprising that Katz was more than a little shocked, when I suggested what seemed a startling innovation—that his company sponsor the time signal announcements over WABF, whenever the programs ended. His advertising copy chiefs were thrown into a mild state of confusion. Yet the Gruen Watch Co. contracted for the complete time announcements for three years over WABF and now our FM listeners may relax, for they realize that time is accurate throughout the hour.

We at WABF are very happy about the recognition our station has received from advertising agencies and large corporations. Naturally, I'm proud of having WABF termed "Leader in this field" (FM stations) by Foote, Cone & Belding; our sponsor's list has included such distinguished names in American industry as Columbia Records, Lafayette Radio, Admiral Radio, Sachs Quality Stores, Du Mont Radio, Zenith Radio, Decca Records, Philco, Stromberg-Carlson and others. Our rise to eminence has been in the face of lessening interest in AM broadcasting, due to the inroads of television.

How do we do it?

### Pattern for Others to Follow

Well, the answer is in our programming policies. Our flexibility in the matter of time announcements is carried over to our entire programming policies, and might well be adopted by other broadcasters. The New Friends of Music concerts for instance, are carried exclusively over WABF and are the only major concert series in the world transmitted solely over FM. These concerts, which, incidentally, are recorded and rebroadcast throughout the world by the State Department, are carried in their entirety, regardless of the length of the program. A string quartet might last 26 minutes at one performance, and the same quartet run, with justification, as long as 31 minutes another time, depending on the moods of the performing artists.

Our number one rule is that a program must finish itself. The intention of the composer and the interpretation of the musicians (or the speaker) take their rightful place of dominance. The clock is subservient. And so is the commercial.

### Packaging An Evening

By unique arrangement with our sponsors, six full hours of "program packaging" in one evening are sold with the understanding that all commercial announcements are under control of our continuity editors, and no one else. This provides the necessary latitude which does not result in tyranny or arbitrary strictures. We have found that the result is a larger, more appreciative audience for the program and the sponsor.

Absolutely prohibited on WABF are such clichés of broadcasting as the jingle, singing commercials, high-pressure selling, and the theme song. Our announcers, who have a background of musical training and are encouraged to originate new ideas in programming, demonstrate that products can be sold effectively in a natural speaking voice. We try not to offend the listener... try to maintain standards of dignity and good taste.

In addition, we publish a handsome, 9x12, full-fledged music magazine, in two colors, which lists in detail the programs of the station for an entire month. The magazine, which contains a dozen or more illustrations every month, has featured music articles by leading figures like Koussévitsky,

(Continued on page 92)



# Light Up the Drama

By MARC DANIELS

Legitimate drama in television is basically theatre. It is true that we use the camera techniques of moving pictures and the time element of radio, but all the other factors of production most closely resemble the theater.

The production of a legitimate drama in television poses a number of complex and complicated problems. After directing a season of nine one-hour television dramas on "Ford Theater" I feel that most of these problems have been solved or can be solved.

The greatest single problem is to resist the temptation to put the stage play on television. This is an easy way. But it neglects the flexibility of the medium and the peculiar qualities of the television camera. So the problem is to transfer the story to television terms.

First, the adaptation must be carefully worked out. The better the play the more difficult it is. For one thing the dramatic portion of the hour show is about 53 minutes. This means that a play must be cut into less than half. Take a look at a play like "Arsenic and Old Lace." Deciding what to cut is a terrible problem. Generally we try to find a treatment, that is, a way of telling the story so that much of the exposition can be covered by a device such as the thought pattern of a character which we used in "The Silver Cord." The television camera is very adaptable to close work so that diaries, letters, newspaper articles and such aids to exposition can be used advantageously.

Contrary to the general belief that a one set play is good for television, we consciously and consistently look for ways to vary the locale. The designer should be consulted in determining the treatment. The play should be opened out and moved to different places to tell the story. By working closely with our designer, Samuel Leve, we have developed some interesting techniques which are economical and at the same time permit a more flexible use of the cameras.

## How to Choose Actors

Casting is the next step. The best kind of actors for a television drama are those who have projective personalities. By that I mean actors who can hold the viewers without effort, whose personalities will flow out from the screen and envelop the audiences without seeming to work at it. Then, too, they must be quick, intelligent and resourceful.

In staging the play the most constant concern is the grouping of the characters so that you can get in close with the cameras. The medium shot, which is the basic shot of moving pictures, makes people too small for television. Ways must be found to keep the action tight, to get lots of close-

ups, and at the same time to keep the setting well in the viewers' minds and to have them remember where the people are in the scene. Placement of the furniture and size of the set are important. It must also be remembered that arbitrary groupings of actors for shots is extremely bad. The actors must feel that their positions are part of the natural movement of the character, and they must not be required to "cheat" too much for the cameras or the illusion of reality will be lost.

Naturally a television drama can utilize a good musical score. Careful consideration must be given to the underscoring and the musical emphasis in certain scenes so that proper mood and atmosphere are created.

The next problem is to take the rehearsed play to the cameras. When I did my first show for "Ford Theater," I requested that all the technicians attend two "run-throughs" at the rehearsal hall. I found that they liked this system. For one thing they then knew what to expect in the studio and certain technical problems could be anticipated and solved. For a second, they got a chance to enjoy the show, because once we got to the studio they were too busy to look at it.

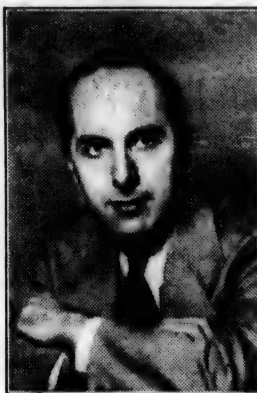
## Patience, My Lad!

From here on in the problem is one of coordination and patience. Coordination is the great thing. However, it does not begin here. It begins before rehearsals start. In doing the nine shows this year we were able to perfect our production technique to the point where we could do "Light Up the Sky" in five days from the purchase of the property. This included adapting and preparing the script.

An hour show is a frightening thing in a way because every little thing depends on someone else. By careful planning, however, you can prepare these things so that the 50 or 60 people involved have a chance to do their jobs correctly. They all know their jobs very well and they are all anxious to make things work. The cameramen and control room staff are vastly ingenious and skilful. I very soon found that they can do anything at all and that there is practically no limitation to what you can plan for the telling of your story.

This also applies to the other personnel. There is no problem, to my mind, in finding good adapters, designers, actors, technicians, stagehands, musicians, and costume people. There is a great problem of coordination but that can be solved.

The really tough problem will be scripts. We will need good television originals—hour dramas—because the plays will soon run out and I hope the scripts will start coming in.



HOWARD MERRILL

15th Year Writing for Radio

1949: You Are There, Secret Missions, The Arthur Godfrey Show, Sherlock Holmes.

Previous: Beatrice Kaye, Peter Lind Hayes, Guy Lombardo, Archie Andrews, Abbott Mysteries.

Name Your Poison (Documentary Award).

Business Representative:

GERALD DICKLER

lar series that has pumped life into study of natural science.

Now about schools. It would seem that out-of-school programs now are the best bets, with schools encouraging critical viewing by students. It is difficult for TV to tailor programs for in-school use on a nationwide scale, just as it is difficult for radio. There are problems of four national time zones and of diverse local curricula. The effective solution for special in-school programs will probably lie, as with radio, at local levels; some schools might eventually operate their own video stations. At NBC we are currently knee-deep in plans for a five-times-weekly series for children that will cover literature and the arts, social studies and science—a series meant for out-of-school viewing. Also on our fall agenda is a dramatic series to be presented in cooperation with American Education Theatre Assn—a series that will bring viewers the best dramatic productions of the country's leading colleges and universities.

One point more: let us not overlook the fact that TV visualizes sports as no other medium. It animates participation shows as no other medium. It gives the viewer a closeup of vaudeville. It has a strange attraction for puppets. It is an ideal agency for the daytime serial. It finds it easy to bring viewers the entertainment film. That such items have a place on a balanced program schedule should be obvious to all.

# Public Service—a New Form of Entertainment

By TED HUDES

Today more than 50 national organizations regularly service over 1,000 independents and affiliated radio stations from coast to coast with excellent transcribed educational dramas, documentaries and musicals.

This new radio phenomenon is here to stay. Its success is largely due to the fact that the organizations weave their worthy messages, educational and fund-raising campaigns into top-notch professional and entertaining productions. The second reason for their success lies in the fact that program directors of independent stations are keenly aware of the important role that radio plays in their communities—they know that the local farmer, druggist and housewife look to radio for much of their factual information and the director sincerely tries to satisfy this need by presenting public service programs which combine education with entertainment.

Here is a typical example of the operation of an independent station in a small town in Massachusetts which I visited during a recent tour of the country. The station was entirely operated by the program director and his wife. He was the manager, program director, announcer, copywriter, salesman and floor-sweeper. His wife worked with him 12 to 14 hours a day. Their combined annual income was under \$5,000.

These people were most eager to present good programs on public issues. They knew that the use of dramatic technique and the presentation of top-notch stars and a good orchestra make these issues more alive and understandable. But they had neither the facilities nor the funds for that type of presentation and were therefore very happy to use transcriptions which combined all of these factors.

## Rates With the Best of 'Em

This program director has rendered invaluable service to his community. I venture to say that his position in his community is similar to that of the minister, doctor and judge. The air time he has given to public service surpasses by far the free air time given by big networks. The example of the program director in Massachusetts can be multiplied by the hundreds throughout the nation.

The national organizations which produce and transcribe good radio programs are indirectly contributing to the progress of the entire industry. For they not only preserve the excellent technical and entertainment levels of broadcasting but advance its cultural and educational aspects. Through their

programs some of the most important national and international issues of the day were brought to the attention of the average man on Main St. To mention but a few of the more outstanding—there was a series presented by Columbia University on venereal disease—a series of transcriptions which has familiarized the American people with the problems facing the disabled veterans; an educational campaign made through radio transcriptions on the topic of mental hygiene; a series of programs presented throughout the nation on child care; an important educational series on the United Nations; a series of educational programs on the problems of displaced persons and the need to welcome them in the communities in which they resettle.

Today, with television becoming more and more pronounced, the national organizations are also turning their attention to the new audio-medium. They are busy preparing series of educational 16mm films on the topics which were so successfully received by the audiences of AM and FM stations.

# WPTR, Albany, Expands As N.Y. Times Effort To Delay Opening Fails

Washington, July 26.

The Schine theatre chain's broadcast station in Albany, WPTR, was able to begin operations last week with 50kw power as the final effort of the N. Y. Times to delay commencement of test programs failed. The Times was refused a stay order by the U. S. Court of Appeals of the District of Columbia. It had contended that the stepped-up power of WPTR would cut into the upstate audience of WQXR but the court upheld the Federal Communications Commission position that the station was not entitled to protection at such a distance from its primary service area. The Times had claimed it was entitled to a hearing before the 50kw authorization to WPTR was granted.

Although the two stations are 20kc apart, the Times claimed that their positions near the top of the dial (WQXR at 1,560kc and WPTR at 1,540kc) makes it difficult for its upstate listeners to keep WPTR from interfering with WQXR. The Commission dismissed survey findings cited by WQXR as having no weight because of the small number of listeners involved.

# St. Louis Gabbers Invade Brooklyn in Ball Series

St. Louis, July 26.

With this area steamed up over the fight being made by the Cardinals for the National League pennant, the Griesedieck Bros. Brewery Co., through Ruthrauff & Ryan's local office, last week sent its sports gabbers, Harry Caray and Charles ("Gabby") Street to Brooklyn to broadcast the series with the Dodgers direct from Ebbets Field.

Until this trip Caray and Street have broadcast the Cardinals out-of-town games via Western Union ticker service. The broadcasts originate at WIL's studios in Hotel Chase and are fed to a 54-station web in seven midwest states. Last season Caray and Street made a swing around the circuit with the Cardinals when it appeared that the local entry had a chance for the pennant. Caray does the play-by-play and Street the analysis. The suds maker has an exclusive on the Cardinals games.

## WGAR's Record Biz

Cleveland, July 26.

John F. Patt, vicepres and general manager of WGAR, announced his station's sales for the first six months of the year are at an all-time high, with total dollar volume 21% above the last half of 1948.

The CBS outlet here reports adding 25% more new clients in June than signed in the same month in 1948. Patt credits CBS with its strengthened network program as aiding local sales, but he adds his staff, too, has been aggressive.

# Television and Education

By STERLING W. FISHER

(Manager, NBC Public Affairs, Education Dept.)

A great and primary feature of television is this: it has the most remarkable potential for mass education and culture that any medium has ever offered.

TV has opened up certain cultural areas, like art and the dance, that are completely alien to sound radio. It has enormously enlarged the scope of certain other fields, notably the drama. Radio's playwrights, it is true, have brought broadcast drama to something approaching an art form; but in the large popular sense radio drama, after all, is like sitting in a theatre with one's eye's shut. TV has broadened the field of music, which of course, has been one of radio's natural; video would seem to surpass it chiefly in the sphere of opera and the symphony. It has enlarged, too, the area of science and geography. It shares with radio the property of immediacy; like radio it can transmit actuality, but in addition it can look reality in the face—a fact of startling psychological importance when we think of news and politics. And should it miss the actuality, it can visualize the news on film shortly after the action occurs.

The essential process of video's self-exploration is well under way. Its short past may give us some

clues in trying to call the shape of its future in education and public affairs.

At NBC we have presented an art program worked out in conjunction with New York's Metropolitan Museum of Art, a program that effectively combined museum and video techniques. We have presented artist John Gnegy in a you-can-paint-too-series. We have presented Ballet Theatre in a pair of offerings, and the experience has taught us two things at least: that many persons saw (and liked) classical dance for the first time, and that critics were excited by the video-centered techniques that brought freshness and new meaning to dance performance. We have produced opera, notably "The Medium," "The Old Maid and the Thief," the fourth act of "La Boheme," and, in concert version, "Aida" under Toscanini's direction. We have attempted to visualize and animate the news. We have put on a show, "Inside Washington," that gave young people an on-the-spot view of some facets of their federal government in action. We have tried the documentary, a program on productivity in the U.S., incorporating both film and live roundtable discussion. We have telecast Ivan Sanderson in a regu-



TEX WILLIAMS

DUCE SPRIGGINS

SMOKEY ROGERS

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TEX WILLIAMS and His "WESTERN CARAVAN"

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Records—Latest Release "Ham 'n' Eggs" & "Cowpuncher's Waltz"

Radio: "WESTERN CARAVAN"

NBC—Wed. Fri. Sat. Sun., 10:30 P.M.

KNEB-TV, Tues., 9 P.M.

Per. Mgt.: CLIFF CARLING

6223 Selma Ave., Hollywood, Calif.

# Television Film Clearances —The Road to Bankruptcy?

By WILLIAM S. ROACH  
(O'Brien, Driscoll, Raftery & Lawler)

According to some, we may expect an early disintegration of atomic proportions of our lusty young television industry. The bugaboo of faulty television film clearances apparently has the double whammy on us.

After gloomily observing that a lot of us are living in a fool's paradise one writer recently predicted that if great care is not taken in the matter of checking clearances, "99% of us are going to end up in bankruptcy and television will go back where it started from 10 years ago!"

This is sheer nonsense. We might indeed anticipate some congestion in the bankruptcy courts as the boys are separated from the men but it will be for reasons far more prosaic than faulty clearances.

First of all, the problem is mainly connected only with films of fairly ancient vintage. We know where we are with the new stuff as a rule and particularly with film specifically produced for television use.

Actors, authors and composers represent the bulk of the potential plaintiffs in this great rash of lawsuits that's been forecast, though possibly patent-holders of recording devices and others may also be heard from.

Let's assume the case of a film for which all rights have been obtained for "motion picture use." The film is telecast in the belief that the rights are clear.

## Right-of-Privacy Concept

If it's a very old film, chances are none of the persons who could raise valid objections will ever be aware of the telecast.

But suppose one of the actors learns about it and decides to take action. Also assume that a telecast is more than a "motion picture use," which may not be the case.

What recovery does the law provide him? If he can find a copy of his old contract he might be able to sue the original producer for breach of contract—if he can find the producer. If he looks to the distributor, station owner, agency or sponsor he will find his legal theory somewhat more elusive. Copyright infringement is out, libel or defamation of character doesn't quite fill the bill, so about all he has left for a theory of action is the invasion of his "right-of-privacy."

Though the right-of-privacy concept is gradually spreading, the courts in less than 20 states recognize it today. Where the doctrine does prevail it probably won't help our hapless actor. He will no doubt find that for his present purpose he has become a "public figure" who has forfeited this aspect of his privacy—hardly one of "the great mass of citizens who are entitled . . . to be let alone," as a court in Florida recently put it. He might encounter a more explicit barrier in the language employed in a comparatively recent opinion handed down in Ohio:

" . . . any person following the theatrical business for a life's work has no such right of privacy as plaintiff attempts to assert in her complaint. Her embarkation on this vocation in life has estopped her from a right to be heard to complain that her personal right of privacy has been invaded."

Even if our actor does somehow manage to get a favorable verdict, the few cases on record indicate that damages are difficult to ascertain and often favor the nominal side.

How about the author? Here again we must assume that the telecast is discovered by the author and that he will consider it worthwhile to take legal action.

If a telecast of a film is determined to be more than a "motion picture use" the author may be able to establish an infringement. His recovery, if any, will be limited to the dubious items of damages to the plaintiff and profits to the defendant or, if they are unascertainable, to certain amounts limited by statute which the court may award in its discretion. Since statutory damages are based on the number of infringements the plaintiff may not find it worthwhile in the first instance to undertake litigation involving only one isolated telecast by a single station. We

don't have here a case of multiple infringement by exhibiting films on a grind policy in hundreds of theatres.

## Nix Oldies

Network telecasts will of course incur greater risks. But though most stations today are hungry for program material the networks and large advertisers are shying away from the old stuff and are demanding films made specifically for the medium.

The composer of the music is in much the same legal position as the author or copyright proprietor of the literary material. And in many instances the telecaster will find reliable musical cue sheets still available for clearance purposes.

Trouble can also crop up in various other ways but generally the considerations are the same.

Recently a poll was taken among distributors and station operators covering their procedures with respect to checking clearances. Many require only that musical cue sheets be furnished. Usually they are willing to take a chance on the other clearances and blithely rely on the warranties of their grantors. None of those questioned had yet been sued for failure to have proper clearances, though we can certainly anticipate the assertion of some claims. If these claims are successful the losers will probably find little consolation in their warranties. With so many distributors fighting for survival it would seem somewhat foolhardy to follow the example of the intrepid little dis-

tributor who said, "I'll give my licensees a complete release. If they sue me, I'll sue the fellow who sold me the film!"

The clearance problem is a very real one indeed and should not be regarded lightly. It would seem, however, that the emphasis is misplaced. Industry wants to use old films and they're doing it because of their desperate program demands but many are doing so in an atmosphere of near-panic.

If the problem were regarded realistically the film telecaster would realize that though there is always some risk that fairly heavy damages may be recovered from him in a lawsuit, it's probably no greater than an ordinary business risk if sensible safeguards are adopted. Probably the real risk lies in the investment of time and money in exploiting a film and the potential loss incurred by the disruption of programming when a film telecast must be cancelled because of adverse claims.

If ordinary business precautions are taken in the matter of buying old film chances are good that industry will be able to go bankrupt without any spectacular fanfare just like any other decent businessman.

Detroit—A survey by a Wayne University graduate student shows that there are 109,059 FM radio sets in use in the Detroit area. The student, Halsey I. Lawson, Jr., contacted persons by mail and telephone to gather his statistics, using the random sample method.

# Television vs. Theatrical Distribution

By JOHN H. MITCHELL  
(Director of Television, United Artists)

The television film distribution system upon which the smooth functioning of a good part of the television industry will ultimately depend is today more expedient than experience. Like the development of any natural infant, there are moments of ecstatic adherence to schedule; then confounded confusion of unexpected dimensions.

An examination of the distribution organization developed over several decades by the motion picture industry reveals little of practical value to the TV neophyte. The nationwide exchange network established by all major film companies is economically sound because there are some 18,000 theatres situated around these exchange centres, which they can serve quickly and efficiently. At present there are not enough television stations or television programs to warrant the setting up of regional branches to serve the TV industry exclusively.

Also, in every motion picture exchange centre there have developed supplementary film delivery services whose local know-how makes possible the most efficient flow of print traffic within each area. Thus, motion picture prints are moved from theatre to theatre directly, without the costly and time-consuming return of prints to each exchange before being rerouted to another theatre. No such dependable system of direct routing of TV film programs has yet been achieved.

To make matters more complex,

there are certain TV programs, such as United Artists' "Top Views in Sports," which are strictly one-shot propositions. This particular program is a timely, topical sports newsreel issued for Friday telecasting and requires a separate print at each telecasting station at exactly the same time each week. By Monday morning these prints are just so much waste celluloid. The distribution problem inherent in such a program has been solved by setting up the main laboratory and distribution centre in centrally located Chicago.

A more difficult problem, unlike anything existing in the motion picture industry, is the matter of audition and screening prints requested by stations for prospective advertisers. Most stations and some agencies plan their presentation schedules carefully and with dispatch. Prints are utilized for their avowed purposes and are returned promptly. Others tie up prints for weeks on end, unaware or indifferent to the huge cost involved for a releasing company in hurling hundreds of prints down a bottomless pigeon-hole.

Finally, the TV producer on the east coast, at least, must come virtually hat in hand to the existing laboratories for prompt delivery of prints. These laboratory facilities are geared to the less demanding schedule of motion picture production and only time and the inevitable expansion of facilities in key centres such as New York, Chicago and Los Angeles, will help alleviate this situation.

On the other urgent and pressing distribution problems, marked progress is being made almost daily. The ultimate system must await the physical growth of the industry and the education of TV print-handling personnel. Supplementary film delivery services will eventually appear. Branch offices in at least six major geographic areas are already in the offing.

In the meantime, distribution of TV film progress proceeds up the developmental ladder along with the rest of the television industry.

## WBBM'S Prizewinning 'Report Uncensored' Due for Chi Reprise

Chicago, July 26.

WBBM is working fast to bring back "Report Uncensored," the public service that topped a 1947 VARIETY Showmanagement Award. The show bowed off the air May, 1948, after a tangle between writer-producer Ben Park and station owner Les Atlass over a controversial housing series on restrictive covenants.

Producer Skee Wolf is digging up statistics for the new series, which will hit Chi traffic problems and transportation. Station execs decided to revive the series, after hearing from local public service orgs and agencies who have been requesting replays of the former programs on juvenile delinquency, housing and rehabilitation of ex-cons.

Park, now producing WMAQ's "It's Your Life," likewise a prizewinner, resigned from WBBM last year when his treatment of restrictive covenants as ruled upon by the U. S. Supreme Court was nixed at the last minute by Atlass and station manager Frank Falkner. After Park's bowout, a watered-down version of the original script was aired the next week.

"Report Uncensored" was the only Chi-built show to top the VARIETY, DuPont and Peabody awards in the same year. Its bow-out brought a steady stream of requests for recordings of the previous programs from civic and community groups. New series is skedded for 13 weeks on a trial run basis.

Washington — Armed Forces Radio Network is now piping the Willis Conover "Time In" show, over local WWDC, into the wards of the Walter Reed Hospital, five days a week. Program, which runs from 10 a.m. to noon on Mondays through Fridays, consists of recorded jazz and comments by Conover who is billed as the "gentleman disk jockey."

## How TV Program Picture Shapes up for Fall

(Continued from page 48)

| NBC                                  | CBS                                     | ABC                            | DU MONT                                   |
|--------------------------------------|---|--------------------------------|---|
| 7:45... Camel News Caravan (Camels)  | Cliff Edwards                           |                                | Manhattan Spotlight                       |
| 8:00... Admiral Show (Tentative)     | Mama (Gen. Foods)                       | Think Fast                     | Front Row Centre                          |
| 8:15...                              | "                                       | "                              | "   |
| 8:30...                              | Camel Theatre                           | Treasure Quest                 | "   |
| 8:45...                              | "                                       | "                              | "   |
| 9:00... Bonafide Mills Show          | Ford TV Theatre (Ford)                  | Break the Bank (Bristol-Myers) | Key to the Missing                        |
| 9:15...                              | "                                       | "                              | "   |
| 9:30... Lucky Strike Show            | "                                       | Fun for Money (Kleenex)        | News                                      |
| 9:45...                              | "                                       | "                              | OFF                                       |
| 10:00... Boxing (Gillette)           | Blues by Bargy Newsreel                 | News                           | OFF                                       |
| 10:15...                             | OFF                                     | OFF                            | OFF                                       |
| 10:30...                             | OFF                                     | OFF                            | OFF                                       |
| 10:45...                             | OFF                                     | OFF                            | OFF                                       |
| 11:00...                             | OFF                                     | OFF                            | OFF                                       |
| SATURDAY                             |   |                                |   |
| NBC                                  | CBS                                     | ABC                            | DU MONT                                   |
| 7:00... OFF                          | Lucky Pup                               | Ship's Reporter (Part.)        | OFF                                       |
| 7:15... OFF                          | Film Shorts                             | Film Shorts                    | OFF                                       |
| 7:30... You Are an Artist            | Quincy Howe                             | H'wood Screen Test (Co-Op)     | OFF                                       |
| 7:45... Leon Pearson News            | Blues by Bargy                          | "                              | OFF                                       |
| 8:00... U. S. Marine Band            | Winner Take All (Chevrolet)             | Standby for Crime              | Spin the Picture                          |
| 8:15...                              | "                                       | "                              | "   |
| 8:30... Kyle MacDonnell              | Film Short                              | Film of Unusual                | "   |
| 8:45...                              | "                                       | "                              | "   |
| 9:00... Hit Parade (Luckies)         | Ken Murray                              | Paul Whiteman's TV Teen Club   | Cavalcade of Stars (Drug Store TV Prods.) |
| 9:15...                              | "                                       | "                              | "   |
| 9:30... Who Said That? (Crosley)     | "                                       | "                              | "   |
| 9:45...                              | "                                       | "                              | "   |
| 10:00... Eddie Condon's Floor Show   | OFF                                     | "                              | "   |
| 10:15...                             | OFF                                     | OFF                            | OFF                                       |
| 10:30... OFF                         | OFF                                     | OFF                            | OFF                                       |
| 10:45... OFF                         | OFF                                     | OFF                            | OFF                                       |
| 11:00... OFF                         | OFF                                     | OFF                            | OFF                                       |
| SUNDAY                               |   |                                |   |
| NBC                                  | CBS                                     | ABC                            | DU MONT                                   |
| 7:00... Review of News               | Tonight on B'way (Esso)                 | Stained Glass Windows          | (Open)                                    |
| 7:15... Sunday at Home               | "                                       | "                              | "   |
| 7:30... Broadway Spotlight           | Mr. I. Magination                       | ABC Teleplayers                | "   |
| 7:45...                              | "                                       | "                              | "   |
| 8:00... Perry Como (Chesterfield)    | Toast of Town (Lincoln-Mercury Dealers) | Jacques Fray Music Room        | OFF                                       |
| 8:15...                              | "                                       | "                              | "   |
| 8:30... Aldrich Family (Gen. Foods)  | "                                       | Film Shorts                    | OFF                                       |
| 8:45...                              | "                                       | "                              | OFF                                       |
| 9:00... Philco TV Playhouse (Philco) | Fred Waring Show (Gen. Electric)        | "                              | OFF                                       |
| 9:15...                              | "                                       | "                              | OFF                                       |
| 9:30...                              | "                                       | Sing-copation                  | OFF                                       |
| 9:45...                              | "                                       | Skip Farrell Show              | OFF                                       |
| 10:00... Garroway at Large           | CBS News in Review (Barbasol)           | Celebrity Time (Goodrich)      | OFF                                       |
| 10:15...                             | OFF                                     | "                              | OFF                                       |
| 10:30... OFF                         | OFF                                     | OFF                            | OFF                                       |
| 10:45... OFF                         | OFF                                     | OFF                            | OFF                                       |
| 11:00... OFF                         | OFF                                     | OFF                            | OFF                                       |



# NBC'S 50.0G PROGRAM SPREE

## When Is a Producer?

National Assn. of Broadcast Unions and Guilds is launching a semantics campaign to get a more precise usage of the word "producer." Feeling of the group is that in radio and television the word has a different meaning than it does on Broadway, where it connotes the entrepreneur who employs others and sets up a show. In broadcasting, NABUG toppers feel, the producer is often hurt because the package is mistakenly given credit as "producer." NABUG therefore wants the word limited to producers and not to the package agency or company, and recommends that the inexact usage be changed in contracts.

NABUG position is supported by independent producers who feel that a producer's services should be considered in talent budgets along with directorial and writing fees, even when the producer also owns the show.

## 'Let's Get Back to Script' Themes Flock of ABC Upcoming Entries

"Let's get back to the script" is the new watchword in the ABC program department. "The public, sponsors, agencies and networks are all hot right now for give-away shows and telephone routines," ABC program veepee J. Donald Wilson told VARIETY, "but radio, like the motion picture industry, has to be founded on entertainment and a good story is always a solid draw."

"I don't say we should cut out the giveaways," Wilson declared, "in fact I'd like to get the quizzer to end all quizzers. But we aren't getting enough drama, and particularly not enough humorous drama, to have a balanced program diet. And the fact is that good comedy shows don't have to cost too much money."

In line with his policy, Wilson is prepping a new domestic situation comedy, "The First Hundred Years" tomorrow (Thurs.) at 8:30 p.m. Show will feature Barbara Eilers and Sam Edwards as a young couple with matrimonial troubles and will combine a dash of pathos with the humor.

Web is also prepping "Mr. and Mrs. Opera," a comedy-with-music starring Lauritz Melchior and Helen Traubel. "The Donald O'Connor Show," another light airer, is being auditioned on the Coast. And topping the web's roster of comic shows will be the recently acquired "Adventures of Ozzie and Harriet."

In the straight dramatic department ABC is working with Milton Geiger on a projected "Milton Geiger Playhouse," which the scripser would both write and produce.

Web's plans for an "Academy Quiz" are crystalizing with an audition waxing having drawn favorable comment from the programmers. Stanza, which would be tied up with the Academy of Motion Picture Arts and Sciences, is a game in which six Hollywood stars play. Two are selected to act out a scene from a famous film and the remaining four guess the pic's title. Then two others try their hand at the cold scripts. On the audition platter participants included Jimmy Durante, Deborah Kerr, Joseph Cotten, Betty Hutton, Nunnally Johnson and Emmet Lavery, emcee. Program is designed for quick conversion to tele.

## Colgate Wants Canova at 8½G

Hollywood, July 26.

Judy Canova will return to Colgate sponsorship this fall if Arthur Lyons, who represents her in the negotiations, will accept a firm offer at the client's price, said to be \$8,500. Last season she was packaged for \$11,500 and dropped after three years.

If deal is consummated she would follow Dennis Day over NBC on Saturday night, giving Colgate the full hour and the Ted Bates agency the billing on both shows. Sherman & Marquette, which has handled the Canova show, has been given other Colgate billing. No decision has been reached by the Colgate top echelon on other options.

## BUCKS TREND IN SUMMER SHOWS

NBC is spending approximately \$500,000 this summer for development of new shows. Considering the general trend toward cost-shaving and revival of band remotes, that's figured as a bundle of coin for hot-weather programming, and in the case of NBC reflects the determination of the web hierarchy to get off the programming hook.

Following 12 shows developed this summer for sustaining rides, all built with an aim toward luring sponsorship coin, break down is as follows:

The Billie Burke-Harry Von Zell "Chicken Every Summer" represents a \$25,000 outlay.

The Brian Donley "Dangerous Assignment" cost \$15,000.

Dick Powell's "Richard Diamond" is a \$51,000 item.

"Dragnet," which the web champions as the best of the lot in bringing a documentary technique to cops 'n' robbers stuff, costs \$34,000.

"Eight by Request," a summer-time reprise of "Radio City Playhouse," represents a \$12,000 out.

"Four Star Playhouse," one of the most ambitious shows on the nighttime kilocycles, with its Loretta Young, Fred McMurray, Rosalind Russell and Robert Cummings parlay, costs \$60,000.

The James and Pamela Mason show, which premed last week, is a \$55,000 talent-production item.

The John Conte-Arlene Francis "My Good Wife" is down in the books for \$36,000.

Faye Emerson's "My Silent Partner" costs \$18,000.

Adaptation of "Tree Grows in Brooklyn" as a weekly serial was accomplished at \$19,000.

The new Ethel Merman show scheduled for a teeoff within the next week or two, costs \$55,000 for a 13-week cycle.

George Jessel's "Show Biz" lay-out is down for an eight-week run at a cost of \$65,000. (That's tops among all the sustainers.)

A Hank Ladd show scheduled for a later date has a \$50,000 appropriation.

In addition, "Hollywood Calling" is costing \$17,000, plus an audition budget of \$45,000. Coupled with the coin being expended on the Martin & Lewis show, Jane Pickens, "One Man's Family," "University Theatre" and "Living—1949," it represents a total NBC investment of \$1,000,000.

## Bob Hope's Mpls. Appearance Cues 'Battle of Microphones,' Near Riot

Minneapolis, July 19.

### I Hope, I Hope

A lot of the NBC boys are wondering what cued the sudden decision of CBS prexy Frank Stanton to accompany Arthur Godfrey to Minneapolis for last Saturday night's civic hoopla, which got a coast-to-coast Columbia airing via WCCO. It wasn't the plane trip, it's agreed, for Stanton had only just returned from a Salt Lake City broadcast and the farewell dinner to Don Thornburgh on the Coast. And planes aren't air-conditioned, as is Stanton's office.

What troubles NBC is that the Minneapolis festa permitted a meeting of Stanton with Bob Hope, NBC's prize comedian, who emceed the CBS broadcast. A lot of the NBC boys would like to know just how intimate Hope and Stanton have become. Stanton prefers to say nothing.

## 'Precious Cargo' Godfrey in Lush CBS Coverage

With Arthur Godfrey checking off his multiple CBS shows tomorrow (Thurs.) for an extended vacation to South America, Columbia is taking no chances on anything happening to its No. 1 billings personality. (It's estimated that Godfrey is single-handedly responsible for about \$6,000,000 in CBS business a year.)

The network, it has been learned, has taken out two "emergency" insurance policies covering accident or death during Godfrey's flight to S.A. and covering the "hiatus" period.

Practice of insuring its topflight air personalities is not new to CBS. The Godfrey policies, in fact, are for a limited amount, whereas those taken out by Columbia as protection on its capital-gains "babies"—Jack Benny, Bing Crosby and Amos 'n' Andy—are of considerably higher value, with innumerable protective clauses not covered in the Godfrey policies.

Announcers and other personnel from rival radio stations here slugged it out and the biggest crowd ever to greet a visiting celebrity got out of hand and staged a near riot when Bob Hope arrived at the local airport to participate in the all-star Aquatennial CBS network radio show and other summer mardi gras events. Police estimated the crowd at 20,000.

The "battle of microphones," as the Morning Tribune described it, broke out when two rival radio announcers tried to interview Hope on the plane steps. With two microphones shoved at him and radio men firing questions from all sides, the comedian was almost unable to get in a word edgewise.

Bob DeHaven, announcer of CBS' WCCO, which broadcast the network show that also included Arthur Godfrey, Joan Edwards, Buddy Lester, Monica Lewis and Cedric Adams, attempting to reach Hope with his microphone, knocked out of the way a KSTP (NBC) publicity man who blocked his progress. Then De Haven and Jack Horner, KSTP announcer, carried on a verbal and physical tug-of-war that included trading of punches. Hope, of course, is a NBC star, but was hired by CBS for the one local show.

The airport crowd, making a rush to get at Hope, broke through the police cordon, knocked down a deputy sheriff and, when a seven-year-old girl tripped over him, trampled them both. Aquatennial officials were pushed aside and the comedian was virtually mobbed. Many spectators defied the police and climbed roofs of airport buildings to watch. After the comedian was pushed and tugged for several minutes, the police finally succeeded in getting him to his waiting automobile.

The Hope radio program in the 10,000-seat Auditorium, where Hope played with his own show only a few months ago and where he has appeared three previous times the past few years, was a complete sellout with many turned away at \$6 top. The newest Hope picture, "Sorrowful Jones," at the 4,900-seat Radio City theatre here, grossed more than \$20,700, a near straight film record, its first week, on the heels of a \$42,000 combination Frankie Carle and Mills Bros. stage and film show gross the preceding seven days.

## Await Zanuck OK On Jessel Aired

Hollywood, July 26.

Decision on George Jessel's forthcoming NBC show, "This Is Show Business," awaits return of Darryl Zanuck, his 20th-Fox boss, from abroad, since Jessel's pic commitments may be a factor.

"Show Business" is the package acquired by NBC from Jessel and Joe Donohue, with the network planning a cream time Sunday night showcase for the stanza.

Tom McCray, NBC program head, heads for the Coast to wrap up final details for the show and to get the Zanuck okay.

## ALF LONDON UNLOADS DENVER STATION, KTLN

Kansas City, July 26.

Alf Landon, wealthy Kansas oil man, has sold station KTLN in Denver. Landon said the buyer is Leonard Cole, Little Rock, Ark., radio man, who is paying a reported \$45,000 for the station.

The former presidential candidate and one-time governor of Kansas, said the sale hinges upon approval of the FCC. Until the FCC gives a ruling, the station will remain under Landon management. Landon said no objection is expected from the Federal agency.

## Station Takes Hiatus

Atlanta, July 26.

Station WERD, Atlanta's youngest indie, has been granted official permission to take a 60-day holiday.

Jesse Draper, head of operating company, said station hopes to be back on the air at the end of that period.

## NBC's New Sales Pitch Via Use Of 45 RPM Platters

NBC is about to embark on a new phase of program sales activity, marking the climactic chapter in the wholesale trend toward recordings and transcriptions among the major networks.

Henceforth, in a bid to wrap up sponsorship deals on a flock of new sustainers, NBC will direct its pitch to the ad agencies via recorded auditions and presentations on the RCA 45 rpm disks.

NBC has already negotiated a deal with the parent RCA company for the distribution of 75 of the 45 rpm machines to the leading agencies. Compactness of the device will enable the agency men to run off the auditioned presentations at home, while visiting clients, etc.

Initial NBC "sales" adaptations to the 45 rpm for submission to agencies include the new "Dragnet" sustainer, which NBC feels may set a new pattern in cops 'n' robbers shows; "My Silent Partner," Screen Directors Playhouse, "Tree Grows in Brooklyn" and Dean Martin-Jerry Lewis.

## NBC RAIDS ABC FOR D.C.'S GODWIN

Washington, July 26.

NBC did a little talent raiding here last week when it pulled Earl Godwin, "dean of Washington commentators" from WMAL (ABC). Shift was made possible, it was learned, by discovery that his program had been going along without benefit of formal contract renewal.

Phillips Delicious Foods will continue its sponsorship of Godwin on WRC, Capital's outlet of NBC. The commentator will be heard 15 minutes earlier than his old 6:30 spot on WMAL, which gives NBC a full hour of news here beginning at 6 p.m. Godwin will also be heard on the web's "News of the World" series, sponsored by Alka-Seltzer, and is being groomed for video on WNBW, the web's Washington television outlet.

## Farrell as WOR Gabber

Frank Farrell, New York World-Telegram columnist, will replace the late H. R. Knickerbocker, who was killed in a KLM airline crash two weeks ago, as a commentator on WOR. N. Y. Farrell will be heard Saturdays at 7 p. m., starting July 30.



MEL BLANC

JACK BENNY'S Violin Teacher—Parrot—The Maxwell  
The Train Announcer—Assorted Mugs

BUGS BUNNY—DAFFY DUCK—PORKY PIG  
For Warner Bros. Cartoons

BUGS BUNNY AND WOODY WOODPECKER Children Albums  
For Capitol Records

# BETTER FIND OUT—IS YOUR POP MUSIC SHOW 'CLUB' OR 'SPOTLIGHT'? SCHWERIN

## From the Production Centres

IN NEW YORK CITY . . .

(Fourth in a series dealing with the Schwerin System's findings on each of 17 leading types of programs and commercials in what is probably the most comprehensive effort yet made in qualitative radio research.)

Having tested well over 150 editions of about half a hundred popular musical shows, the Schwerin System has convincingly demonstrated that qualitative research can make a real contribution in this field.

This article covers some main points brought out in studying popular musicals. Many of these observations apply equally well to semi-classical or classical programs. Tests of the latter, though, have produced many distinctive findings, some of which will be dealt with separately in a later issue.

The charge sometimes voiced that research kills programs is strikingly disproved by the Schwerin System's record with popular musicals. Of all shows of the type tested, only three have been definitely written off as not worth further consideration. Many others were not well liked in the form tested, but in each of these there were changes indicated that might well have moved them up to a satisfactory range.

In one of the three cases where the Schwerin System recommended not going any further with the show, the instrumental group around which the program was built was so disliked by the audience that trying to remold the show seemed profitless. In the other two instances, the singers who were starred were very much disliked.

### Audition—Result Negative

We can get a good idea of what Schwerin does in the way of analyzing a show before predicting its chances of success by reviewing the audition test of one of the shows just mentioned. This program was built around a singer new to the air, but one who was beginning to build a name through other mediums.

First, an audition of the show was tested. Every time the singer did a number, liking dropped. The average liking score for the program was only 45, which meant that more listeners disliked it than liked it—a rare condition for a musical.

Second, the audition was revised in an effort to give the singer stronger opening numbers that might raise liking for the rest of the show. The average liking score this time was no higher than in the first test.

Third, the singer was tested guesting on another program. The rest of the show was well liked; the guest's songs were distinctly its weakest portions.

Fourth, the reactions of the audience groups in which the prospective sponsor was especially interested were examined separately. They liked the show no better than other people did. In fact, in examining the liking scores of all important audience groups, none was found that had a really good average.

With this amount of negative evidence, the Schwerin System was on solid ground in advising the client not to take the show.

However, the story doesn't end there. Before starting to test, the client had contracted to broadcast the program for a period of time. The results provided a check on the qualitative results. The program was put on the air between other musical programs, neither of them outstanding shows. During its spell on the air, according to Hooper, it attracted an audience only about four-fifths the size of that for the preceding show, while the program following it attracted an audience one and two-thirds as large as it had.

### Audition—Result Positive

On the other side of the coin, another client gave Schwerin three popular musicals to audition before making a decision. One proved as weak as the example just covered, and would not have done

## Nags Get Philly Sponsor

Philadelphia, July 26.

The daily feature race from the Atlantic City track will be aired by WFIL, under the sponsorship of the Jacob Horning Brewing Co. of this city.

The race programs will go on daily from 4:30 to 4:45 for the run of the meet, Aug. 11 through Oct. 1. Tom Moorehead, WFIL sports director, will do the color story and veteran track announcer Tom Daly will call the races. Agency for the Horning account is Clements Co., Inc.

## 'FM on Wheels' Juicy Chi Plum

Chicago, July 26.

Bids will be received soon by Chicago Transit Authority for installation of FM receivers and speakers in 1,800 local street cars and busses, with former Illinois governor Dwight pitching hard for an exclusive sayso on which FM stations get what out of the rich plum.

Best estimates of the captive listening range to 80,000,000 per month. While there are nine bidders in the field, including six FM stations and three transit ad firms, Green is believed to have the inside track because of his prestige connections.

Tests of equipment have already been made with satisfactory results on 2,500 of the newer street cars and busses. CTA controls 1,800 of these vehicles and the Chicago Motor Coach Co. owns 700 busses. CTA is reportedly willing to settle for a flat 15¢ agency fee to whomsoever they award the contract, but refusing to do business with any one who wants to milk both ends against the middle, i.e., collect an agency fee plus whatever he can squeeze out of the FM stations carrying the musical load.

Green, who is associated with Richard Austin in a law firm, is believed to represent General Electric in the dickering. Other bidders, besides the FM stations, are Transit Radio, which has its system in several cities, and Chicago Car Advertising Co., which has the Chi Motor Coach system tied to an ad pact.

## Philly-Bound Thornburgh Gets Sizzling Adieu by Benny, Kudos from Contemps

Hollywood, July 26.

It was more like a Friar's roast than a genteel tribute to a man whose changing jobs and going away from here. The hall and farewell luncheon to Don Thornburgh by the Hollywood Ad Clubbers might have been a very refined affair, with encomiums elegantly conferred, had not Jack Benny officiated as toastmaster.

To say that Benny was in high form is like remarking that the Century pulled into Chicago on time. He's always high man with a well turned and perfectly timed quip and Thornburgh, "the banker type," took it all with a bluish comparable to a sunset over Santa Monica.

Nor was Thornburgh the only target of Benny's barbs. Harry Ackerman, coast program chief for CBS, chaired the event and drew the first sally from JB. Said Benny: "He's the supervisor of my show, which is equivalent to a photographer on Reader's Digest." Other Benny bon mots:

"I'm here through the courtesy of BBD&O, CBS, MCA and the collector of internal revenue, all of whom have a piece of me."

"Capital gains is a device to get you to change networks and then Uncle Sam loves the boom."

"Network veepees are like telephones—you talk to them and they deliver the message to New York."

"I'm not afraid of television; it's the sponsors who haven't got the guts."

"I'm known as the Morry Am-



## HAVEN MAC QUARRIE

Creator of "Nash Webster Says" "The Marriage Club" "Do You Want to Be an Actor?" All coast-to-coast favorites now ready for TV.

## Richards Probe 'Set by FCC; Will Affect 3 Stations

Washington, July 26.

Federal Communications Commission today (Tues.) decided to proceed with hearings on the G. A. Richards case. The FCC will look into charges of news-slanting on his three 50kw stations, particularly KMPC, Los Angeles, as well as his proposal to transfer voting control to three trustees. Also involved are WGAR, Cleveland, and WJR, Detroit.

Time and place of the proceedings are to be announced later. Hearings on the Richards stations were originally scheduled to begin March 23 in L. A., but were deferred to consider transfer proposal. After the plan was submitted, a petition was filed by seven Jewish organizations opposing the transfer as a subterfuge to

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Gertrude Kwang-Hwa, ex-WNYC staffer, to wed Teh-Chang Koo, son of the Chinese ambassador, Aug. 20. WOR's "Philo Vance" and "Boston Blackie" platters to be distributed to prisons as part of an anti-crime campaign. First National Food Stores expanding its plans for sponsorship of Fred W. Ziv's Guy Lombardo open-ended to 12 New England outlets. Contract is for 52 weeks. Joe Wells looking for a station to carry a remote from his Harlem nightery. Joanne Taggart upped to partner in Leslie Lieber flackery. Ozzie Nelson in town Monday and yesterday for confabs with ABC's Bob Kintner and Bud Barry. Ted Oberfelder, ABC's ad-promotion-research director, left Saturday (23) for biz in Chi. Minneapolis and Milwaukee. He'll return Aug. 1. Diane Werfel has joined Wilbur Stark-Jerry Layton, Inc., as personnel director and scripter on "Julie and Red." WMGM announcer Larry Blenheim left Friday (22) for three weeks at Lake George. John Wingate subbing for Lyle Van and Harry Hennessy while the WOR newscasters vacation. John B. Findlay, Jr., joins WOR flackery Aug. 1 as TV news editor. Bob Saudek, ABC public affairs v.p., to chair session of Colgate U. Foreign Policy Conference tonight (Wed.). Web's Pauline Frederick delivered opening address Friday (22). Gordon Fraser handling ABC news strip for Don Gardiner, who left Monday (25) for three weeks at Basin Harbor, Vt. Blaney Harris upped to supervisor of AM-TV production at Doherty, Clifford & Shenfield. He'll continue to assist radio-tele v.p. Chester MacCracken. Fayette Krum, for four years a senior producer at Compton, to leave agency at end of July to collaborate with scripter-hubby Bill Morwood. Latter is writing for "Tales of Fatima" and collaborating with John Young on "Road of Life."

Frank Waldecker, who handles commercials for Ronson and Serutan, presented Maurice and Johnny Condon, of the Serutan airer, with Ronson pencils. Engraving on the gifts, of course, had their names spelled backwards. WHOM has increased time devoted to Spanish language broadcasts. It's 22 years this week since Ronald Dawson quit the legit theatre to become a radio actor and director. Richard Newton new to "Lora Lawton." Ren Cooper, Frank Thomas, Jr., Jame Boles and Joe Latham added to "David Harum" cast. Hazel Latowsky, John Brewster and Kenneth Forbes join "Front Page Farrell." Elliott Sanger (WQXR) off for European vacation next week.

Richard Seff into Harry Jenkin's "Eight By Request" this Thursday (28). Dolores Sutton added to "The Brighter Day" and "The Right to Happiness" doing Procter & Gamble spots.

Betty Green has been appointed merchandising specialist and director of women's activities for Fred W. Ziv Co. and will build new AM and TV shows. For 12 years she was fashion editor of Parents mag and under the byline Nancy Pepper was in a similar post on Calling All Girls.

## IN HOLLYWOOD . . .

Thomas Freebairn-Smith resigned as program manager of KFWR to get into television. Bill Ray, aide to General Manager Harry Maizlish, adds those duties to his own. Tony Leader, who checked out as producer of "Suspense" after nearly two years, planned to N. Y. to confer with producers of the stage play, "Breach of Marriage," which he directs. Drama has to do with artificial insemination. Jack Creamer is in New York to peddle the Vera Vague show. Olie Cates and Andy Devine summoned east by Lum and Abner for their television test. "Guiding Light" won't be moved east until Sept. 23 by Procter & Gamble. It's an economy move, the saving on an organist alone being \$7,000 a year, the union scales being what they are, east and west. Bill Spier is returning to "Suspense" but as producer and script selector. Norman Macdonnell will direct. Spier is doing five with the James Masons and the cats are flying. Joe Rines got back to town after two months at the Sherman & Marquette office. He immediately celebrated his escape from the hotter-than by wearing his top coat to the night ball game. Virginia Cooke's "Gallant Heart," long time on NBC's Coast skinn, on the verge of its sponsorship. Ed Helwick joins the Amos 'n' Andy writing battery in the fall. He's also wanted by Abbey Greshler for Martin and Lewis. Jack Runyon and Jack Van Nostrand skied to Hawaii for a fortnight of respite from teletypes. Bernie Milligan back at his flackery after long illness. There are so many survey outfits setting up shop here that there may be a need of surveyors to survey the surveys. Ed Cashman will be around for the few weeks intervening before Milton Berle gets back to his Texaco pump. J. Kelly Smith, passing a few weeks at KNX on rotation with Howard Meighan, will not be the permanent successor to Don Thornburgh, so the rumor around Columbia Square goes. Coverage of the big race at Santa Anita by Hank Weaver and Hal Moore rated such high praise by turf fans that ABC will team them on all hussy events.

## IN CHICAGO . . .

Bill Lee appointed Chi division manager for the Walker Co. station reps. He was formerly western division manager for Joseph Hershey McGilvra. NBC commentator Clifton Utley leaving July 31 for European tour. Mutual salesman Bob Wilson back on job after mumps attack. WBBM singer Jeanne MacKenzie vacationing in Kansas. Singer Johnny Desmond started his regular chores with ABC's Breakfast Club Mon. (25), replacing Jack Owens. Jack Odell upped to production manager at WCFL. Naylor Rogers of Keystone Broadcasting off to Ontario for vacation with family. Paul McCluer, NBC sales manager, to New York on business. WBBM announcer Johnny Cole on vacation. Jim Duffy new ABC flack, replacing Craig Claiborne, who heads for Europe in August. WBBM's Cliff Johnson staging kids contest to pick a water boy for Cardinal football team. ABC sales manager Gil Berry on vacation. Singers Virginia Parker and Bruce Foote heading WGN summer concert July 30. Rev. Hugh Noonan, national director of "Hour of St. Francis," making special broadcast via WCFL Aug. 1. WBBM's "Rhyme Does Pay" starts its second year Aug. 8 with host Mike Flanery and the King's Jesters. Mutual trafficker Dick Reiff at Camp McCoy, Wis., for two-week Army Reserve hitch. WBBM producer Hooper White departing July 30 for Wisconsin resort.

## IN WASHINGTON . . .

Vice President Alben Barkley, Attorney General Tom Clark, Speaker Sam Rayburn and Secretary of the Senate Leslie Biffle were among the guests at the brass-studded party tossed by NBC veepee Frank M. Russell past week for news commentator Earl Godwin, recently acquired by WRC and the web. Ben Taylor, Jr., sales director and assistant general manager of WMAL-ABC, currently vacationing in Florida with his family. Hazel Kenyon Markel, program director of WTOP-CBS and prominent femme commentator, will return to her first love, theatre, in a supporting role in the Basil Rathbone starrer, "The Heiress," at nearby Olney theatre. Pianiste Evalyn Tyner, a native daughter, premed her own TV show, originating from Statler hotel's Embassy Room, past Friday (22). Show is first here to originate on regular schedule from a hotel, with assurances to patrons that they won't be televised. John Massey, Negro disk jockey, has been signed by station WWDC AM and FM for a daily ayem show and a Saturday night airer as result of volley of requests after a four-day anonymous appearance, with super chain of drug and music stores sponsoring.

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# Action Assured on McFarland Bill Revamping FCC—Perhaps This Season

Washington, July 26.

The Senate Committee on Interstate & Foreign Commerce gave the radio fraternity quite a surprise last week when it reported out unanimously the McFarland bill to revitalize the Federal Communications Commission. Plenty of hearings have been held before Congressional committees in the last 10 years on radio legislation but seldom has a bill been reported.

Following the Committee's overwhelming endorsement, the bill may be acted upon by the Senate tonight (Tues.) when the calendar is called up. In the event of its passage, chances of which are considered good, it is expected the House will hold a token hearing on the measure in an effort to get action this session. One reason for pushing the bill is to get through salary raises for FCC members and staff heads.

The main provisions of the McFarland bill would:

1. Effect a functional reorganization of the FCC to expedite handling of applications and other matters.
2. Raise salaries of commissioners from \$10,000 to \$15,000 per year and grant smaller increases to staff heads.
3. Prevent commissioners and top execs from taking jobs with firms doing business with FCC within a year after leaving the agency.
4. Authorize issuance of cease and desist orders for violations of FCC regulations, preliminary to revocation proceedings.
5. Permit use of declaratory rulings to provide guideposts to Commission action on controversial cases.
6. Clarify the rights and remedies of persons affected by Commission actions.
7. Protect the public against use of radio for fraud.
8. Restrict the Commission's

(Continued on page 98)

## Client Likes Smilin' Ed

Chicago, July 26.

Brown Shoe Co. has signed Smilin' Ed McConnell and his Buster Brown Gang for the fifth year via NBC, starting Aug. 27. Show is a 30-minute, Sat., 10-30 a.m. alrer from Hollywood. Leo Burnett agency handles.

## CBS vs. IBEW Strike Looms

Strike of the International Brotherhood of Electrical Workers against CBS owned-and-operated stations looms as a possibility if the web and the AFL union fail to reach an agreement by Friday (29). CBS and IBEW have been negotiating since May 28, when the present pact was due to expire, and the network last week invoked a termination clause which ends the contract on seven days' notice.

On Saturday (23) Charles Calame, business manager of Local 1212 in N. Y., made CBS a new offer to tie the workers' raises to the web's profits. The net's last offer had been for a \$2.50 raise covering N. Y. and L. A. engineers with five years' experience. Web's claim is that it cannot afford more because it must pare its expenses by \$3,000,000 in order to meet costs of TV. Web strategy in terminating the contract at this time union sources feel, is that if a walkout occurs now it will cause less trouble than it might when Columbia's big fall push starts.

If the dispute develops into a complete break between IBEW and CBS it would involve 470 engineers at CBS' seven o-and-o. outlets. The National Assn. of Broadcast Unions and Guilds last week voted to support IBEW in its negotiations. Other radio unions were asked to urge members not to perform any engineering or technical duties now performed by IBEW members, in the event of a strike.

Present wage scales for IBEW engineers at CBS in N. Y. start at \$62.50 and go up to \$125 after five years.

## Red Carpet Rolled Out In Rome for Airing Of 'Town Meeting of Air'

Rome, July 19.

America's "Town Meeting of the Air" used "What Does Democracy Mean to Italy" as subject for discussion when the program was made in Rome, at the Campitoglio. Rome's ancient town hall, today (19). The program, headed by George V. Denny, Jr., is on a round-the-world tour, stopping at London, Paris, Rome, Berlin, Vienna, Cairo, Ankara, Tel Aviv, Karachi, New Delhi, Manila, Tokyo, Honolulu, San Francisco, Washington, and back to New York. In each city, a subject of local interest is discussed. Richard Ritter of ABC is the editor. The morning after the program is taped, it is edited and flown back to New York. Three or four are done in advance in case of loss or accident.

Here in Rome, Michael Straight, editor of the New Republic; Henry Taylor, foreign correspondent, and Italian members of Parliament Paolo Treves and Pietro Campillo, spoke. Both Italian and English were spoken, with Paolo Tambourella, producer of "Shoe Shine," as one of the interpreters.

After the regular format of four speakers giving a prepared speech, there was a chance for the members of the mixed audience to ask questions. The red carpet was literally rolled out, and attendants in 15th century kneepants and buckled shoes were generously sprinkled with the summer garb of layment and clergy.

Detroit—Johnny Slagle, WXYZ, disk jockey, has been made an honorary member of the Detroit Squadron Air Force Assn. because of his promotion of the U. S. Force during the past year.



JACK McELROY

M.C.—"Breakfast in Hollywood"—ABC  
Singer—Announcer—"Bride and Groom"—ABC  
M.C.—"What's the Word"—NBC-KNBB

## Bankrollers Get Bonus Audience In Motorists

Large number of autoists who listen to the radio in the early morning and early evening hours provides bankrollers with a big bonus audience, according to a special survey made for WOR, N. Y., by The Pulse. For the average weekday quarter-hour, 193,000 New Yorkers are listening in cars between 7-9 a.m., with 230,000 tuned in between 5-7 p.m.

Survey was made in May in 12 metropolitan N. Y. counties, with results projected to the 16 counties in Greater N. Y. Pulse first queried 1,735 persons on the proportion of radio-equipped cars in use during the 7-9 a.m. and 5-7 p.m. hours. Then 7,472 drivers were interviewed at cross-sections on the proportion of sets in use, stations dialed and number of people in each car.

Results showed that 1,494,000—or 72.8%—of the passenger cars in the N. Y. area have radios and that 591,000 radio cars were on the road in the morning (with an average of 1.8 persons per car) and 582,000 in the evening (with an average of 1.9 persons per car). In addition, percentage of sets in use was higher in radio-equipped cars (ranging from 34.6% to 40.9%) than sets in use figures in homes (ranging from 16.1% to 25.4%) for the same period. Findings also showed that more people "on the road" listened to WOR than to any other network station.

## AFRA Joins in 'Blacklist' Protest As 'Pressure Victims' Return to Air

### Labor Seeks 50kw Station

Minneapolis, July 26.

Labor and other groups in the Twin Cities have launched a campaign to raise funds for the establishment of a new 50,000-watt radio station here. It would be owned and operated by the liberal and labor movements.

Twin Cities now have 11 radio stations.

Three of the actors and actresses allegedly placed on a "blacklist" for the Phillips H. Lord "Counter-spy" and "Gangbusters" aires because of "sponsor-agency pressure" have been called in for performances on the shows. Latest development in the case, which was brought into the open following the resignation of director William Sweets from the Lord organization, is being greeted with varying comment by actors and directors.

One point of view is that the public airing given the "blacklist" charges, plus the strong anti-blacklist stands taken by the broadcast unions, has won this "partial victory." Another reaction is that hiring of the small number of actors involved is "merely a maneuver to camouflage the existence of the 'blacklist' and to gain time for those who want to push certain performers out of the industry." A contrasting opinion is that of some radioites who feel that "the whole affair has been given inflated importance."

## Como Signs New Radio-TV Pact

Perry Como's radio and television schedule for Chesterfield next fall has been settled. He'll occupy the Sunday 8 p.m. slot on NBC-TV starting on or about Oct. 1 and the Thursday, 10-10:30 p.m. period on NBC's radio outlet starting either Sept. 8 or 15.

Indefinite date of the debut of the television show, which will battle Ed Sullivan's "Toast of the Town" (CBS), is due to the fact that Como and the sponsor, Liggett & Myers, want to get the radio show rolling before tackling the video broadcast. Indef date of the radio debut is due to the fact the contract calls for a Sept. 8 start and the agency is thinking of setting that back one week.

Final arrangements for Como to occupy half hours on both radio and TV once weekly demanded revisions in the two-year contract he signed last winter, which becomes effective this fall. Original pact called for Como's services on either radio or tele and he's down for both.

## MOORE MULLS REVIVAL OF HIS 'CLUB MATINEE'

Now that he's being replaced by Eddie Cantor as emcee of the Eversharp-sponsored "Take It or Leave It," Gary Moore is mulling a revival of his "Club Matinee" daytime show. It would be a half-hour, cross-the-board stanza.

Meanwhile, the William Morris office is planning a half-hour nighttime video showcase for Moore for a fall teleoff, which would originate from the Coast via kinescope.

Morris office discounts reports that Moore may wind up again as the "junior" half of the (Jimmy) Durante-Moore Camel team.

While in N. Y. settling his plans for the fall, Moore has been guest emceeing the Thursday night Swift TV show on NBT. He does his second stint tomorrow (Thurs.) night.

## Late-Night Sustainer Now Looming as Major NBC Fall Production

What was originally inaugurated last season as a back-of-the-evening sustainer to fill an empty time segment may develop into one of NBC's major productions in the fall.

Program in question is "Radio City Playhouse," which has had a New York origination. For the summer period, the network decided to reprise eight of the top "Playhouse" broadcasts of the past season, but using name stars, such as Irene Dunne, John Garfield, Van Johnson, Rex Harrison, etc. Reaction to "Eight by Request," with the star-billing hypo, has been so favorable that NBC will give "Playhouse" a bigtime production at the termination of the current summer cycle, with a continuing run of name stars.

It further marks the projection of Harry Junkin as one of the web's top producers. He's also written or adapted most of the series. Like Fletcher Markle, he's Canadian-born.

## STANDARD OIL OF IND. IN GRID COIN SPLURGE

Chicago, July 26.

Standard Oil of Indiana has lined one tele outlet and eight radio stations for 1949 football broadcasts, with the main emphasis on midwest college games. Lone tele-show will be home games of Minnesota via KSTP-TV, Minneapolis.

Radio outlets are KOA, Denver, for U. of Colorado; WHO, Des Moines, for U. of Iowa; WJR, Detroit, for U. of Michigan; KFAB, Omaha, and KOLT, Scottsbluff, for U. of Nebraska; KANS, Wichita, for U. of Kansas; WCCO, Minneapolis, for U. of Minnesota. In addition, season games of the Chi Bears professional team will be aired over WIND, Chi, plus certain not-yet-picked stations outside this city.



ARCHIE BLEYER

MUSICAL DIRECTOR

For "Arthur Godfrey Show"  
"Arthur Godfrey Talent Scouts"  
"Arthur Godfrey and his Friends"  
CBS Coast to Coast

# Non-Integration (AM-TV) Pattern Takes Hold; WOR Lone Holdout

With NBC moving to separate its radio and television departments, WOR-TV will become the only major broadcast operation in N. Y. to combine the two media. CBS and ABC have operated separate departments almost since the war's end, although CBS did take a step towards integration in its recent economy shakeup by combining its radio and TV news staffs.

NBC, which attempted to operate under an integrated AM-TV staff setup last year, has set up two separate program boards, one for each medium. Exec vicepres Charles R. Denny, Jr., heads up both boards, which meet on alternate weeks. AM board comprises Tom McCray, Arch Robb, Mitch Benson, Samuel Chotzinoff, John F. Royal and Leslie Harris, while the TV board is composed of Norman Blackburn, Charles Prince, Fred Coe, Robert Saranoff and Chotzinoff.

Each AM board meet is attended by two reps from TV and radio reps sit in on the TV meetings. Strong efforts are being made to interchange information. Any program presented to the AM staff is referred to TV and vice versa. All contracts for radio shows henceforth will contain a clause giving NBC first refusal on TV presentations of the same show and the same goes for radio rights to TV shows. Web, moreover, is expected to experiment at great lengths with simulcasting during the coming fall and winter season.

CBS and ABC have found it impossible for staff salesmen to attempt selling shows for both media, since they would be in virtual competition with themselves. ABC has vicepres Fred Thrower in charge of sales for both media, but the staffers are separated. CBS has William Gittinger in charge of radio sales, while David Sutton handles TV sales supervision. WOR-TV, meanwhile, which takes the air this fall, plans to operate under an integrated setup in all departments in order to conserve as much money as possible.

## Balto-N. Y. Color TV Tests Okayed

Washington, July 26. A step forward in color television was taken last week when special authority was granted by the FCC to transmit color over commercial video stations. Permission was given to WMAR-TV in Baltimore and to CBS-TV in New York.

FCC has announced today (Tues.) that it has also granted special authority to an additional station for color experimentation, the RCA-operated experimental outlet, W3XEP, at Camden, N. J. It will (Continued on page 94)

## CBS Test Pattern, Slides, Film Projected in Color; Use Converters in Study

Following the FCC's go-ahead to television broadcasters to start collecting data on color video, CBS yesterday (Tues.) began transmitting in color via WGBS-TV (N.Y.) on its regular Channel 2 broadcast band. Results of the experimental transmissions will be submitted to the FCC at the new allocations hearings, scheduled to tee off in Washington Aug. 29.

CBS station is broadcasting its test pattern, plus slides and film, from 9 a.m. to noon daily. Transmission is on the straight 6-mg band, with the only change in equipment being the addition of a scanning wheel before the cameras. For its purposes, CBS is studying reception of the signal on specially-built color receivers and some standard black-and-white sets equipped with converters.

Engineers declared home viewers may be able to pick up the signal in some scrambled form. Where WGBS-TV's signal usually is received in near-perfect style, the color transmission would be received as a picture cut into four quarters, one for each of the three primary colors and one for black-and-white.

## KTLA Leases WPIX Pix

Hollywood, July 26.

KTLA has leased 13 feature films from WPIX, N. Y. Pix were made between 1937-41 and carry top name value. Station will telecast films on Friday nights in spot now being held by "Hopalong Cassidy" westerns.

KTLA will video "Pygmalion" which just completed a run at the Four Star theatre here. Film stars Leslie Howard and Wendy Hiller. Three pix star Charles Laughton with Maureen O'Hara, Elsa Lanchester and Vivien Leigh in top roles. Films are "Jamaica Inn," "The Beachcomber" and "Side-walks of London."

KTLA will also telecast "A Star Is Born" with Fredric March and Janet Gaynor; "Dark Journey" with Vivien Leigh and Conrad Veidt; "Thunder In the City," Edward G. Robinson and Luli Dési; "Young In Heart," Janet Gaynor and Douglas Fairbanks; "Major Barbara," Wendy Hiller; "Dinner At the Ritz," Annabella and Paul Lukas; "Wings of the Morning," Henry Fonda and Annabella; "South Riding," Ann Todd and Ralph Richardson, and "Under the Red Robe," Annabella and Raymond Massey.

## Majors Nixing Footage, Sound For Tele Use

Hollywood, July 26.

Metro, 20th, RKO and Par all are nixing loans of stock footage and sound effects being asked by television producers. Jack Riley, head of the M-G film library, told VARIETY Monday (25): "If it's for television, the answer is no." Harmon Wright, RKO head librarian, said: "At the present time it's absolutely out," when asked if stock is available for teevie.

Similarly, 20th library head said "no for TV." Hal Roach, with the studio largely housing television producers, can get stock footage and sound effects only by declaring that the material is not for vidpix. Ukase is one more step of pix studios tightening up restrictions against video.

## CBS SETS TIME SLOTS FOR NEW TV COM'LS

CBS-TV this week confirmed starting dates for two new sponsored shows and also disclosed the pacting of a new sponsor for a program to be launched in the fall. New bankroller is Masland Carpets, which has signed for a 15-minute program featuring singer Earl Wrightson and the Norman Paris trio. It's to be aired Wednesday nights in the 7:45 to 8 period, starting Sept. 14. Agency is Anderson, Davis & Platt.

The Paul Winchell-Dunninger program, which CBS snagged from NBC-TV for the fall season, goes into the Wednesday night at 9 period starting Oct. 5, with Bigelow-Sanford continuing in the bankroller's seat. "Inside U.S.A. With Chevrolet," the Arthur Schwartz production which is to have new tunes by Schwartz and lyrics by Howard Dietz and others for each stanza, bows Thursdays from 8:30 to 9 starting Sept. 29.

Latter program will be aired on alternate weeks only, with the possibility still remaining that Jack Benny will fill the other two weeks each month via a kinescoped show from the Coast. Spokesman for BBD&O, agency for American Tobacco, which will sponsor any Benny show on TV, declared this week that the comedian has not yet decided whether to launch a video program this fall or wait another year.

Dallas-Morris C. Barton has been named chief engineer for KBTU, first local video outlet which is now under construction. He comes here from WWJ-TV, Detroit.

## D.C. Fight Commission Due For TV Cut Under New Law

Washington, July 26. Legislation to give the D. C. Boxing Commission a cut of television proceeds will be considered shortly by the Congressional committees on the District of Columbia.

This would put Washington in line with such states as New York, where the commission gets a bite out of the video tab as well as from the gate at the matches themselves.

## FCC's Aural Nix Bringing Wide Industry Beefs

Washington, July 26.

The FCC ban on television without vision brought strong opposition from the industry last week. Straight audio programs with test pattern are needed, Commission was told, to help dealers demonstrate sets, for installation and tuning-in of receivers, as fill-ins between regular schedules, for experimentation in program technique, and for testing station equipment. Protests were filed both by the Television Broadcasters Assn. and the National Assn. of Broadcasters.

TBA told the Commission that the 74 operating video stations and the industry in general "just cannot afford" the restrictions imposed, in view of the "crucial period" which television is going through. The broadcasting of background music, instead of a test tone which the Commission would permit, is needed to induce sale of sets and to instruct owners in use of controls, said TBA. The ban, it added, is "unrealistic."

The restriction is not needed, TBA pointed out, because of failure of stations to meet minimum operating schedules. With few exceptions, it said, video licensees are regularly programming "far in excess" of the requirements. As an example, it declared, the five operating television stations in New York were programming from 49½ to 70 hours during the week ending June 18.

TBA said it just could not be logical that the ban was imposed because of "unfair competition" to the aural broadcasters. The granting "without limitation" of thousands of AM and FM applications in the postwar years "is evidence enough" of Commission policy regarding competitive considerations, it asserted.

FCC's crackdown on aural programs was made June 23 in an interpretation of its rule permitting separate use of the aural and video transmitters. In announcing the action, the Commission said use of the video sound channel with test pattern "would not be an economical use of radio frequencies." The agency said it had complaints from AM and FM stations that some sound stations with television affiliates had been duplicating aural programs on video to guarantee advertisers maximum audience. The AM-TV hookup, it was said, thus had an unfair advantage over the straight AM or FM stations.

## Rep Selling Library Footage at \$1,000 Minute for Tele

Hollywood, July 26.

One thousand dollars a minute. That's Herbert Yates' asking price for a 10-minute reel for television, spliced together from library footage. Sale is in perpetuity, which means whoever buys the series of 13 for TV becomes sole owner of the prints in this country.

Last week Yates had a dozen agency and network heads out of his Republic studio to view two of the subjects, each running nine and a half minutes. One had to do with the sponge industry. Live narration was used with the process and background shots and the sponsor's message integrated. In this case, Quaker Oats. Commission men liked the films but not the price. Yates will make no more unless someone shows signs of buying the full series of 13. He's got more where they come from. Series is called "American True Stories" and are semi-documentary from out of the studio's library.

## TPA Out to Liberalize Proposed TV Code; Wary of Hampering Medium

### Mid-Carolina TV Bid

Greensboro, N. C., July 26.

The Mid-Carolina Broadcasting Co., operators of WSAT in Salisbury, has applied to the FCC for a new commercial television station. It was announced by John Smith, manager of the company. Smith said the FCC had been asked to grant WSAT television on channel four from 66 to 72 megacycles on the FM band.

He said the company is also seeking video on 18,500 watts which is designed to cover an area of approximately 35 miles from Salisbury in all directions.

## Summer Viewing Dips Even Lower Than Anticipated

Television, at least for this year, is definitely not proving itself a summertime form of relaxation. Broadcasters and clients had expected a slight slump in summer viewing because of vacations and the lengthened daylight hours but the dip, according to the latest C. E. Hooper surveys, has reached an extent not even the most pessimistic believed possible. Average drop in viewing has been about 15%, with the decline in some cases reaching as high as 21%.

Hooper's figures are based on a measurement of sets in use in the N. Y. metropolitan area, taken during the second week in July. Illustrative of the slump, even on a Monday night, is the 13.7 decline for the 6 to 6:30 p.m. period July 11, as compared to the previous Monday night measured. Same night showed an 11.8 decline in sets in use from 8 to 8:30, 17.3 from 8:30 to 9 and 17.7 from 9 to 9:30. Weekend figures were even more pronounced.

Radio, on a comparative basis, fell off much less. Radio's available audience in N. Y. for the first week in July slumped from 73.1 in 1948 to 66.6 this year. AM's sets in use figure tumbled from 22.8 to 19.6, while average ratings dropped from 5.8 to 4.7. It is noted that Hooper derives his figures from co-incident phone calls, signifying they do not take into account the many portable and car radio sets in use during the summer months.

Broadcasters are confident, none the less, that TV viewing will pick up by the start of the fall season to its high point of last year. Most of them attribute the summer slump to the extreme hot weather of recent weeks and a decline in quality of summer shows. Both factors, they believe, will be corrected by the middle of September.

## ROLLER DERBY IN HYPO AS ABC-TV EXCLUSIVE

Roller Derby, a sport which has been popularized chiefly through the video medium as an ABC-TV exclusive, is due for an expansion. A special skating event, the Roller Derby World Series, will be booked into Madison Square Garden for six days in September, with ABC-TV carrying the program if a bankroller can be picked up. The Garden affair will consist of an elimination contest instead of the regular derby's two-team matches.

The web will start carrying the regular rollercasts when the derby opens in Albany, N. Y., around the end of September, if the coaxial cable is available. It will originate from New York from mid-October through the end of November and then from Philly for the month of December.

Fort Worth—"Dream Kitchen Time" 30-minute weekly television show designed for the home-maker, has made its debut over WRAP-TV and will be heard at 4 p. m. each Thursday. Mrs. Alice Walters, chief home economist for the Graybar Electric Co., co-sponsors of the telecasts with Hotpoint appliance dealers, will serve as program hostess.

Television industry's first self-regulatory code, which moved closer to adoption last week via blanket endorsement by Hollywood's Television Producers Assn., is to be considerably liberalized before any pitch is made for it to the entire industry. Basis for the new attempts at flexibility is TPA's contention that tele is still too new for a code that might hamper its growth, despite the need for self-censorship to forestall outside pressure.

TPA's committee, consequently, has already added another paragraph to the proposed code. Labeled "Experiments," it reads: "Shows seeking new mediums or formats of expression, and which, due to plot, means, use of characters or other factors that might help the art of telecasting in its development, yet which are, for one reason or another when shown a violation of the code or the spirit thereof, may still be telecast providing certain steps are taken." Among the steps tentatively mentioned are clearance, by a code administrative committee and establishment of a time period to be used for experimental purposes.

Administrative committee, if formed, will be cautioned in approving or disapproving a show, to "lean in favor of rewarding scientific effect and artistic advance, rather than imposing disciplinary penalties." In attempting to liberalize the code in this way, members of the TPA committee who first wrote it alleged that the film industry's production standard of ethics has often proved ineffectual through being too cut and dry.

TPA prez Mal Boyd, who is also a member of the code committee, is now in N. Y. and will present the code to the Independent Television Producers Assn. and their legal counsel, James L. Fly, at a meeting this week. Any suggestions made by the ITPA will then be returned by Boyd to his organization on the Coast.

## Web Simulcasts Look Here to Stay

Major television networks who flirted with the use of simulcasts last year are expected to concentrate on them during the upcoming fall and winter season. Reason, which has interested both the webs and sponsors, is the fact that a program's budget can be spread twice as far when the program is being aired on radio and television simultaneously.

With several sponsors already set for the simulcast route in the fall, the latest to join the parade is Bell Telephone. Company signed this week to bankroll its Monday night "Telephone Hour" on NBC's AM and TV webs, following success of a recent kinescope test of the program. Also scheduled for a fall preem is the Lucky Strike-sponsored "Hit Parade" on the same web Saturday nights. In addition, both "We, the People" and Arthur Godfrey's "Talent Scouts" (Continued on page 96)

## Fairbanks Busy On Film Commercials

Hollywood, July 26.

Jerry Fairbanks Productions has set up a special division for the handling of film commercials. Fairbanks will install equipment in New York and Chicago to augment Hollywood operation. Decision to establish a special video commercial division came after a check of firms sponsoring the Fairbanks film series, "Paradise Island."

Quality of commercials being turned out by local spots in which "Island" is being telecast is low grade, according to Fairbanks Survey. Thus, by bearing his own plant, producer hopes to handle commercial biz to go with his open-end telepix. Offices are being set up in leading cities to allow ad agency execs to work directly with staff writers and technicians. Firms now in the east are receiving the bulk of the commercial work because of their proximity to agency home offices, Fairbanks asserted.



# WRITERS AGREE ON TV 'SCRIPT'

## TV Sets Pass 2,000,000 Mark

Number of television sets in the U. S. passed the 2,000,000 mark for the first time last month, soaring to 2,010,000 as of July 1. Summer slump continued, with the rate of increase dropping from 196,000 for the preceding month to 152,000 this time. Manufacturers, retailers and industry chiefs, however, have gone on record as saying they could turn out and sell another 1,500,000 sets by Dec. 31, which would give the country a grand total of more than 3,500,000 by the year's end. Six new stations and three new market areas were added during June. Following is the city-by-city breakdown as of July 1, as compiled by the NBC research division:

| City                 | No. of Stations | No. of Sets | Inc. Over Last Month |
|----------------------|-----------------|-------------|----------------------|
| New York             | 6               | 685,000     | 35,000               |
| Philadelphia         | 3               | 190,000     | 12,500               |
| Chicago              | 4               | 163,000     | 8,000                |
| Los Angeles          | 6               | 150,000     | 12,000               |
| Boston               | 2               | 105,000     | 9,300                |
| Detroit              | 3               | 72,000      | 12,000               |
| Baltimore            | 3               | 66,800      | 3,700                |
| Cleveland            | 2               | 64,500      | 5,400                |
| Washington           | 4               | 51,000      | 3,000                |
| St. Louis            | 1               | 35,000      | 2,900                |
| New Haven            | 1               | 34,300      | 2,100                |
| Milwaukee            | 1               | 28,400      | 1,700                |
| Cincinnati           | 2               | 27,600      | 1,600                |
| Schenectady          | 1               | 27,500      | 2,500                |
| Buffalo              | 1               | 25,200      | 1,400                |
| Pittsburgh           | 1               | 22,000      | 2,000                |
| Minneapolis-St. Paul | 2               | 20,300      | 3,200                |
| Toledo               | 1               | 18,000      | 3,000                |
| Richmond             | 1               | 13,100      | 1,600                |
| Atlanta              | 2               | 12,500      | 2,000                |
| Ft. Worth-Dallas     | 1               | 11,500      | 900                  |
| Lancaster            | 1               | 9,600       | 1,100                |
| San Francisco        | 2               | 9,500       | 1,300                |
| Wilmington           | 1               | 8,500       | 4,500                |
| Dayton               | 2               | 8,300       | 1,000                |
| Louisville           | 1               | 8,100       | 600                  |
| Miami                | 1               | 7,600       | 1,300                |
| Columbus             | 1               | 7,500       | 600                  |
| Seattle              | 1               | 7,500       | 800                  |
| Houston              | 1               | 6,500       | 1,700                |
| Indianapolis         | 1               | 6,500       | 2,000                |
| Memphis              | 1               | 6,200       | 600                  |
| Salt Lake City       | 2               | 5,600       | 600                  |
| Syracuse             | 1               | 5,300       | 1,100                |
| Erie                 | 1               | 5,100       | 900                  |
| New Orleans          | 1               | 4,600       | 100                  |
| San Diego            | 1               | 4,500       | 1,500                |
| Oklahoma City        | 1               | 4,200       | 900                  |
| Rochester            | 1               | 3,400       | 1,300                |
| Birmingham           | 2               | 3,100       | 900                  |
| Albuquerque          | 1               | 1,000       | 100                  |
| Sub-total            | 72              | 1,945,300   | 148,700              |
| OTHER CITIES         |                 |             |                      |
| Providence           | ..              | 11,700      | 1,700                |
| Omaha                | ..              | 1,200       | 1,200                |
| Utica                | ..              | 1,200       | 1,200                |
| Charlotte            | ..              | 1,000       | 1,000                |
| Greensboro           | ..              | 100         | 100                  |
| Others               | ..              | 49,500      | -1,900               |
| Total                | ..              | 2,010,000   | 152,000              |

## 'Cinemascope' In KLAC-TV Bow

Hollywood, July 26. KLAC-TV unveiled its new "Cinemascope" process today (Tues.) This technique is designed to challenge kinescope in video program syndication.

Col. Nathap Levinson, head of Warners technical staff, has been giving television recorders heavy assistance on perfecting the process, with experiments having been conducted on both closed circuits and over station after midnight. More light is used for cinemascope than for kinescoping, and process is also reported to have benefited from other motion picture technological knowhow.

Separate demonstrations are scheduled for ad agency execs and press.

## WEWS UPS RATES 25% DUE TO TV SET SPREAD

Cleveland, July 26. WEWS, Scripps-Howard video outlet here, has announced a 25% rate increase effective Aug. 15. Full hour rate, one-time, goes from \$400 to \$500.

J. Harrison Hartley, station director, in making the announcement, pointed out that the \$400 rate was based upon 38,675 TV sets, with the Aug. 15 set installation estimated at 75,000. Old rate figured at \$1.47 per thousand sets installed; new rate, slightly under \$1 per thousand.

## JURISDICTIONAL WRANGLE EASED

Threatened jurisdictional split between eastern and Coast writers on the question of television has apparently been ironed out. In a compromise move, the Authors League of America has resumed control of the video field, with its recently-formed affiliate, the Television Writers Guild, in abeyance for the time being. Jurisdiction will be administered by a national television committee of the League.

The composition of the new committee balances the various opposing forces in the League, not only as regards east and west groups, but also along affiliate guild lines. The committee will operate in two regional sections of 13 members each. Coast section includes seven from the Screen Writers Guild, three from the Radio Writers Guild, two from the Dramatists Guild and one from the Authors Guild.

Eastern section includes four from the RWG, four from the Dramatists, two from the Authors and three from television. Thus, on a national scale, the representation is seven from SWG, seven from RWG, six from the Dramatists, and three each from the Authors and television. SWG will be represented on the eastern section by its affiliate, the Associated Film Writers, but merely as observer, with no vote. Although SWG and RWG together could outvote all the other affiliates combined, there's little chance of such a development, since there is basic rivalry between the film and radio groups on the issue of video jurisdiction.

As a result of the new agreement, the question of jurisdiction is indefinitely deferred, and all elements in the League are now united on a basic program for dealing with writer problems in television. The national committee, as well as the various affiliates, have endorsed the principle of licensing rather than outright sale of material. Also, it's agreed that authors should retain ownership of characters, narrative devices and dramatic formulas, and efforts will be made to carry them out in all basic and individual contracts. The fact that licensing, instead of sale, is already standard practice in TV may make this goal easier to achieve.

With the new setup in operation, attempts will be made as soon as possible to negotiate basic contracts for video scripts. Each section of the committee will handle negotiations in its region, with all pacts made in the name of the League. In general, the Coast section will negotiate filmed-TV deals and the eastern section live pacts.

Compromise agreement was reached at a two-day meeting in New York last week, attended by members of the League council and representatives of the various guilds. Oscar Hammerstein 2d, president of the League, presided, having made preliminary arrangements for the sessions when he was on the Coast recently. Oliver H. P. Garrett, acting president, and Valentine Davies and Ernest Pascal, planned from the Coast to represent SWG, and flew back immediately afterward.

## ABC UNLOADS H'WOOD QUARTERS TO CBS-TV

Hollywood, July 26. ABC got from under the remaining two years of its lease on a revamped rotisserie in Hollywood by transferring the papers to CBS-TV. Frank Samuels, who concluded the negotiations for ABC with Columbia's Harry Ackerman, will move his business and administrative personnel to Television Center, where eventually all ABC AM and TV operations will be based.

## ABC-TV, 20th-Fox Newsreel Venture Bowing in Fall; Co-ax to Be Hypo

### Pulse's TV Ratings

N. Y. Pulse ratings for television in July took their anticipated summer drop, with the top show, Ed Sullivan's "Toast of the Town," getting a comparatively low 40.9. Fact that many of the top-rated sponsored shows are now vacationing made it possible for five new shows to hit the list for the first time, including the new NBC-TV Olsen & Johnson program. Following are the Pulse Top 40 for the week measured (July 5-11):

|                       |      |
|-----------------------|------|
| Toast of Town         | 40.9 |
| Godfrey & Friends     | 33.6 |
| Kraft TV Theatre      | 33.4 |
| Olsen & Johnson       | 32.1 |
| NBC Repertory Theatre | 24.1 |
| Original Amateur Hour | 22.9 |
| Stop the Music        | 21.5 |
| Break the Bank        | 20.3 |
| The Clock             | 20.0 |
| Giants vs. Brooklyn   | 18.6 |

ABC-TV has concluded negotiations with 20th-Fox for an exclusive newsreel tieup, and the joint venture will be launched in the fall if the prospective sponsor now mulling the proposition signs for the deal. Negotiations between the video web and the pic company, which had been going on for several months, had stalled on the hurdle of price. That obstacle has been met, however, and actual start of the project now awaits only a bankroller's picking up the tab.

Setup would make available to the tele chain all the facilities of 20th-Fox's Movietone News, including its force of cameramen in the U. S. and abroad. At present ABC-TV has dropped its video newsreel operations on the theory that to be effective it needs a tremendous staff, such as only mutual assistance pact with a Hollywood studio can provide economically.

According to Tommy Velotta, ABC's news and special events v.p., a great deal of experimentation is still needed to perfect TV's news programs. "Key problem," he says, "is the time factor. No one has yet been able to do a really good job that isn't about eight hours behind the news. And the tendency is to fit the news items to the pictures you can use, rather than to get pictures which illustrate the hot news."

Velotta and John Madigan, the web's news director, look to spreading of the coaxial cable for a needed hypo to TV's news and special events broadcasts. At present, they point out, pickups can be made from Washington, N. Y., Chi., Baltimore, Philly, Cleveland, Toledo, St. Louis, Pittsburgh and Detroit. Cable links (Continued on page 94)

## Benny to Riggio: 'Count Me Out On Kine Shows'

Hollywood, July 26. Dissatisfied with kinescope quality, Jack Benny has told Vincent Riggio, American Tobacco prexy, that he'll not do television this fall unless the quality is greatly improved.

Riggio is said to have concurred in this decision when he met with Benny here last week. Benny isn't passing up teevee altogether and may do some live shows from N. Y. He favors live, but feels the strain of flying back and forth each week would be too great. Consequently, he'll pass up kine. When quality meets his approval he'll do regular scheduled series from here.

Jack Carson has also nixed kine after recording sample show for General Foods at reported cost of \$6,000. Sidney Strotz Monday (25) denied reports NBC would not use kine on its eastern web until improved.

## UA-TV Sports Newsreel Sold in 8 Markets

"Top Views in Sports," television sports newsreel released by United Artists-TV, has been sold to eight stations or ad agencies during its first week on the market. Deals set a new high for concentrated sales activity, according to UA-TV chief John Mitchell.

McCann-Erickson bought the reel for Altes Lager Beer on WWJ-TV, Detroit, and Van Dyke Cigars will bankroll its showing in Chicago and on KSD-TV, St. Louis, through Federal Advertising. WBZ-TV, Boston, has sold the show locally to Conmar Paint Co. and WLWC, Columbus, signed Wagoner Beer through Kircher, Hettin & Collett. Reel is also near the inking stage with local bankrollers in Dayton, Washington, and Albuquerque, where stations have bought it.

Reel features announcers Jimmv Evans and Howard Miller and is released weekly as a 15-minute show.

## WOR-TV Lines Up Shows

WOR-TV, N. Y., has signed a contract with the Striders, vocal quartet, for a 15-minute cross-the-board show. Series will be launched when the video outlet makes its bow around September. Station is auditioning "Theatrical Warehouse," a Harold Kaye package. Program will take place in a storage house where old legit play sets are kept. As characters come across the antiquated props they re-enact scenes from the hits of bygone days.

## Chi Slashing Set Prices by 50%

Chicago, July 26. Chi retailers are pushing a summer lull in tele set buying by a series of price slashes ranging to 50%, although most of the cutting is on lesser known makes. One major retailer is advertising 10-inch sets reduced from \$199 to \$79; 12-inch sets from \$329 to \$197; and a 10-inch set from \$299 to \$149. He doesn't list the brands, however, and the customers shown such sets as Jackson, Electromatic and Transvision.

In addition, this retailer offers installment buying with \$15 down; free customer parking, and discount cards to schools, churches and unions.

One key television consultant admitted that such slashes were to be expected during the summer months, although set buying is "considerably up over that of last year at this time." He blamed overstocked inventories as well as a summer lag for a buying drop from the spring months.

## EASTERN REPS TO COAST TO MULL UNION SETUP

Delegation representing the eastern actor unions will leave July 30 for the Coast to powwow with the boards of the Screen Actors Guild and Screen Extras Guild on the proposed setup for organization and administration of the television performer field. Group will be gone about a week or 10 days.

Idea of the trip is to explain to the Coast groups the proposal of the eastern unions that all affiliates of the Associated Actors & Artists of America should go into the Television Authority on a participating basis. The Coast outfits had been holding out for a joint setup, in which they would have an equal partnership with the eastern groups.

## KRSC-TV 375G SALE TO KING GETS NOD

Seattle, July 26.

Sale of KRSC-TV to KING has been approved by the FCC and transfer of this town's lone video outlet will probably be consummated by next week. Sale includes KRSC's FM facilities and license, and part of deal was that KING would surrender its FM construction permit and dismiss its pending application for a television license.

The sale, for \$375,000, was announced last May, and original belief was that present staff of the TV station would remain as is after the transfer.

Mrs. A. Scott Bullitt is principal owner of KING; Henry Owen is prexy of station and general manager is Hugh Feltis, former head of BMB.

## WPIX Scoops Dailies On N.Y. Gem Robbery

WPIX, New York Daily News-owned tele station, gave an indication Monday (25) of video's value as a speedy disseminator of spot news. A Fifth avenue jewelry store was held up and robbed of \$368,000 worth of gems at 4:30 p.m., too late for the afternoon editions of N. Y. papers, but WPIX had a picture story on the air, in newsreel form, at 7:30 that evening.

WPIX rushed a cameraman to the scene, who got films of the two captured bandits, a car perforated by a warning shot by a cop, the police precinct routine with the prisoners, etc. It didn't hit the dailies until next morning (Tuesday).

# FCC Denies Mrs. Schiff, WB Early Date; Says Oral Probe Not Enough

Washington, July 26.

The petitions of Dorothy Schiff and Warner Brothers for a decision this week on the KLAC-KYA deal were denied today (Tues.) by the Federal Communications Commission. The Commission said it will not be able to hear oral argument, as proposed by Mrs. Schiff and WB, and get out a decision by Aug. 1. In any event, it added, it couldn't make findings on the character and qualifications of Warners on the basis of oral arguments alone.

The FCC indicated that its principal concern is to obtain full information concerning the film company's violation of the Sherman Anti-Trust Act and to determine the latter's bearing on its qualifications to operate broadcast stations.

## Left Holding Bag

Washington, July 26.

It looks like Dorothy Schiff (ex-Thackrey) will be left holding the bag on her deal to sell her California radio properties to Warner Bros. for \$1,045,000. Contract expires Aug. 1 and Warners told the FCC last week it has advised Mrs. Schiff it will not agree to an extension. Involved in the transaction are KLAC and KLAC-TV in Los Angeles and KYA in San Francisco. Warners advanced the funds to build and operate the video station.

The one chance of an okay is that the Commission will act before the month ends on a final appeal made last week by Mrs. Schiff for immediate action. This would require the agency to move faster than it has ever moved before—to hold an oral argument or consider the case without formal proceedings and make a decision within a week—if approval is to be granted in time. Under procedural limitations, such speed is difficult to achieve but it can be done in an emergency. In previous transfer cases, the Commission has managed to act by contract deadline.

The only possibility of approval this week is that the Commission may decide it will be in a tougher spot if it permits the deal to lapse by its own inaction than if it allows the sale and risks the wrath of anti-monopoly watchdogs in Congress and elsewhere, some of whom have no particular love for Hollywood. There is also a chance that, rather than do nothing, it might have a hurry-up proceeding, followed by a denial of the transfer with a decision to come later. A denial would require a formal decision but favorable action could be taken by a simple vote of the Commission members.

Word that Warners will not extend their contract was contained in a petition filed late Friday (22) in which the film company supported an appeal submitted earlier in the week to waive hearings in favor of an oral argument in order to make possible a quick decision. Warners also supported an alternative request to rule on the case on the basis of information now at hand and from additional data to be secured in writing. It was understood that joint action was required to obtain a waiver of hearings and to carry out a provision in the contract calling for cooperation in consummating the sale.

Failure to act or denial of the transfer would shift the burden of carrying KLAC-TV losses, reportedly \$50,000 a month, from Warners to Mrs. Schiff, who would also be required to return \$950,000 loaned by Warners to carry out construction of the KLAC 5kw permit and KLAC-TV and to cover operating deficits of the latter. Mrs. Schiff told the Commission her agreement becomes "null and void" if approval is not given by Aug. 1.

## Ask Majestic Claim Nix

Chicago, July 26.

Trustees of the bankrupt Majestic Radio & Television Corp. filed a motion in Federal court last week (19) to dismiss a \$689,521 claim against Majestic by Fairchild Engine & Airplane Corp., Jamestown, N. Y.

Motion before Judge Philip L. Sullivan alleged that Fairchild actually owes Majestic \$904,939, and, furthermore, if the claim was legitimate, it should be filed with those of the other creditors and not in a separate action. Majestic was adjudged bankrupt June 27.

## BARD HEADS BOARD OF SINDLINGER SETUP

Philadelphia, July 26.

Ralph A. Bard, Chicago businessman, last week was elected board chairman of Sindlinger & Co., operators of Radox, the new electronic audience measurement device. Albert E. Sindlinger was named prez of the company, with Thomas M. Searles elected vicepres and treasurer and Robert Wolf, secretary.

Other board members include Sindlinger, Searles, Wolf, Harold R. Reiss, Dr. Albert F. Murray, Henry Isham, Robert Betten and Paramount vicepres Paul Raibourn. Board approved plans to push expansion of the device in Philly, where it has now been installed in seven of the 10 selected areas of the city. Installations will follow in Camden, N. J., and Philly's suburban area before starting in other cities.

Among the organizations subscribing so far to Radox are RCA, Quaker Oats, the Kudner ad agency, N. W. Ayer, J. Walter Thompson (Chicago branch), Atlantic Refining, WFIL (Philly), WIP (Philly), DuMont Television, Time, Inc., and Paramount.

## Bayuk's \$1,200,000 Scram Off Mutual

Bayuk Cigars is reported to be dropping its "Inside Sports" cross-the-board stanza on MBS, which will mean a loss to Mutual of \$1,200,000 in gross annual billings. The Philadelphia cigar manufacturer reportedly is anklng radio "because of the present merchandising situation in the cigar industry."

Both Bayuk and the agency, Neal D. Ivey of Philly, say they hope to get back into radio later this year. Sponsor has been on the web since 1938.

## Leahy's Third Series

Chicago, July 26.

Green Associates signed football coach Frank Leahy for his third year series of 15-minute open-ended transcribed grid dope broadcasts. But the 1949 series will be cut to a 13-show package because of last year's 20-show interference with the baseball season.

Series will be cut in Chi. with Bob Murphy announcing and Colliers sports ed Bill Fay scripting. Titled "Leahy of Notre Dame," package has brought producer Lew Green 150 inquiries already from stations.



PHIL GORDON

VOTED TOP MALE VOCALIST ON WEST COAST TELEVISION Mon. Thru Fri. 7:15-7:30 P.M. KMBH-NBC

Appeared at Blue Angel, New York College Inn, Chicago Mocambo, Hollywood

## Hub Video Hits Baseball Stride

Boston, July 26.

Although the Hub setup for telecasting major league baseball is probably more complicated than in any other major league city, with three stations, three announcers and two ad agencies involved, results are proving more than satisfactory from both the viewers and advertiser standpoint, with telecasts vastly improved over last years teeoff season.

Complications are the result of Hub's indie, WHDH, holding contract to air baseball over AM and TV, although not yet awarded a TV channel. This has made it necessary for WHDH to "farm out" the telecasts to the Hub TV stations, WBZ-TV and WNAC-TV with an equitable schedule set giving each station a fair break in the number of night, Sunday and "important" games telecast.

Announcing chores are divided between Jim Britt and Tom Huzzey, who are under contract to WHDH and the agencies and WBZ sportscaster, the ex-big leaguer, Bump Hadley, who because of his inside knowhow of the game is rapidly gaining stature with solid reactions to his mike stints. Yet announcers, Britt and Huzzey do double duty at games by giving play by plays for the AM broadcasts carried by WHDH. Sponsorship is also divided with the Narragansett Brewing Co., and local Chevrolet dealers picking up the tab on alternate days.



ED HERLIHY

— and his little friend Lionel Macaulay invite you to watch them every Sunday at 10:30 A.M. on WNEF. Herlihy is also the Host on Kraft Television Theatre, M.C. on Honeymoon in N. Y. Commentator Universal Newsreel.

## Tele Chatter

### New York

Eddie Condon's "Floor Show," World Video package, starts its second year soon on NBC-TV. Program, a sustainer, is now aired Saturday nights at 9:30. . . . WPIX sportscaster Guy Lebow serving as technical assistant for Columbia Pictures on an upcoming film on wrestling. . . . Edward Everett Horton and Eddie Albert set to follow Buddy Rogers as guest emcee for Ed Sullivan's "Toast of the Town," (CBS-TV), while the columnist vacations in Europe. . . . New half-hour show featuring Meredith Willson take over as replacement for the Jello-sponsored "Author Meets the Critics" Sunday night (31) on NBC-TV. Program is set for four weeks, with Alice Pearce guesting on the initialer. . . . Frank Sateinstein, prez and exec producer of Marathon Pictures Corp., joined CBS-TV as a producer-director. . . . NBC-TV producer Vic Meleod flies to the Coast Sunday (1) to scout scripts and talent for "Chevrolet on Broadway," half-hour legit series which returns to its Monday night NBC spot Sept. 19. . . . Initial showing of NBC-TV's "Theatre of the Mind," July 14, was packaged by Ann Marlowe, written by Michael Sayers, co-produced by Maury Glauben and Marjorie Sloan and directed by Alan Neuman. Last Thursday's (21) offering was written by Dick Collins.

Hope Miller does her 23d TV stint next Wednesday night (Aug. 3), playing femme lead on DuMont's Program Playhouse, in Michael Sklar's murder mystery, "Dead of Night." Also featured will be John Sylvester, Haskel Coffin, Jack Sheehan and Henry Norrell. ABC-TV programming execs huddling with Ezra Stone to take over direction of their "Lil Abner" show, scheduled for fall production. . . . CBS-TV director Frank Heller sabbies as director on "This Is Broadway" and "Winner Take All" while regular director Alex Leftwich vacations.

### Chicago

Indie producer Herb Laufman back from Canadian vacation and huddling with Leo Burnett agency to handle its TV production. WBBK is starting its cowboy films with a live act from the studio in an effort to perk the oater programs. . . . Television Fund has declared a six cents per share dividend effective Aug. 15. . . . WNBQ's animal expert Gail Compton a father for third time. . . . Singer Monica Lewis guested on WENR-TV's Dessert Party. . . . ABC-TV salesman Jerry Vernon on vacation. . . . Jean Gendon directing Comic Capers for American National Productions. . . . Film stars Rochelle Hudson and Brenda Forbes on ABC-TV Treasure Quest. . . . Wells Barnett of Blair TV, station reps, in talk before NBC summer institute.

### London

George Bernard Shaw's 93rd birthday was to be celebrated on TV last night (26) with a performance of his "The Devil's Disciple," with the starring role played by Hector Ross. . . . There will be another weekend of cricket from the Oval when the Surrey vs. Middlesex match is played on Aug. 6, 8, and 9 with E. W. Swanton and Walter Franklin as commentators. . . . Sydney Piddington and wife Lesley Pope are to demonstrate their mental telepathy act on the BBC-TV service Aug. 3 with a show before a guest audience. . . . Frank Harvey's play, "Elizabeth of Ladymead," filmed last year with Anna Neagle, will be on the air July 31 with the title role being played by Patricia Burke. . . . Dr. Daniel C. Posin of the North Dakota State College, here as guest of the Crusade for World Government, described workings of atomic energy last weekend. . . . Second edition of "London Town" will be aired Aug. 5 with Richard Dimbleby again acting as guide to the unexpected sights of the capital.

## Ask FCC to Keep WJBW Of New Orleans on Air During Revamp Stage

Washington, July 26.

FCC was asked yesterday (25) to keep WJBW in New Orleans on the air until its new owner completes construction of an improved station on the same 1.230kc frequency. The Commission recently denied an extension to Charles Carlson, whose license was revoked, to operate the station until Oct. 1 in order to wind up his affairs.

Mrs. Louise Carlson, his ex-wife, who obtained the license, now wants the Commission to reconsider its denial so that continuity of operation can be maintained. She told the agency she cannot complete new installations, including transmitter and tower, until Aug. 14. Her ex-husband has until July 31 to stop broadcasting. Carlson lost his license because of violation of Commission regulations, including use of equipment which failed to conform with government engineering standards. Mrs. Carlson is changing the call letters to WADW.

## FLOCK OF CHI SPORTS SPONSORS FOR FALL

Chicago, July 26.

WBBM, Chi., has sold its football "Game of the Week" to Camel cigarettes through William Esty agency. John Harrington will announce the 11-gamesked. Pre-game, 15-min. prevue was picked up by Coopers, Inc., through Henri Hurst & McDonald agency; and "Football Scoreboard" with Fahey Flynn on post game results will be bankrolled by Carling's Ale through Leo Burnett agency.

WCFL, Chi., has sold 16-game package of Chi Cardinals football games to Atlas Prager Beer through Olian agency. Joe Boland will announce.

WIND, Chi., reported 15 min. "Sports Review" with Bert Wilson and Bob Finnegan will be sponsored two days a week by Muntz-TV through Michael Shore agency.

WMAQ reported Chicago Downs Assn. will sponsor a 15-min., five a week sports show through James S. Kearns agency.

## Bell, WU Queried On UHF, Color

Washington, July 26.

The FCC wants to know what the Bell System and Western Union are doing to prepare for interconnection of ultra-high frequency stations and for carrying color television. In preparation for its hearings Aug. 29 to open up UHF, the Commission called on the two companies to submit their latest plans for station hookups via coaxial cable and microwave relay. The agency also asked for estimated completion dates of all interconnections now under construction or for which construction is planned.

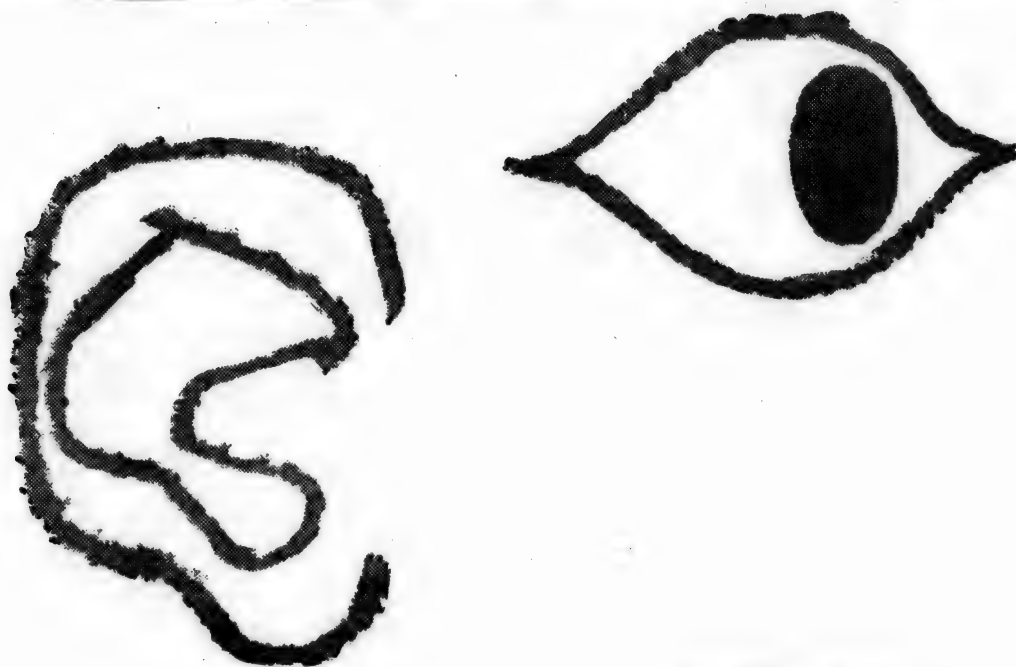
Both firms were requested to supply reports concerning the possibilities of providing "intercity" video transmission facilities capable of transmitting color television signals on a nationwide basis in the event the Commission should authorize commercial color television broadcasting. . . .

The companies were specifically requested to report on their ability to provide intercity transmission in view of the proposed allocation of an additional 42 UHF channels. In addition, Bell was asked to explain why its facilities have not been capable of utilizing the full 4.5 mc band width of television transmissions. Western Union was asked whether its facilities will utilize the full 4.5 mc band width. The two companies were asked to submit their plans to make possible greater video band width.

Holders of experimental television licenses were also asked to supply data for the coming hearings. Where research involved color, the Commission requested information on "color breakup, flicker, color fringing, image registration, color fidelity, picture brightness," etc. In addition, data was sought concerning modification of receivers and transmitters to carry out the tests.

The Commission requested the cooperation of experimental licensees and the whole industry in research in both black and white and color and "any other forms of the art."

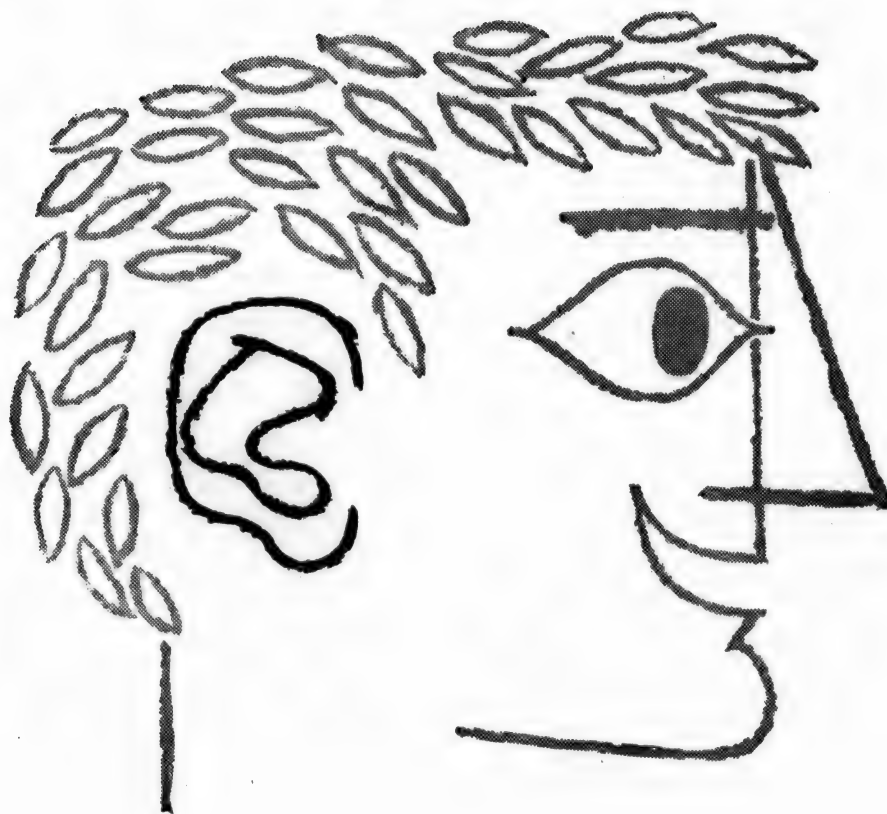




**Whether we look,  
or whether we listen,  
We hear life murmur,  
or see it glisten...**

**THE VISION OF SIR LAUNFAL**

# IN RADIO AS IN TELEVISION ...



Arthur Godfrey's Talent Scouts



My Friend Irma



Suspense



Crime Photographer



Our Miss Brooks





Toast of the Town



Arthur Godfrey and His Friends



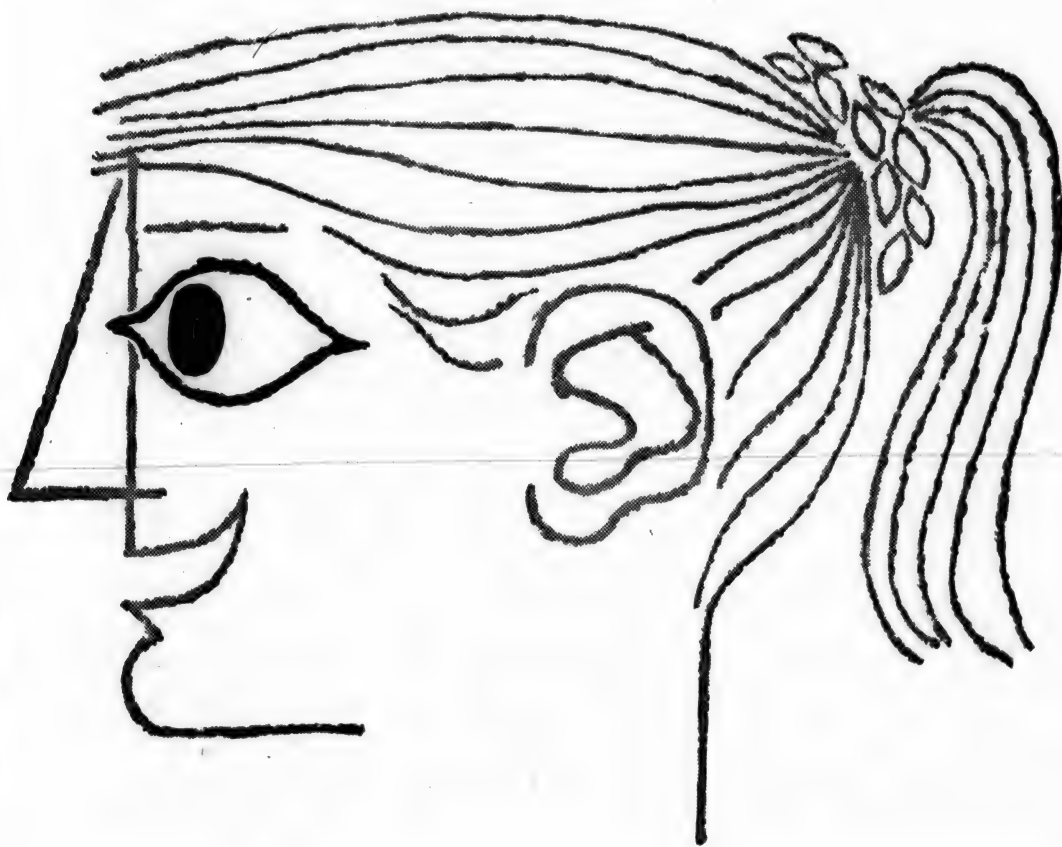
Winner Take All



The Goldbergs



Studio One



*Each of these CBS Package Programs  
was originally conceived or produced  
by CBS with the conviction that  
it would become a top-ranking audience  
program. Each fulfilled its promise.  
For a radio or television program  
that pays off to advertisers, it's **CBS***

*... with the biggest audiences  
in broadcasting*

\*Top-ranking in both AM and TV, demonstrating that a well-conceived radio program can also be a great television program.

We are for the talents  
grateful we represent of

as television  
prophets and pioneers.

Yet that this is  
we know only a beginning.

that will make what it is  
television destined to be.



ESTABLISHED

# WILLIAM MORRIS

NEW YORK • CHICAGO • BEVERLY HILLS



and proud and  
our achievement our role

With your we shall  
cooperation develop programs

the quintessence of  
all the living arts.



ESTABLISHED 1898

**MORRIS AGENCY, INC.**

BEVERLY HILLS • LONDON • PARIS

*an instinct*



THEATRE OF THE MIND



# for SHOWMANSHIP

Barnum had it . . . so did other great showmen like Ziegfeld and George M. Cohan—the rare quality that made everything they put their hand to a tremendous popular success.

Today, that same instinct reveals itself in all the programming triumphs NBC has scored since the birth of network television:

*top-rating shows in every category from drama to world news*

*for the first half of this year, 5 of the top 10 sponsored programs*

*for nine consecutive months, more viewers for all programs together than any other network*

Better programs . . . bigger audiences . . . *extra* selling effectiveness—these are the solid advantages that are attracting the largest number of national advertisers to America's No. 1 Network.

## NBC TELEVISION

The most sponsorable new shows in television —



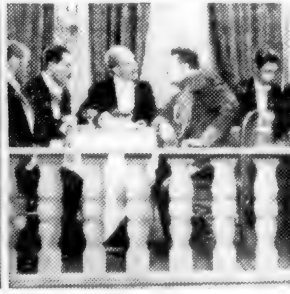
THE BLACK ROBE



BROADWAY SPOTLIGHT



LIGHTS OUT



BELIEVE IT OR NOT



GARROWAY AT LARGE

# great names

## MAKE A GREAT STATION

...here's a sprinkling of the renowned personalities that have added lure and lustre to WOR's programming during the past twelve months. People like these have a great deal to do with the glittering results garnered by WOR's advertisers.

Lucille Ball  
Sir Thomas Beecham  
Milton Berle  
Ray Bolger  
James Cagney  
Cab Calloway  
Madeleine Carroll  
Jane Cowl  
Russell Crouse

Clifton Fadiman  
Bob Feller  
Jose Ferrer  
John Garfield  
John Gielgud  
Lillian Gish  
Rube Goldberg  
Helen Hayes  
Arthur Garfield Hays

Robert Mitchum  
Mary Pickford  
Basil Rathbone  
Irene Rich  
John D. Rockefeller, 3rd  
Richard Rodgers  
Mrs. Eleanor Roosevelt  
James Stewart  
Maxine Sullivan  
Gloria Swanson  
Gladys Swarthout  
Dorothy Thompson  
Mrs. Gloria Vanderbilt  
Nancy Walker  
Margaret Bourke-White

Gov. Thomas E. Dewey  
Melvyn Douglas  
Morton Downey  
Eddie Duchin  
John Foster Dulles  
Faye Emerson  
John Erskine

Paul Henreid  
Hildegard  
John Kieran  
Anita Loos

# WOR

—heard by the most people where the most people are

# MILDRED FENTON PRODUCTIONS, Inc.

40 E. 49th Street, New York

PLaza 9-8266





Let **WCAU** be your star salesman!

WCAU-TV puts your star salesmen in the living-rooms of the second largest television market. All but *two per cent* of Philadelphia's TV receivers are located in homes. So make your business calls pay off via WCAU-TV, a CBS affiliate.

THE PHILADELPHIA BULLETIN STATIONS

TV  
AM  
FM



**for daytime television  
see Du Mont**

If you want to reach the housewife, daytime television must occupy an increasingly important place in your plans. Daytime television is doing a job for many advertisers, at a very modest cost. Surveys show that when television comes into the home, radio is neglected\*—and the television antennas are sprouting thick as corn in Kansas. Du Mont is your logical contact on daytime television, because Du Mont pioneered daytime television. Du Mont has developed the daytime programs. Du Mont has the daytime network coverage.

\*We would like to furnish you these facts.  
Write or phone the Du Mont Network Research Department.



America's Window on the World

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515 Madison Avenue, New York 22, N. Y. Phone Murray Hill 8-2600

# BOB HOPE

**11th Year With Lever Bros.**





**METRO-GOLDWYN-MAYER  
RADIO ATTRACTIONS**  
*Present...*



**IN PRODUCTION**

(Available Soon)



**"The Adventures of Dr. Kildare"**

Starring LEW AYRES and an all-star cast in the famous film stories, now brought to the air for the first time! Exciting! A Half Hour, once a week



**"CRIME DOES NOT PAY"**

A tense, thrilling dramatic series based on the outstanding M-G-M short subjects that won an Academy Award. Featuring popular "name" players. A Half Hour, once a week



**"JUDGE HARDY'S FAMILY"**

Starring LEWIS STONE and a wonderful cast in the Hardy stories that millions love. Never before on the air! A Half Hour, once a week



**"MAISIE"**

Starring ANN SOTHERN in brand new and hilarious adaptations of the gay and giddy adventures that won Maisie millions of friends. A Half Hour, once a week

**WMGM**

50,000 WATTS CLEAR CHANNEL  
1050 ON YOUR DIAL-100.3 MEG.-F.M.

711 Fifth Avenue, New York

FIRST COME—FIRST SERVED!  
CALL NOW!—MU 8-1000



DAD

SISTER

JUNIOR

MOM

# THE FOUR KOLLMARS

SONGS AND SNAPPY SAYINGS

CURRENTLY BOOKED, WOR

Management—MARK HANNA

HAVE OLIO, WILL TRAVEL



## Lanny Ross

SEASON 1948-1949

**70 TELEVISION SHOWS FOR SWIFT**

WNBT

ON MUTUAL  
BROADCASTING SYSTEM

12:30 D.S.T.  
Monday thru Friday

STEEL PIER  
Atlantic City, N. J.  
(Return Engagement)

**BROKE 1949**  
**B.O. RECORDS**

Management:  
**Wm. Morris Agency**

Personal Appearances  
SUMMER 1949

**RODGERS AND  
HAMMERSTEIN CONCERT**

YALE BOWL  
New Haven, Conn.

EL RANCHO  
Las Vegas

ISLAND CLUB  
Montauk Point, L. I.

POP CONCERT  
Elkhart, Indiana

Publicity:  
**Margaret Ettinger & Co.**

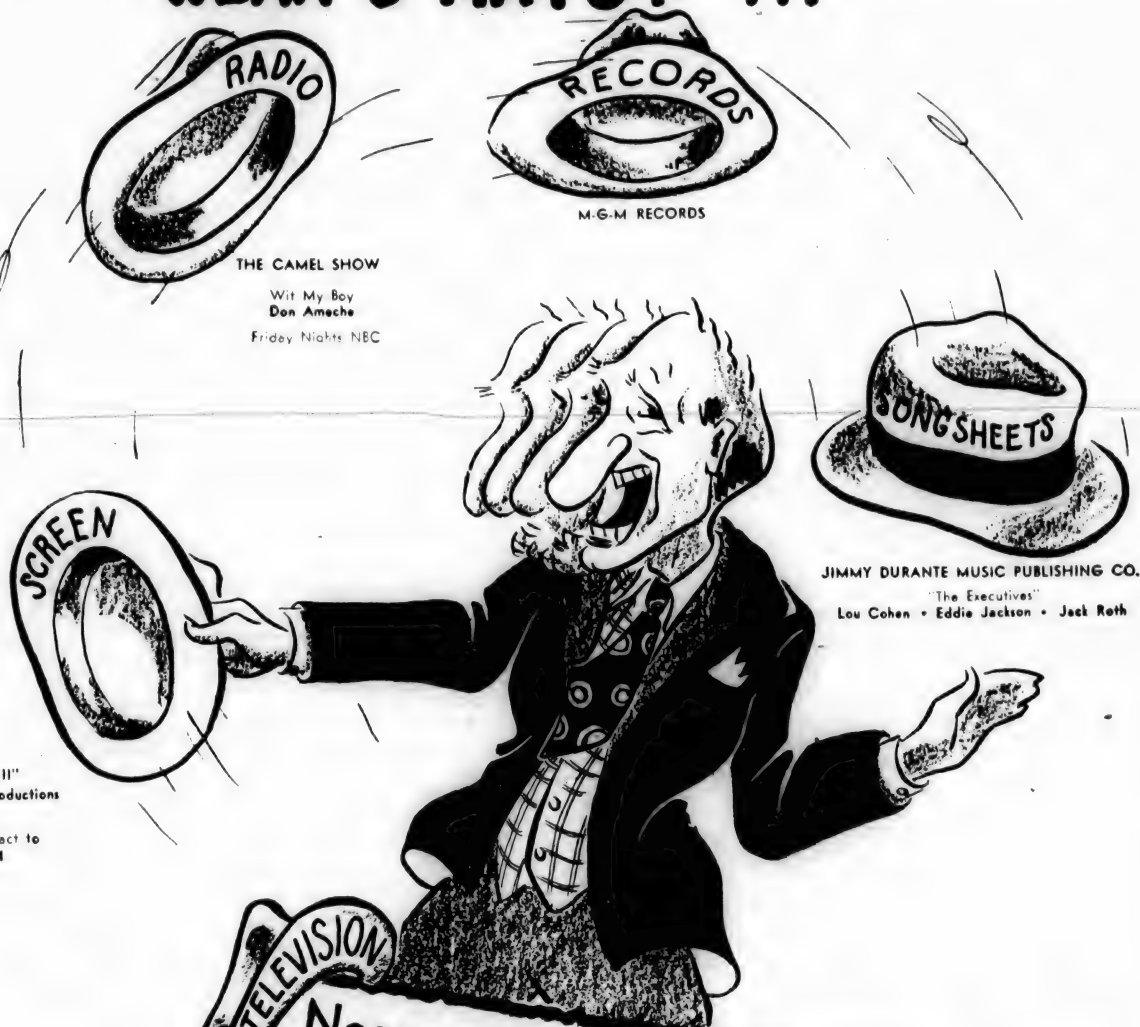


## ALAN YOUNG

Management  
**MCA**



# "HOW CAN A GUY WIT' ONLY 4 HEADS WEAR 5 HATS?" ...



THE CAMEL SHOW

Wit My Boy  
Don Ameche

Friday Nights NBC

M-G-M RECORDS

JIMMY DURANTE MUSIC PUBLISHING CO.

"The Executives"  
Lou Cohen • Eddie Jackson • Jack Roth

"RUPERT II"  
George Pal Productions

Under Contract to  
M.G.M.

Management  
WILLIAM MORRIS AGENCY

Personal Management  
LOU CLAYTON

## Noseworthy

I buy my first television set the day Jimmy Durante starts a regular program on it. That is the day when the men will have been nine years on television—once that cut out from the boys; when the video industry can call itself mature.



Ruark.

James is waiting for television to grow up to fit his face. Television has an odd habit of foreshortening the less of its performers. Mr. Durante is not a man to take chances with his nose. I will not attempt to reproduce since it never has been done correctly and never will be. Mr. Durante's quotes are useless unless uttered by the master himself, because his fine moral indignation, the wildly rolled eye, the outraged squawk and the fretful, panther pace are all necessary to a Durante delivery. But I had the rare good fortune to observe two hours of unrehearsed Durante in his hotel room the other afternoon. James, fresh from a nap, was busy. He was eating cornflakes with bananas, answering telephones and talking. He was wearing an old bathrobe and a pair of shorts, socks and shoes.

Mr. Durante prowled his suite, going on outside.

By Robert C. Ruark

When I say that Jimmy won't hold still for frustration, I don't mean it's all act. They still remember him in the Ambassador Hotel here for a wartime benefit performance he put on. Jim was a little piqued, for one reason or another. He took a piano—a real expensive, irreplaceable piano—and chased the orchestra into a corner with it. He busted leg after leg number lying flat on his belly on the floor, still whanging on the keys. The hotel manager nearly had a hemorrhage. Jimmy says the manager later remarked that it was wolf' it. Jim has always suffered from frustration. Once, when he was running a speak, the Club Du rante, he bought a drink for two people he assumed were friends. Then they closed up the joint, because they happened to be revolutionaries. Jimmy's cash register, in those days, tinkled chiefly for the benefit of his employees. The milkman and the janitor ate his steaks and drank his whisky. In all of Durante's life, people have reacted with typical comic courtage.

Which is why I think he's a clinch to be the king of television. He has a nation of frustrates to work on. Jimmy's classic frustration comes through fine every Friday on radio, but to appreciate him you really have to see him. Milton Berle has steered video through its early adolescence—Mr. Durante will inaugurate its manhood.

(Reprinted from the New York World-Telegram of May 2, 1949, because of the demands in thousands of letters received from those who have not read it)



# CHARLIE'S BACK

"Me Too" — MORTIMER SNERD

"Me Too"—EDGAR BERGEN

EVERY SUNDAY STARTING OCT. 2  
5 P.M. P.S.T. on CBS

Sponsored by THE COCA-COLA COMPANY

## Looking For A Four-Star Performer?

MEET NEW YORK'S BUSIEST EMCEE  
KING OF AUDIENCE PARTICIPATION

### JOHNNY OLSEN

#### RADIO



**JOHNNY OLSEN'S  
GET-TOGETHER**

ABC NETWORK, SAT. 10 A.M.

**LUNCHEON CLUB**

WMGM, DAILY, 12:30 P.M.

**PRINCE CHARMING**

WOR, DAILY, 4:30 P.M.

**WHAT'S MY NAME**

ABC NETWORK, SAT., 12:30 P.M.



JOHNNY OLSEN

Now Ad Libbing 20 Half Hours Per Week  
FOR — 20 — SPONSORS

FOR FURTHER AD LIBBING CALL  
JOHN GIBBS, CO. 5-4888

#### RECORDS



**RCA-VICTOR  
APOLLO  
KIDDIE**

#### TELEVISION



**JOHNNY OLSEN'S  
RUMPUS ROOM**

WABD, DAILY, 11 A.M.

(DuMont)

**FUN FOR THE MONEY**

ABC, FRIDAY, 9:30 P.M.

(Klooney)

**DOORWAY TO FAME**

WABD, THURS., 8 P.M.

#### APPEARANCES



**WEEK-END BOOKINGS  
PARKS — FAIRS  
AUDITORIUMS**

HANKS ... THANKS ... THANKS ... THANKS ... THANKS ... THANKS ... THANKS ... THANKS ... THANKS ... THANKS ...

LEONARD REIG, ABC  
JAMES CADIGAN, WABD

PETE MADDOX, WOR  
ROBERT BOREIS

HUGH DAVIS, FCB  
STEFAN HATOS

JIMMY SAPHIER  
CHARLIE KING

HENRI RENE  
ALEX BARD



ON THE WEST COAST ONE TELEVISION STATION IS OUTSTANDING !

**CHANNEL 5**

# KTLA

**LOS ANGELES**

WINNER of the "1948 First Annual Award" of The Academy of Television Arts & Sciences as the West Coast's

***"Outstanding Television Station"***

WINNER, too, of the Academy's Awards for "1948's Most Outstanding Television Personality" and "1948's Most Popular Television Program." *Three* out of the Academy's *five* 1948 Awards!

• AWARDED a Special Plaque on April 12 by DAILY VARIETY

***"For an unprecedented accomplishment . . . in the advancement of TV and public service"***

in recognition of KTLA's dramatic 2-day news coverage of the Kathy Fiscus rescue operation at San Marino, Calif.—a service that scooped the coverage by leading AM radio network stations!

WOODBURY College asked Los Angeles viewers in July, 1949, what station they viewed most. 69% said KTLA !

KTLA received 9 of the "Top 10" latest (April-May) Hooperatings for TV programs . . . 18 of the "Top 20" . . . 28 of the "Top 30."

————— 153,581 TV Sets in America's No. 3 Retail Market on June 30, 1949 —————

# KTLA



Hollywood Studios • 5451 Marathon St. • HOLLYWOOD 6363  
New York Office • 1501 Broadway • BRyant 9-8700

A KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

"Captivates...Winds up Chi. Theatre Show in Blue Ribbon Style"  
—Variety, July 13.



# VIC DAMONE

STAR OF THE NBC PET MILK SHOW

- Now Smashing Box-Office Records  
In Two-Week Engagement at Chicago Theatre  
("Giant \$67,000 1st Week"—Variety)
- Opening at Paramount Theatre, N. Y.—Aug 3
- Recently Played Six Smash Weeks  
at Bill Miller's Riviera
- Mercury Records

Exclusive Management



Established 1898

**WILLIAM MORRIS AGENCY, INC.**

New York • Chicago • Beverly Hills • London

# al goodman

EXCLUSIVE R.C.A.-VICTOR RECORDING ARTIST

MOST RECENT RELEASES

SHOW ALBUMS OF

"MISS LIBERTY"

"SOUTH PACIFIC"

BLANKETS THE FOREIGN  
LANGUAGE MARKET IN NEW YORK



MORE Italian Broadcast Hours Than Any  
Other Station in the United States — and  
PLENTY in Polish, Jewish, German, Spanish,  
Russian—

PLUS

The After-Hours Swing Session.

SELL Your Product to This Dollar-Wise Group  
Over WHOM—the Country's Leading Multi-  
Lingual Station.

# WHOM



*JB*

*Every Sunday on CBS*

with

MARY LIVINGSTONE  
PHIL HARRIS  
ROCHESTER  
DENNIS DAY  
and DON WILSON

*Writers*

SAM PERRIN  
MILT JOSEFSBERG  
GEORGE BALZER  
JOHN TACKABERRY

*Producer*

HILLIARD MARKS

*Agency*

BATTEN, BARTON, DURSTINE & OSBORN, INC.

*Sponsor*

LUCKY STRIKE CIGARETTES

*Jack Benny*

**50,000 WATTS**  
**1,000 ON YOUR DIAL**

# POWER PLUS POSITION

**WCFL**  
**CHICAGO**

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**AIR FEATURES**  
**INC.**

247 PARK AVENUE  
 NEW YORK, N. Y.

**A POPULAR PACKAGE  
 IN 15 TRADE AREAS!**

Telefilm's  
**"Roving Cameras"**  
 (52 Completed Episodes)

An outstanding 8½ minute show  
 available to Stations for sustain-  
 ing or sponsored programming.

**SUBSCRIBING STATIONS:**

|                     |                    |                       |
|---------------------|--------------------|-----------------------|
| WBKB: Chicago       | WTMJ-TV: Milwaukee | WDSU-TV: New Orleans  |
| KDYL-TV: Salt Lake  | WWJ-TV: Detroit    | KSTP-TV: Minneapolis  |
| WNBT: New York      | WSPD-TV: Toledo    | WAVE-TV: Louisville   |
| WDTV: Pittsburgh    | KSD-TV: St. Louis  | KTLA: Los Angeles     |
| WKRC-TV: Cincinnati | KFMB-TV: San Diego | WFBM-TV: Indianapolis |
| WNAC-TV: Boston     | WOW-TV: Omaha      |                       |

Full Information on Request; Write or Wire

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• INCORPORATED •

Since 1938

6039 Hollywood Blvd. Hollywood 28, Calif.  
 Phone HO. 9-7205



# RAYBURN & FINCH



*They've never stopped growing*

For 6 consecutive months these early morning ("Anything Goes"—6:00-9:30 A.M.) zanies on WNEW have increased their share of audience.

And ratings. Every one of the fourteen 1/4-hours on "Anything Goes" has shown a substantial gain in rating since the first of the year. These increases

in 1/4-hour ratings range up as high as 83 per cent.

Listeners aren't the only ones raving about them. So are their sponsors\*. Rayburn & Finch can sell, and how!!

Want to sell more goods? These are your boys.

## RAYBURN & FINCH "ANYTHING GOES"

### Share-of-Audience

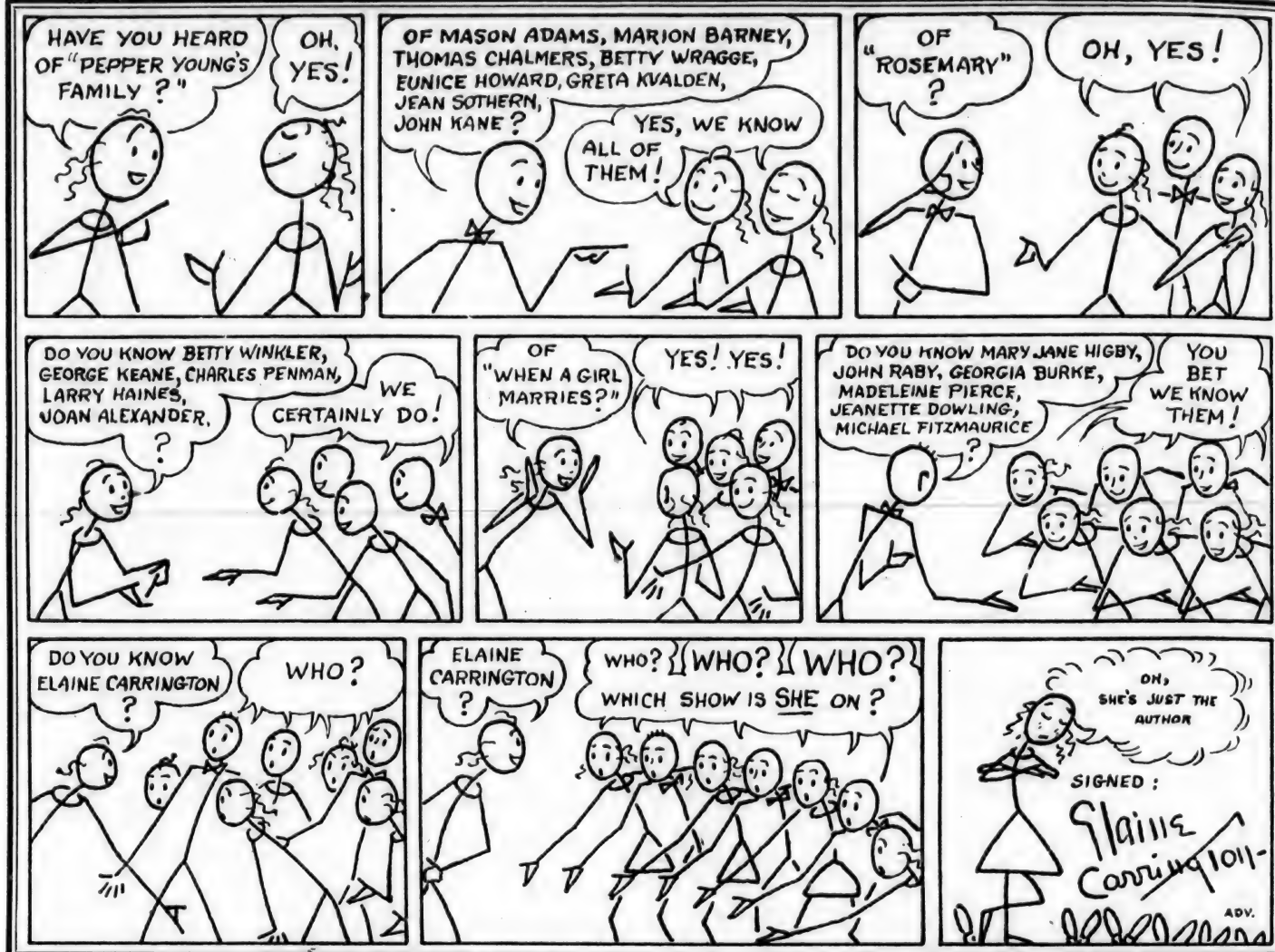
|               |       |
|---------------|-------|
| JUNE 1949     | 10.7% |
| MAY 1949      | 10.2  |
| APRIL 1949    | 9.8   |
| MARCH 1949    | 9.3   |
| FEBRUARY 1949 | 9.0   |
| JANUARY 1949  | 7.9   |

PULSE—Av'g. 1/4-Hr.: 6-9:30 A.M.,  
Mon.-Fri. and 7-9:30 A.M., Sat.

\*A partial list of R & F sponsors—Norge Refrigerators, New Haven Railroad, National Shoes, Consolidated Edison, Hoffman Beverages, Chiclets, Saturday Evening Post, Barney's Clothes, Murine, Life Savers, Aborn Coffee, Camel Cigarettes, Ipana, Super Suds, Arnold's Breads, RCA-Victor, Bell-Ans, Wildroot, Taystee Bread, Tenderleaf Tea, Royal Gelatin, Robert Hall Clothes, Kirkman Soaps.

# WNEW

**1130**  
ON YOUR  
DIAL



# LOUELLA O. PARSONS

20th YEAR IN RADIO

NOW ON BOTH ABC AND MUTUAL NETWORKS

Every Sunday Night, 52 Weeks a Year

Sponsor  
THE JERGENS COMPANY

Agency  
ROBERT W. ORR & ASSOCIATES, INC.



**FAVORITE SEAFOOD SPOT**

GUY LOMBARDO'S EAST POINT HOUSE

FREEMONT, L. I.



# GUY LOMBARDO

AND HIS ROYAL CANADIANS

CURRENTLY AT THE

**Waldorf Astoria, New York**

RETURNING IN FALL TO

**Hotel Roosevelt, New York**

**DECCA  
RECORDS**

## **RADIO:**

REXALL DRUGS' 'LOMBARDO TIME,' NBC, SUNDAYS  
and F. W. ZIV'S TRANSCRIBED 'GUY LOMBARDO SHOW'

Publicity: DAVID O. ALBER—Associates, Inc.: GENE SHEFRIN

Exclusive Management  
**MUSIC CORPORATION  
OF AMERICA**

# EDDIE CANTOR

TELEVISION, OCTOBER, 1950

## John LARKIN

...as

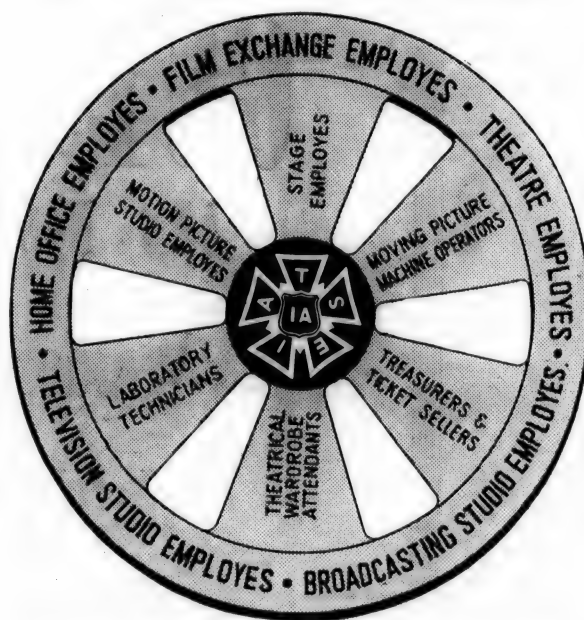
**Perry  
Mason  
CBS**

...as

**Johnny  
Nolan  
"A TREE GROWS  
IN BROOKLYN"  
NBC**

Schuyler 4-5700

International Alliance  
Of Theatrical Stage Employees  
And Moving Picture Machine Operators  
Of The United States and Canada



**RICHARD F. WALSH**  
International President

**WILLIAM P. RAOUL**  
General Secretary-Treasurer

630 Fifth Avenue,  
New York 20, N. Y.



INTERNATIONALLY FAMOUS

# MOLLY PICON



17 CONSECUTIVE YEARS

for

ADVERTISERS BROADCASTING CORP.

POST TOASTIES

and

MAXWELL HOUSE COFFEE

WEVD

Personal Management:  
JACOB KALISH

Direction:  
WILLIAM MORRIS AGENCY



★ **Betty Garde**

★ Radio

★ Stage

★ Television

★ Screen

# "ONE MAN'S FAMILY"

Broadcast Continuously for EIGHTEEN YEARS  
Also Televised Now Over NBC-TV  
Every Monday Night

★ ★ ★ ★ ★

# "MIXED DOUBLES"

Television Show Over NBC-TV Every Friday

★ ★ ★ ★ ★

**We Hope That We Will Be Able  
To Furnish As Much Entertainment  
During The Next 18 Years In  
Television And Radio As We Have  
The Last 18 Years In Radio—**

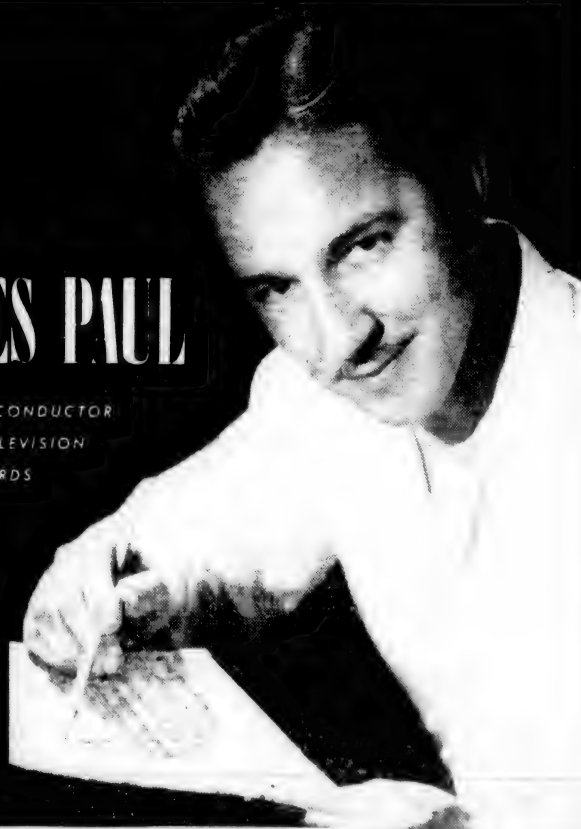
## CARLTON E. MORSE PRODUCTIONS

1622 Vista Del Mar  
Hollywood 28, Calif.

## CHARLES PAUL

COMPOSER • CONDUCTOR  
RADIO • TELEVISION  
RECORDS

ARTISTS  
SERVICE  
SC 4-5700



Get the most for your  
**CHICAGO RADIO  
DOLLAR!**



Check what you're getting for your money:

YES NO

☐
☐

**A Major Station?**

There's none more powerful than WGN, a 50,000 watt clear channel station.

☐
☐

**The Largest Primary Coverage?**

WGN has a greater primary coverage (BMB 50%-100%) than any other Chicago station.

☐
☐

**The Greatest Number of Homes Per Dollar?**

WGN delivered 924 homes per dollar in 1948 more than any other Chicago network station.\*

☐
☐

**The Lowest Cost Per Thousand Homes?**

WGN cost per 1,000 homes in 1948 was \$1.08 . . . less than any other Chicago network station.\*

If you haven't checked "Yes" to every one of the above questions . . . you're not getting the most out of your Chicago radio dollar!

**Remember . . . FOR YOUR BEST BUY  
. . . BETTER BUY WGN!**

\*Nielson Radio Index

**WGN**

Chicago 11  
Illinois  
50,000 Watts  
720  
On Your Dial



Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.

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710 Lewis Bldg., 333 SW Oak St., Portland 4

**AND NOW TV!**

## "MYSTERY IS MY HOBBY"

Radio's most popular mystery program for five years is now on CBS Los Angeles TV station, KTTV, available for national sponsorship.

Also, a brand-new series of 52 half-hour transcribed radio programs make a perfect combination for radio-television sponsorship.

**LAWRENCE PRODUCTIONS**

6700 Sunset Boulevard

Hollywood 28, Cal.

**VIVA TV!**

# MAX LIEBMAN



AN AMERICAN INSTITUTION!



*The Original*

# AMATEUR HOUR

WITH  
**TED MACK**

PRODUCED BY

**THE MAJOR BOWES STAFF**

• ON TELEVISION •

FOR

**OLD GOLD**

*Cigarettes*

**SUNDAY • 7 p.m. to 8 p.m. (E.D.T.)\***  
OVER THE DUMONT NETWORK

• ON RADIO •

FOR

**OLD GOLD**

*Cigarettes*

**THURSDAY at 9 p.m. (E.D.T.)**  
OVER THE AMERICAN BROADCASTING COMPANY

\*STARTING  
**OCT. 2nd**

OVER

**NBC-TV**

**TUESDAY**

10 p.m. to 11 p.m.  
(E.S.T.)

- My thanks to Sanka Coffee for this most enjoyable season on television. The whole Goldberg family is looking forward to our return to television on August 29 and the commencement of our new half-hour radio series for you on September 2.

*Gertrude Berg*

Management: TED ASHLEY

"Now the Three Johns Are Headed for Television"  
NEWSWEEK

# MASTERSON, REDDY and NELSON

**Television and  
Radio Production**

6331 HOLLYWOOD BLVD.

HOLLYWOOD

FOR

SMART

TELEVISION

COMMERCIALS

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RESPONSIBILITY

2 GET PRICES  
FROM

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510 W. 57th ST.  
NEW YORK  
MURRAY HILL 8-1162

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# WRIGHT

FEATURED ORGANIST

**PARAMOUNT, New York**

'Jack Berch' and 'Archie Andrews'  
Shows—NBC

Thesaurus Library—  
Hammond Organ Solos

Associated Library—  
Pipe Organ Solos

**REGENT RECORDS**

Personal Mgt.: GLORIA SAFIER



**TELEVISION NETWORK SHOWS**

QUIZ KIDS .....NBC-TV  
R. F. D. AMERICA.....NBC-TV  
STOP THE MUSIC.....ABC-TV  
THE PET SHOP SHOW.... (Chicago) NBC-TV

**AM NETWORK SHOWS**

R. F. D. AMERICA.....NBC  
HERB SHRINER TIME.....CBS  
QUIZ KIDS .....NBC  
HOLLYWOOD CALLING .....NBC  
ELMO ROPER .....CBS  
STOP THE MUSIC.....ABC

**PLUS AN OUTSTANDING LIST OF OPEN-END TRANSCRIPTIONS.**

**LOUIS G. COWAN, INC.**

**NEW YORK**  
485 Madison Avenue  
New York 22, N. Y.  
PL 9-3700

**CHICAGO**  
8 S. Michigan Avenue  
Chicago 3, Ill.  
RANdolph 6-2022

RELEASE MONDAY, JULY 18, 1949

## New York Day by Day

By Charles B. Driscoll

Title Reg. U. S. Patent Office

NEW YORK—Diary: If dogs really go to heaven, the Fitzgeralds, Ed and Pegeen, originators of the breakfast-in-bed radio program idea, will be inaccessible to others of the blessed because they will be surrounded and followed by acres and maybe square leagues of thankful and devoted dogs. There can't be the slightest doubt that the Fitzgeralds will go to heaven, because they are kind to animals on a big scale. Why, if the Fitzes didn't get in, not even Mary Margaret McBride would get anything better than a back row in left field.



The Fitzes live on an enchanted Isle of Dogs, off the rockbound coast of Connecticut, a whoop and a whistle from Stamford and New York. They are the only inhabitants of the island, except for secretaries, radio engineers, garbage men, guests, and swarms of dogs and cats, a raccoon or two, worshipping flights of seagulls, owls, storks, pelicans, whooping cranes, herons, sparrows, grackles and singing nighthawks. The birds, cats, catamounts and dogs all live together in harmony inspired by their gracious hosts, the Fitz-G couple. The garbage men just come to bang the cans around while the F-G's are trying to broadcast, and to scatter a bit of choice garbage along the way as a thank offering to the birds and their master and mistress.

Garbage is produced in staggering quantities at the Dog House in which the great menagerie abides. Guests, invited and uninvited, come trooping to the Isle in carryalls, yachts, scows and helicopters, and the grocers of the community are all swaybacked from lugging carcasses of dead cows to the tomb-like deep freeze in the dog-and-cat home.

Gossip among the meat butchers says that the best dogs, one of whom weighs 200 pounds stripped, get sirloin steaks and whole rib roasts for dinner and apple pie and bacon for breakfast. The larger male dogs are known to the guests as Lucullus, Henry the Eighth and Joe Israels, after the great behemoths among selective eaters.

While the F-G's indulge in big dogs by preference, they take in any stray or waif doggie, regardless of size or appetite, that comes their way. They try to find suitable homes for these dogs, except for the ones they've become so fond of that they can't bear to see them off the Isle, maybe condemned to eat ordinary sow-belly and oatmeal with cracklins.

Besides filling up their own oceanic rockpile with dogs and cats, the Fitzes broadcast, free of charge, news of strays lost and found, and are responsible for having returned thousands of lost pets to their owners. When the owner can't be found, an appeal is made for a new home for the beast, and if there's nobody in need of a meat-consumer, the broadcasters take the little waif on.

The dogs never argue among themselves. What's the use? There's plenty of meat, raw and cooked to order, and fighting reduces the waistline anyway.

The Fitzgeralds are reaping a portion of their reward in this cruel world. Their radio and television shows are besieged by militant sponsors and would-be sponsors, bringing much fine gold and so many truckload samples of coffee, tea, ice cream, cake, honey and caviar that the grocers sometimes worry. Yet the consumption of provender goes on at such a mad rate that there's always a waiting line of Service of Supplies trucks on the causeway that leads to the continental United States from the Isle of Dogs.

Pegeen comes from Kansas and Ed from Troy, N. Y., and between the two of them they have picked up among the flotsam and jetsam of the beach some of the most picturesque French words and phrases this side of Soho. They put on no dog, but take on dog boarders instead. God love them and provide them always with enough choice porthouse to toss into the air for the sport of the good doggies of Dog Isle.

Released by McNaught Syndicate Inc.

## The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

**ARTHUR B. CHURCH**  
Productions  
KANSAS CITY 6, MISSOURI

## JUDY CANOVA

AMERICA'S NO. 1 COMEDienne



**WM. H. KING**

Personal Management

A. S. LYONS

177 S. Beverly Dr.  
Beverly Hills, Calif.

A FIANO PIXIE!



ALLIEN LAIR

now in Hawaii  
Hoyce Gorman, Mgr., 11 W. 48, N.Y.C.

AVAILABLE—efficient MAN FRI-DAY, 37, personable, college grad, four years Europe background. Capable of assuming full secretarial duties.

BOX NO. V-421, Variety, 154 W. 45th St., New York 19, N. Y.

## THE BEST THAT MONEY CAN BUY!

: : : And that's just what WGN-TV's new, ultra-modern antenna and transmitter are—the finest and newest equipment made.

WGN-TV's new General Electric television transmitter combines every modern improvement for producing the finest pictures and sound known to man.

WGN-TV is the only Chicago station that can boast of having "the last word" in transmitting equipment.

In addition, the completely new RCA turnstile TV antenna reaching 610 feet into the sky atop Tribune Tower insures uniformly bright, clear reception throughout Chicagoland.

These new technical advances, which can be found only at WGN-TV, provide 2 services:

- The finest picture in all Chicago.
- Equipment excelled by none for your advertising message.

DUMONT **WGN-TV** CBS  
CHANNEL 9 - CHICAGO

CREATORS AND PRODUCERS  
of RADIO and TELEVISION  
PROGRAMS FOR NETWORKS AND  
COMMERCIAL ADVERTISERS

EXCLUSIVE MANAGEMENT  
RUSS HODGES • JACK EICHEN  
RED BENSON • SHELDON STARK  
KATHI NORRIS

WILBUR STARK - JERRY LAYTON



# TOPS

THE ENTERTAINMENT WORLD!!



## TED LEWIS

Currently 4 WEEKS

LAST FRONTIER, Las Vegas, Nev.

Followed by

TAHOE VILLAGE, Lake Tahoe, Nev.

CALIFORNIA STATE FAIR, Sacramento, Calif.

BAL TABARIN, San Francisco, Calif.

- STAGE
- NIGHT CLUBS
- VAUDEVILLE
- RADIO
- TELEVISION
- RECORDS
- FILMS
- CONCERTS

BOOKED BY  
**MUSIC CORP. of AMERICA**  
598 Madison Ave., New York

Television - Pictures - Recordings  
**WILLIAM MORRIS AGENCY**  
New York — Beverly Hills

Exclusively featured on:  
**DECCA Records**  
**COLUMBIA Records**

TED LEWIS SHOW Transcribed  
**CHARTOC - COLMAN**  
PRODUCTIONS  
207 East 43rd St., New York

Personal Representative: ADAH LEWIS

Press Representative: BAYNE-ZUSSMAN, 400 Madison Ave., New York, N. Y.



## CROSSROADS, U.S.A.

Where is Crossroads, U.S.A.? If there were a town so named, it undoubtedly would be located in the heart of WLW-land. For here is an area that presents a cross-section of America.

Nearly fourteen million people live in this area which embraces parts of seven states. And WLW covers this vast territory just as a network covers the nation. Thus, when a selling theme works in WLW-land, it's pretty certain to be sound for the entire U.S.A.

Yet, The Nation's Station offers more than the ideal proving ground for new products and advertising campaigns.

WLW also provides facilities unequalled by any other radio station. Providing "air-time" is not the start, nor the finish, of services WLW can render manufacturers and advertis-

ing men. Before advertising can be effective, many other factors must be right. And because of adequate manpower, coupled with a "know-how" peculiar to this territory, The Nation's Station is in a position to help solve problems relating to distributing, packaging, product and consumer attitudes.

Many success stories can be told of products and advertising campaigns that were launched in WLW's Merchandise-Able Area. And while selling 10% of the nation, these advertisers have also gained invaluable knowledge which helped make campaigns successful elsewhere.

When you are ready to introduce a new product or launch a campaign, talk it over first with The Nation's Station.



THE NATION'S MOST MERCHANDISE-ABLE STATION

*Crosley Broadcasting Corporation*

*Ethel Smith*

Now Under Management  
**WILLIAM MORRIS AGENCY**

# George F. PUTNAM

## "HEADLINE CLUES"

**Daily Over WABD**

12-12:30 P.M.

and Wednesdays

8:30-9 P.M.

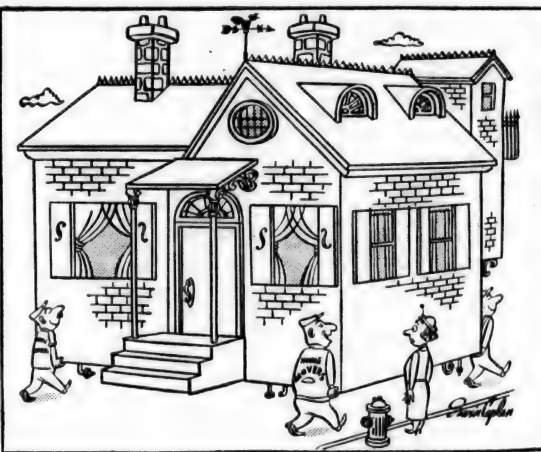
Personal Direction:

**GERRY GROSS**

420 Madison Avenue

New York City

PLaza 9-7490



"Wheaties, madame, have completely outmoded our equipment."

### COMEDY MATERIAL SALE

Brand-new original GAGS, MONOLOGS, DIALOGS, SKITS, PARODIES, etc., for Stage, Screen, Radio, Television, etc.  
PUNCH LINES: 1000 ideas containing hundreds of hilarious new gags, 10¢ each. 1¢ per each file. LAFFS: collection of bellylaugh 41... COMEDY CLASSICS \$2... new COMEBACKS to HECKLERS \$1.  
MONOLOGS: Psychiatrist \$2, Baby Sitters \$2, Politicians \$2, Dr. Karpis \$2, Dances \$2, My Life \$2, Girl Comic \$2, Day at Horse \$2, Hunting \$1, Foreign Volunteered \$2, Housing \$1, Bachelor \$1, Golf \$1, Radio Commentaries \$1, Soap Opera \$2, Eskimo \$1, Sketches: Televised Honeymoon \$2, minutes act \$2.  
DIALOGS: Art School \$2, Bonds \$2, Prison \$2, Comedy Team Parties \$2, Mad routines \$2, Ventriloquist act \$2, Comedy Coosings \$2, Indian \$2, Western \$2, Danceshall \$2, Hypnotist \$2, Song \$2, Gangsters \$2.  
Special offer: All above material for only \$25. Or send \$5 and get any \$10 worth of material above. Free with any order: 6 parodies, baby monologs, 1 sketch.

Our writers have written for Cantor, Berle, Ritz Bros., Colman, Parr, Wilson, Munson, Belmont, etc. We write special material to order, reasonable prices.

**LAUGHS UNLIMITED**

276 W. 43rd St., New York, N. Y.—Phone L.O. 4-5943

### ? "WHAT'S IT WORTH" ?

"An intimately entertaining video package."

—VARIETY, May 26, 1948.

"Prime television programming—intriguing."

—BILLBOARD, June 12, 1948.

**SIGMUND ROTHSCHILD**

119 W. 57th St., N. Y. C.



# OLSEN <sup>and</sup> JOHNSON

CURRENTLY

## "FUNZAPOPPIN"

MADISON SQUARE GARDEN

NIGHTLY



# BUICK'S

## Fireball Fun For All

ON

NBC TELEVISION NETWORK TUESDAY NIGHTS



In Between Rehearsing and Producing

## OLSEN and JOHNSON'S NEW GRANDSTAND REVUE

For

CANADIAN NATIONAL EXPOSITION

Opens at

TORONTO, AUGUST 26



## *How Involved Can One Get?*

Confusion Unraveled Now and Then

By WM. MORRIS AGENCY For

ARTHUR M. WIRTZ

KUDNER AGENCY

ELWOOD HUGHES

*In the good old  
Summertime  
(and when it's  
five below)*

**WQXR** provides  
*the best in music*

There's no season set apart for good music. The genius of the great composers is just as inspiring in July as in January. No other form of amusement satisfies the real music lover.

That's why more than half a million families in the New York metropolitan area listen to WQXR and WQXR-FM all year 'round for the best musical entertainment available. And—they stay tuned 62% of all their radio listening time!

**WQXR** 1560 on AM dial  
96.3 on FM dial

*The Radio Station of The New York Times*  
"Always the Best in Music"

## COMMONWEALTH

Currently Serving the  
Nation's Leading TV Stations

### OFFERS

200  
SILENT  
AESOP  
FABLE  
CARTOONS

13  
SOUND  
CARTOONS

3  
OUTSTANDING  
SERIALS

10 FRANKIE DARRO  
ACTION PICTURES

12  
CHARLIE CHAPLIN  
COMEDIES  
2 REELS  
EACH

24  
WESTERNS

26 FEATURE PICTURES  
ALL STAR CAST

For further information  
and complete  
list, write to



**Commonwealth**

Film and Television, Inc.  
723 Seventh Avenue, New York 19, N. Y.

### THANKS

for giving me a  
clear channel to the

**Teen Age Audience**  
of Southern California

THANK YOU  
KLAC-TV

for my  
41st Consecutive Week  
Writing—Producing—Packaging  
**'Tele-Teen Reporter'**  
Every Wednesday, 7:00-8:00 P.M.

THANK YOU  
DON LEE TELEVISION  
(KTSN)

for my  
15th Consecutive Week  
Writing—Producing—Packaging  
**'Varsity Varieties'**  
Every Saturday, 7:30-8:00 P.M.

Sincerely,

**AL BURTON**

Management:  
MARVIN L. SALTZMAN  
Orsatti Agency, Beverly Hills, Calif.

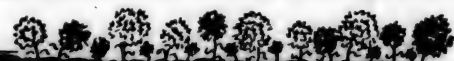


**HELEN HALL**  
Mutual's "Femme Fair"

Saturday, 10:30-10:45 A.M., EDT

**WOR's**  
**BARBARA WELLES**

Mon. thru Fri., 4:00-4:30 P.M.



**How does YOUR garden  
grow?**

"He who casts seed into wind  
and retires overlong to quaff tall  
aches," harvests only head-

Broadcasting is like that. For productive broadcasting, like productive gardening, requires honest husbandry. Radio isn't magic. But it can work wonders if sown in fertile ground and carefully nurtured.

In public service broadcasting, as in commercial broadcasting, the seed of thought must be carefully planted—then cultivated and fed with aggressive, well-planned promotion.

This kind of radio gardening has brought WNAX an annual crop of blue ribbon advertisers—and a bouquet of fifteen industry awards.

**How does your garden grow?**

5,000 Watts 570 KC  
A Cowles Station  
Represented by Katz

**WNAX**

The BIG AGGIE  
Station  
Yankton—Sioux City  
Affiliated with ABC



**JAN MINER**  
ACTRESS

Heard regularly on:

LORA LAWTON—NBC  
ROAD OF LIFE—NBC  
CASEY CRIME PHOTOGRAPHER  
CBS  
RADIO CITY PLAYHOUSE—NBC  
DISTRICT ATTORNEY—NBC  
BREAK THE BANK—ABC

**Costumes Selected  
With GOOD JUDGMENT**

Knowledge—Television Requirements  
8 Years Experience New York's  
Leading Costume House  
Will Assume Full Responsibility  
Box D.O.T., Variety, 154 W. 46th St.  
New York 19, N. Y.

*Arnold Stang*





... Wearing the same colors —

- STRAWBERRY • RASPBERRY •
- CHERRY • ORANGE • LEMON •
- AND LIME •

# THE MEREDITH WILLSON SHOW

Returns to the AIR for  
**"JELLO"**

and YOUNG & RUBICAM

Starting Aug. 25 and Continuing Sept. 1, 8, 15 and 22

**NBC — Coast to Coast**

THURSDAYS

"Perfect radio entertainment is the proper description for this show. It combines sparkling musical arrangements and charming byplay between numbers with perfect pace and balance to achieve something rare in air fare — a completely delightful program that also makes for tremendously funny listening. Willson was his usual ingratiating self as emcee, wearing his casualness no less authentically than Bing . . ."

—Sam Chase, *Billboard*.

"Willson has a personal warmth and sincerity that registers strongly on the side . . ."

—Hollywood Reporter.

"... One of the best programs for full-family-listening the networks have ever produced . . . Thrillingly different stuff . . . You'll hear comedy that is both funny and intelligent . . . You'll hear Willson himself one of the wittiest men in radio when it comes to either words or music . . ."

—Maurice Dolbier, *Providence, R. I., Journal*.

"Yes, Mr. Willson, you've not only written a best-seller ('And There I Stood With My Piccolo'), you've dashed off a best-hearer, too . . ."

—Paul Speegle, *San Francisco Chronicle*.

"Meredith Willson is one of those rare band leaders with something to say that makes earthy sense and delightful nonsense . . . grade AA entertainment . . ."

—Cincinnati Enquirer.

"Willsons 'Talking People' Radio's smartest gimmick . . ."

—Columbus, Ohio, *Star*.

... AND TELEVISION TOO:

Starting July 31 and Continuing Aug. 7, 14 and 21

**Channel 4 — WNBTV, New York**

SUNDAYS



WILLIAM MORRIS AGENCY

## AFRA Joins 'Blacklist' Protest

Continued from page 53

ment. The RTDG and NABUG statements were more strongly worded than AFRA's.

Yesterday, Tuesday, a committee of the RTDG met with reps of the Lord office. Results of the confab were not disclosed officially, the union reporting that the talks were merely part of its complete investigation into the situation and until a full report is available it will have nothing to say. It is believed, however, that the Lord office denied the existence of a "blacklist."

Feeling of some RTDG members is that "this affair can't be covered up so simply and we'll have to face the issue squarely. The facts are that someone is trying to set up a 'blacklist' and the effort must be fought."

Meanwhile, the Voice of Freedom, a listeners' organization headed by Dorothy Parker, sent statements denouncing the blacklist to the radio unions. VOF executive secretary Stella Holt wrote the unions, "Radio listeners are inter-

ested in the talent and not in the race religion or political beliefs of writers, directors and performers. Radio is too vital and important a medium for education and culture for the public to permit it to be stifled by blacklists. You can count on the complete support of our 2,500 monitors throughout the country in any action you undertake to oppose this new device for censorship of the air."

### WOR Sells 'Michael Shayne'

WOR, N. Y., has sold "Michael Shayne, Private Detective" to Kagen-Fickell for Indian River. Sponsorship of the Broadcasters Guild package will start in the fall. The agency is Moore & Hamm.

Lydia Pinkham will start a campaign on the Mutual N. Y. outlet Aug. 1 using 15 one-minute spots a week. Contract was signed through Erwin-Wasey.

## N.T.L. LEAGUE PRO GRID SUN. SERIES ON ABC

Pro football games of the National League will be heard on ABC this fall on Sundays, starting Sept. 24. The gridcasts, which will originate from New York, Chicago and Washington, are up for sale.

The web, which has carried the National League grid championship games on AM only, will simulcast the contest this Dec. 18. Play-by-play will be sponsored by General Mills and Wilson Sporting Goods.

Wilson last week also picked up the tab for the mid-summer football classics, the annual College All-Stars vs. the pro champs, the Philadelphia Eagles. The Aug. 12 game, which will be carried exclusively by Mutual, was bought through Ewell & Thurber.

Charlotte—William M. Scruggs, Jr., has been added to the promotion staff of WBT. Scruggs is working in sales promotion under Bob Covington.

## ILGWU Buys Bankrupt KWIK in Burbank

Hollywood, July 26.

KWIK, operated by Burbank Broadcasters, Inc., until it went into bankruptcy on May 26, has been purchased by International Ladies Garment Workers Union for \$40,000 pending FCC approval of the transfer. Station's physical properties are valued at \$30,152.

KWIK is being purchased by Attorney Abe F. Levy for the union. Attorney Leslie S. Bowden, elected trustee in bankruptcy, will continue in complete charge of the station pending FCC sanction of the sale transfer.

Station had approximately \$30,000 in secured and unsecured debts and taxes prior to filing bankruptcy proceedings. James A. Ferns was listed as president of the corporation.

Cleveland—H. K. Carpenter, executive vice president of the United Broadcasting Co., has chalked up 15 years with the organization.

## Van Volkenburg

Continued from page 42

Show is an example of a new show created for vision and sound out of "entertainment elements that were aural only." The popular acceptance of "Suspense" and "Studio One" indicated the demand for good drama expertly presented. CBS-TV is producing, in the fall, Ken Murray's "Blackouts," which we expect to be received with the enthusiasm that kept the revue pleasing the professional denizens of Hollywood for seven years.

Overwhelming public acceptance of course, makes television a wonderful advertising medium. In its initial impact, it has had the most terrific response of anything yet devised. Criticism of a TV commercial is a rare exception, and this is no surprise. The medium makes possible innumerable imaginative methods of presenting commercial messages, which make for good advertising.

Moreover, salesmen are every bit as much interested in TV as advertisers, since they have an opportunity unequalled to demonstrate products right in the home, at the invitation of the television-set owner. Automobile manufacturers, for example, have found this to be a great advantage.

These facts are known, but the big question still remains: Will television prove too costly?

As I see it, television will not be for long the expensive operation it is now. More stations and receivers will scatter costs over a wide area, and when that is done television will more than prove itself on a cost-per-thousand basis.

## Richards

Continued from page 52

continued control. The petition contended that Richards is not a fit licensee and should get out of the broadcasting business.

The Commission order on the case lists the following issues to be investigated: (1) to determine the extent, if any, that Richards issued instructions or directives to employees (2) to present news broadcasts so as to give a biased or one-sided presentation; (3) to broadcast as news items not known to have any basis in fact; (4) to broadcast editorials of daily newspapers as news items without identification as such; (5) to discriminate in news programs to favor or oppose particular political causes, groups or candidates, and (6) to discriminate in favor of the private political, social and economic views and interests of G. A. Richards.

(2) To determine whether employees refused to carry out his instructions and what disciplinary action, if any, was taken.

(3) To determine whether the proposed transfer would permit Richards to exercise control over, or influence in any way, the policies or operations of the stations.

(4) To determine whether arrangements are contemplated with respect to the voting by Richards of any stock in the stations other than that transferred in trust under the transfer plan. (His wife and daughter own partial interests in the stations.)

(5) To determine the proposed program policies to be followed by the trustees.

(6) To inquire into the qualifications of the trustees to hold legal title to and vote Richards' stock.

The trustees to whom Richards would turn over his stock are Harry J. Klingler and Lawrence P. Fisher—General Motors directors, and John A. Hannah, Michigan State College trustee.

Des Moines — Hale Bondurant, sales manager of WHO, Des Moines, from 1932 to 1937, when he went to WJBC, Bloomington, Ill. as manager, has been appointed general manager of KFBI, Wichita, Kans.

**Thank You  
Louis de Rochemont!**

**RD-DR CORPORATION**

PRODUCERS OF  
Reader's Digest on the Screen  
AND  
Dramas of Real Life  
FROM  
The Reader's Digest

35 WEST 45th STREET  
NEW YORK 19, NEW YORK

July 1, 1949

Dear Jack:

I imagine you have seen the New York reviews on **LOST BOUNDARIES**. I want to take this opportunity to thank you for all that you did.

This is one more of the many wonderful jobs you have done for me during our long period of association.

Sincerely,

*Louis de Rochemont*  
Louis de Rochemont

Mr. Jack Shaindlin  
245 W. 55th Street  
New York, New York

JACK SHAINDLIN, Musical Direction

**VING MERLIN**  
AND  
**THE ENCHANTED STRINGS**  
"THE LOVELIEST SIGHT (AND SOUND) IN TELEVISION"

(ALL GIRL — ALL STRING ORCHESTRA)

NBC-TV





TRUTH OR CONSEQUENCES



NBC SATURDAYS

# RALPH EDWARDS

THIS IS YOUR LIFE




NBC WEDNESDAY

★

★

★

★



*Here*

---

*There*

---

*and*

---

*Everywhere*

*it's* **MAXINE SULLIVAN**

★ *America's Foremost Stylist*

*Opening July 26*  
**CHEAT LAKE SUPPER CLUB**  
 MORGANTOWN, W. VA.

★ ★ ★ ★ ★

TV SHOW IN PREPARATION

★ ★ ★ ★ ★

Management—JACK BERTELL

# Mr. NOEL COWARD . . . . .

CHOSE RICHARD BARSTOW FOR "TONIGHT AT 8:30" BECAUSE HE HAS A KEEN SENSE AND FEEL FOR STAR AND PLOT.

MR. BARSTOW HAS NOW ADAPTED THESE TALENTS TO THE VIDEO SCREEN.

## "FORD SHOW"

C. B. S.

WM. MORRIS AGENCY

J. WALTER THOMPSON AGENCY

### Red Barber on Sports

Continued from page 45

had tagged the batter and therefore his play to second was an attempt for a double play. Needless to relate, I was considerably embarrassed, not so much that I had made a mistake in working technique, but that I had apparently accused a ball player of making a bad play when he was attempting to complete a perfectly brilliant maneuver.

#### Commentators Need 2 Eyes

The smallness of the monitor screen does not allow the commentator to observe such minute detail as the play just referred to. So, we television commentators are learning the hard lesson of keeping one eye on the monitor screen and the other relentlessly on the playing field itself. This demands double concentration, which, coupled with the fact that the commentator cannot plan his remarks until pictures are flashed on the screen, adds to the complexity of the assignment. Furthermore, the

commentator has no control over what the cameras are recording and does not know, generally speaking, with what series of pictures he is to be confronted and required to synchronize his words.

In radio, as long as I stick to the physical outline of the actual play-by-play of a baseball game, I am free to say what I please and about whom I please in the ball game. In other words, the radio guy can paint the picture with words as he sees fit to paint it. In radio, you can talk about any player on the field at any time you desire, provided you do not get in the way of the actual action. In television, this freedom is largely lost. In the television booth the commentator answers the demands of the ball game and the cameras. The television director will select the pictures and it is up to the commentator to work from and with those pictures. In television the commentator has lost the initiative.

In radio you are on your own to

do your job, using as your tools whatever words you can command. In television you are restricted as to wordage, and your wordage is controlled not so much by the game as by the constantly rapidly changing images that flash before you on the monitor screen. The television commentator is indeed the servant of many people and of many machines and he very definitely is not going to do the job very often the way he wants to do it, as he does or did do it in radio.

With television cameras taking actual pictures of the playing scene, the television commentator must have complete knowledge of the sport and yet must be willing to compromise with the cameras on originality and initiative. The work of a commentator in newsreels has been spoken of as "voicing." That descriptive verb fits generally what is becoming the assignment of the television commentator.

### Garden

Continued from page 45

average next fall! Of course, if a cameraman makes too many mistakes, he'll probably wind up in

some "electronic Siberia" painting camera cases and spare parts.

3. In boxing coverage, there is nothing quite so annoying as the injudicious use of the closeup lens. Two boxers, intent upon belaboring one another and avoiding the lethal wallop being served up by their opponent, are very prone to move quickly, and to separate widely. If the television sports director attempts to keep them too closely framed, a quick movement apart will catch him with his trousers down every time, and the television audience sees a punch launched into empty space, or into the side of their television set. This can prove annoying, and is hard on the set. Moreover, a boxer uses all parts of his anatomy from his head (in some cases) to his feet. Some contend that footwork is important, so let us by all means see the feet.

These are just a few of the more audible complaints voiced by television sports viewers. There are others, but I have not sufficient space to cover them all here. Experience will right many of them. Of course, you can't please all of the people all of the time!

Certainly no one in the industry is foolish enough to think that we have reached the millennium, but I think that we can proudly point to the tremendous improvement in capturing the flavor of athletic events through the eye of the television camera, apparent in just a few short years of televised sports.

Philadelphia — Sheldon Gross, head of WGBL special events staff, has been assigned to write and announce two newscasts—"11 O'clock Edition," a 10-minute summary that goes on three times weekly at 11 p.m. for H. R. Jacobs, used car dealer, and a five-minute midnight roundup, for the Philadelphia Inquirer. . . . Consolidation of the KYW publicity and promotion departments includes promotion of John P. Meagher, publicity manager since 1946, to the local sales staff, and the linking of publicity and promotion under C. M. (Tom) Meehan, director of public relations, which maintains its national headquarters here. Meehan takes on the KYW duties in addition to headquarters activities.

### Hirschmann

Continued from page 48

Ernest Krenek, Isidor Philipp, Irving Kolodin, Mark Brunswick, Edward R. Wallerstein, and others. The magazine in itself is a unique contribution, and has been proven an effective merchandising arm of the station.

Last season, WABF inaugurated concert promotion as a service to our listeners and program magazine subscribers. We arranged for special courtesy tickets, subject only to federal tax, entitling our subscribers to reserved seats at Carnegie and Town Hall concerts. The first artist we promoted over the air was Byron Janis, making his Carnegie debut. As a result of our announcements and our playing of his recordings on the air, WABF subscribers responded in such pronounced fashion that Carnegie was packed to the doors—an unprecedented achievement for a debut. The next day, Janis' artistic success was the talk of the music world. We had picked a winner, and our subsequent promotions of other artists followed similar success patterns. We also have offered recordings and books on music at substantial discounts, to our listeners; our merchandising of these attracted the attention of such organizations as Alfred A. Knopf, Simon & Schuster, the Chanticleer Press, Book-of-the-Month Club, Dover Books, and other leaders in the trade. So FM stations can sell, when backed by a creative, progressive programming policy.



M-G-M—  
"On an Island with You"  
THE CAMEL SHOW  
Every Friday Night, 8:30 D.S.T.  
Mgt.: LOU CLAYTON

FEATURED INSTRUMENTAL AND VOCAL

## ARRANGEMENTS BY MALTBY

CURRENTLY BEING HEARD ON

HENRY MORGAN SHOW

THESAURUS AND

ASSOCIATED TRANSCRIPTIONS

MUZAK

AND SOON THE NEW ETHEL MERMAN RADIO SHOW  
(VOCALS FOR MISS MERMAN)

AND FOR ARTIE SHAW'S CONCERT TOUR—

FANTASY ON THREE AMERICAN SONGS

FOR SOLO CLARINET AND CHAMBER ORCHESTRA

RICHARD MALTBY  
106 W. 56th St.  
New York City

## TELESCRIPTS

Guaranteed  
ORIGINAL . . . NEW . . . DIFFERENT  
MOSCHEN-ROSS

156 Washington St., Newark 2, N. J.



**MARK GOODSON - - BILL TODMAN  
PRODUCTIONS**

**Hit The Jackpot**

*(DeSoto-Plymouth Dealers of America)*

**Winner Take All**

*(Lever Bros.)*

**Winner Take All-TV**

*(Chevrolet Dealers)*

**Beat The Clock**

**Spin To Win**

**MARK GOODSON**

**Stop The Music**

*(Old Gold, Eversharp, Speidel Watch Bands)*

**Stop The Music-TV**

*(Old Gold, Admiral Dealers)*

**49 East 52nd Street**

**New York, N. Y.**

# CHARLES IRVING PRODUCTIONS

130 E. 61st Street, New York

FOR TELEVISION

"THAT WONDERFUL GUY"

"KELTON AND KELLY"

"EAGER BEAVER"

"SWEETIE"

"LET'S GO TO THE DOGS"

"SIX-GUN DOCTOR"

"THE EAGLE"

## Balto.-N. Y. Color

Continued from page 54

investigate 6mc color transmission on TV channel 10 during periods when WGAU-TV, Phila., is not operating. The authority was granted for a 60-day period commencing Aug. 1.

The Baltimore experiments will begin Aug. 17 and continue for three days during morning and early afternoon hours. WMAR will broadcast surgical operations from Johns Hopkins hospital. The programs will be picked up and re-broadcast by WMAL-TV in Washington, where officials of the Commission will observe the demonstrations on special receivers. Arrangements are to be handled by CBS.

The tests on WCBS-TV were authorized for 30 days, beginning yesterday (25). They will be carried on outside the regular program schedules and will be picked up by spotted receivers. The same system as that employed in its Atlantic City experiments, it is understood, will be used.

The Commission told both WMAR and CBS it hoped they would be able "to provide as many receivers and converters as possible at various locations so that the data may be obtained under as many conditions as possible and that the Commission and its staff will be able to view the demonstrations."

The authority given WMAR called for use of 405 to 441 lines, 144 fields, sequential color. That granted, CBS stipulated "special modulation to include non-standard frame, field and scanning rates."

A Commission official said the

authorizations were the first to be given for color transmission over commercial television frequencies. He explained that without converters television sets tuned to the stations during the test periods will receive only flickering images.

If the tests are successful, WMAR-TV will request authority to colorcast to meetings of the American Medical Assn. to be held in Washington, December 6-8. These meetings will be held in the National Guard Armory, where Commission observers will be stationed to view the WMAR-WMAL demonstrations next month.

## WERE FM Bizarre Bow

Cleveland, July 26.

WERE officially opened its AM operations to its FM side Wednesday (26) with as bizarre a "hello" as ever noted here. Besides the usual hoopla and ballyhoo of good wishes, station treated well-wishers to a main studio that was a circus tent, complete with canvas sides and electric light bulbs.

Manager Fred R. Ripley said canvas could serve as good acoustic feature as well as economic move; it'll stay until station gets TV okay and proper studio can be built. Tent and green sawdust floor also made for much talk and, since the studio lacked air-conditioning, much heat.

Entire station is done in eye-opening, bizarre color arrangement.

## NAB NAMES HARDY FOR AUDIO DIVISION

Washington, July 26.

National Assn. of Broadcasters last week appointed Ralph W. Hardy, assistant manager of KSL in Salt Lake City, to head up its new audio division. The post was created under the recent streamlining of functions, voted by the board of directors two weeks ago, in which a video division was also established.

Hardy, who is 33, has been with KSL for 12 years in programming and sales capacities. In his new position he will be assisted by Arthur Stringer, director of the FM section of the division. He takes office Sept. 1.

## Carolina's 750G Radio, TV Charter Applications

Greensboro, N. C., July 26.

Application has been filed with Secretary of State Thad Eure for a charter establishing the Carolina Radio and Television Co., a \$750,000 concern.

The company would handle WFMY and its activities in radio and television, but would not sell radio or television equipment. The application is a move to separate newspaper and radio interests of the Greensboro News Co., which now is concerned with the station and its two papers, the Greensboro Record and the Greensboro Daily News.

## Mellert Wins Case Vs. WATL, Atlanta

Atlanta, July 26.

Lawrence J. Mellert has won his case against WATL in the U. S. court of appeals for the fifth circuit. Dispute started three years ago when Mellert, an announcer and AFRA member, was discharged allegedly for union activities and he filed charges with the National Labor Relations Board.

Later, learning that there was a staff opening at WATL, Mellert applied for the job but reportedly was told he would not be hired because he had filed charges with the NLRB. This brought about a court action in Mellert's favor which was then appealed by WATL. Present decision orders the station to reinstate Mellert, if he wishes, and awards him back pay.

## ABC-TV

Continued from page 55

with Albany, Boston, Dayton, Columbus and Cincinnati are due shortly. Frequent use of the cables for special pickups, however, is restricted by the high cost and the fact that webs have to lease co-ax lines for a full hour.

In the AM field, Velotta feels, TV hasn't yet cut into the public's interest in up-to-the-minute newscasts. ABC has seven co-op news shows on which the ratings and income are holding up and the number of stations airing them has been steadily increasing. Web's newest news co-op is Pauline Fredricks, who after only a month on the net has paced sponsors on 21 outlets.

Chief development since the end of the war, Velotta says, is that during the conflict news itself had a tremendous impact and today the emphasis is placed on the commentator. The net's approach is to build up the men, its string including Walter Winchell, Drew Pearson, Elmer Davis, Baukhage, Henry J. Taylor, Martin Agronsky and Bert Andrews (the latter going co-op Aug. 6). The recent FCC decision on editorialization has not changed the web's policy, which remains that of providing a wide range of opinion by a variety of commentators.

Another ABC innovation is "The Week in Review," a Sunday afternoon program which summarizes the week's developments. Special research is done for the series. Madigan explains, to give the stories details which were not included in the first published and broadcast accounts.

## Admiral's Peak Income

Chicago, July 26.

Sales and profits of Admiral Corp. for the six months ended June 30, 1949, hit an alltime high, with a net profit of \$3,155,689, equal to \$3.16 per share. Same period in 1948 showed a net profit of \$1,237,297, equal to \$1.24 per share.

Admiral sales soared to \$53,110,405 compared to \$27,386,344 for the first six months of 1948. Admiral treasurer L. C. Park said that sales in the second quarter jumped \$14,000,000 over 1948.

## Schlitz Brewing Back IN RADIO AFTER 13 YRS.

Milwaukee, July 26.

Schlitz Brewing is taking its first crack at radio in 13 years with a 15-minute, three-a-week musical show via WTMJ. "Schlitz Family Fraunfelder" was inked for 52 weeks through Young & Rubicam agency, and will feature Swiss yodeling, pop tunes and instrumentals.

Fraunfelder family was signed for five years of personal appearances with Schlitz making a special pitch at Milwaukee's large German and Polish groups.

## Webster Okayed

Washington, July 26.

FCC had its full membership last week as the Senate confirmed, by voice vote, the nomination of Edward M. Webster for a full seven-year term. Webster had been off the payroll since July 30 when his term expired. His confirmation had been held up while the Senate Commerce Committee inquired into his qualifications. He had been subjected to intensive questioning during three sessions before the Committee but his nomination was reported favorably by unanimous vote.

The Commission had six members in Washington last week as Commissioner Paul Walker returned from Paris where he was attending an international telegraphic conference. He is now acting chairman. Chairman Wayne Coy is now in London on international communications business. He returns next month.

## TV Producer-Director

Available

Create new shows.  
Doctor low ratings.  
Organize TV dept.  
"Name" contacts.

Credits include:  
TV-Radio Network  
13 years radio  
2 8'way plays

Write BOX V-333, VARIETY  
154 W. 46th St., New York 19, N.Y.

# NEW!

ONE WORD COMMERCIALS FOR VIDEO  
PACKED WITH POWER  
Tailor-Made to Fit the Product

WRITE:

"MAM," Moschen-Ross Associates

156 Washington St., Newark 2, N. J.

RADIO ... Since Its Commercial Infancy

TELEVISION ... Since 1936

# George R. Nelson, Inc.

ADVERTISING

SCHENECTADY



# NO MUSIC CLEARANCE PROBLEMS

# ASCAP

Complete facilities of the vast library of ASCAP, efficiently staffed and streamlined for speed, anticipate every possible need of the music user. Myriads of details of copyright information are immediately available. Countless telephone calls from users in many fields attest the irreplaceable service that goes with the ASCAP license.

ASCAP's great reservoir of performing rights in music of every conceivable form is the creation of 2,400 members of the American Society of Composers, Authors and Publishers, and of many thousands of affiliates throughout the world.

Whatever may be the problems of the business executive making use of music, he has no music clearance problems when he places his reliance on ASCAP service.

IT'S AS NEAR AS YOUR TELEPHONE!



AMERICAN SOCIETY OF  
COMPOSERS, AUTHORS AND PUBLISHERS

30 Rockefeller Plaza, New York 20, N. Y.

# AMERICA'S FAVORITE MEAL BREAKFAST IN HOLLYWOOD

WITH  
**JACK McELROY**

Now in Its Ninth Year

Coast-to-Coast on ABC

## Brooks on TV News

Continued from page 44

the tremendous advantage of the personnel and facilities of the worldwide NBC news department. While it cannot be said that the birth of TV news was without labor pains, at least the infant arrived in the world to parents, who, having had the first child, AM news, had much sound basic experience and most of the necessary equipment and personnel. So the development of TV news was much more rapid in point of time than the beginnings of AM news.

Putting on a 15-minute TV news show five times a week involves 4,600 problems, or one a second. This could be an exaggeration but it sounds logical when a television news show as "News Caravan" is analysed. It is a composite of the following types of presentations:

**Studio news**—presented by the narrator with the aid of animated maps, charts, films and interviews.

**Interviews with people** actually making the news.

**Motion picture coverage** of newsworthy happenings not only across the U. S. but from all over the world.

**Mobile units**—spot coverage of news items including the feature type.

**Overseas audio pickups** in which the complete overseas staff of the NBC news department is utilized to keep viewers posted on latest happenings.

**Visual aids**—maps, animated charts, etc.

To interweave all these techniques into a smoothly-flowing quarter-hour television news show

daily, the staff of the "Caravan" starts working about 10 a.m. We have working agreements with foreign newsreel services and in many instances NBC Television's affiliated stations have film crews of their own. All these sources of film coverage channel their activities through the New York office. It requires the services of 25 cutters, laboratory technicians, editors and writers to handle this large flow of film. These films are available to other news shows and to the NBC TV Newsreel. Of course, the entire operation is subject to change as the news develops from hour to hour. A newsworthy story breaking in the morning in almost any portion of the U. S. will be on the air that night.

Other portions of the program are scheduled to originate from the various network stations on the inter-connected network. Consequently the telecast may have a senator from WNBW, Washington, studios; a mobile unit pickup from WPTZ, Philadelphia, late films of a southwest tornado which were flown to Chicago and presented from WNBW, and the rest of the news from our own live and film studios in N. Y. . . . all in 15 minutes.

### Late Changes

The lineup for the evening's telecast undergoes many changes before the cue sheet can be mimeographed. We have changed the lineup as late as 6:05 for special films which had to be shot, developed, edited, and narration

written before that spot could go on at 7:45 p.m.

John Cameron Swayze, commentator for the "Caravan," has what is probably the most encyclopedic mind on television. He regularly identifies more quotations on the News Department's "Who Said That?" show than all the other experts combined. He memorizes the headline news of the day and tells it into the camera and the microphone every night on the "Caravan." Swayze arrives at the news room in the early afternoon and sifts the day's news and pounds out a script until late in the afternoon. Then he reads the script over for timing.

Of course, NBC maintains a complete news schedule on TV, including Leon Pearson's weekend shows, James Fleming's new Thursday night final and the NBC Newsreel. Flashes or news bulletins of transcendent importance are put on immediately on an interruptive basis.

Washington, now the most important news center in the world, is the point of origination of many of our news programs. The two Alka-Seltzer "News of the World" programs, 7:15 and 11:15, are the result of close collaboration between the N. Y. and Washington staffs assigned to that show. This operation also begins about 10 in the morning, when the staff finishes reading the AP, UP and INS reports and the reports from NBC correspondents to get a line on the possibilities for pickups on the two roundups. If overseas points are selected recordings are set up. About 2:30 p.m. the New York staff confers with Morgan Beatty, the principal commentator, and his Washington staff. Again the possibilities are discussed and culled. There is a theory that under normal operating conditions these broadcasts should be set up by 5:30 but news being what is the 5:30 time is the exception.

### Flexible Tape

Tape recordings units have proven so flexible that we are constantly finding new uses for them in news reporting. The tape recording unit is the basis for the new show, "Voices and Events," heard Sundays at 5:30 p.m. (EDT). This weekly half-hour reviews the news events, with James Fleming as editor-in-chief. Recordings are made of voices while the news is being made. These "on the spot" recordings include colorful background noises. And NBC commentators are heard from time to time.

Every six weeks or so the news department sends W. W. Chaplin out with portable tape recording in a station wagon, and the spots he has covered in various sections of the country are real Americana. They range in subject matter from the mardi gras to a crowd-shoot.

There is no summer hiatus for news. H. V. Kaitenbaum, with his usual curiosity, is off on a grand tour of seldom-visited Africa. He will be heard from time to time on his regular program while Richard Harkness, from Washington, carries on his own schedule as well as the bulk of H. V.'s.

The NBC news department—AM and TV—finds covering the peace as much of a responsibility as covering a war and, in some instances, it takes even more delicacy and skill.

## Miner

Continued from page 44

I can lay down—never use two cameras if one is sufficient; never use three cameras if two are sufficient. The effort should always be so imaginatively to arrange a given shot that the whole story will pass in proper perspective within that one field of vision. That never happens; but an approach with this as a basis will enormously simplify camera moves and will put the accent where it belongs—namely, on the placement of the camera at its most effective position, and on the movement of people in their proper relationship to that camera. When that concept is absorbed, the rest is child's play.

### Don't Overdo Sound

Last—and understandably last in this list of techniques—is the use of sound. In a visual medium sound must inevitably take a secondary position. And yet it would be the greatest mistake to underestimate the importance of sound in the over-all projection of a television story. The use of recorded voice, of music, of sound effects, etc., are part of the total impact of the production. Misuse of sound is quite as harmful as misuse of light. But again I should like to place the emphasis upon a knowledge of when not to use oral effects, rather than upon when to use them. Many productions that I have seen have been overloaded with tricky sound effects, with meretricious music cues, etc. At any time that any tool is used to the point where it causes an audience to wonder how it is done, it is no longer a good tool to use.

Mastery of the techniques of television is no more than evidence of a professional craftsman knowing how to use the tools of his trade. But even the best carpentry in the world cannot make a thing of beauty out of a Garfield-Gothic abortion. Much of the story-telling in television has been Garfield-Gothic. We have as yet only begun to scratch the surface of television's potential impact. Things have changed very rapidly in the last year. But as I look at what lies ahead, I am impressed far more with how far we have to go, than with how far we have come.

## Simulcasts

Continued from page 54

will be simulcast via CBS-TV in the fall, along with "This Is Broadway," which has not yet snagged a sponsor.

Only sponsored shows regularly simulcast last year were "People," bankrolled by Gulf, and "Talent Scouts," by Lipton's Tea. Nets have now come to the conclusion that any good musical program or variety show on radio usually turns out well on TV, since they require little additional dressing for the video screen. Use of the simulcast system for dramatic shows, of course, is out of the question.

San Antonio—Dudley Daniels is the latest addition to the staff of KITE here. He joins as a transmitter engineer.

## Missouri Station Helps Femme Group Raise Coin For Anti-Polio Drive

St. Joseph, Mo., July 26.

A combination of civic-minded women and KRES put over a health preventive campaign here last week after finances of the project had proven too much for the city council. The council announced it could not go through with a plan to spray the city with DDT to combat the spread of polio and other summer diseases because it did not have the necessary \$4,000.

Mrs. R. B. Sampson got on the phone and rounded up a group of friends who agreed to wage a campaign for the money. They propositioned KRES to help out, and the station complied by cancelling all regular broadcasts and devoting the 16½ to campaigning for funds.

Most of the money was raised by this one-day campaign, and an additional amount was raised when the women passed the hat at the St. Joseph-Joplin ball game, which a lodge sponsored as a benefit for the DDT project. In all \$4,500 was raised.

The National Guard unit volunteered planes to do the spraying, and a local chemical company furnished the chemical at cost. The city got its spraying early last week.

## Dunham to Orient To Set Up Com'l Station

Edwin Dunham, NBC producer, planned to the Coast last week en route to Macao, where he'll set up and operate a radio station for Radio Enterprise of Macao, Ltd., of Hong Kong. It will be the first commercial station in China. During his stay, he will also supply "Believe It or Not" items to King Features syndicate.

Macao, a Portuguese possession, is an island on the Chinese coast, near Hong Kong. The transmitter will be at Macao, with the business office in Hong Kong.

Dunham is on a six-months leave of absence from NBC, for which he produced the Jane Pickens show, "Voice of Firestone" and other programs. He visited China last April with the late Robert L. Ripley, to collect material for the latter's television series.

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## Tele Follow-Up Comment

A play passed up by Broadway legit audiences can be suitable for fine tele presentation as is evidenced in the Philco Summer theatre's production of "You Touched Me." This Tennessee Williams effort had a short-lived Broadway run, but on video, this work served to bring back the quality of this series to its wintertime level. The necessary elements of a worthy adaptation for this medium and an excellent cast gave this play a suitable base for an hour-long display.

Dennis King, as the hard-drinking, former sea captain gave a particularly good account of himself in this play in which he and an adopted son cut off his daughter's retreat from the world. William Prince as the adopted son, Mary McCord as the daughter and Margaret Bannerman as the captain's shrewish sister, contribute good overall enforcements. Neil Fitzgerald, who enacted the role of the parish rector in the Broadway legit, repeated the role in this session with equally good effect.

Adaptors ran headlong into a risky situation in this play. In one sequence, the captain starts telling of a female porpoise who fell in love with him while marooned on an island. Just as the dissertation starts getting spicy, there's a dissolve into the next scene. This bit could have been left out of the video version without harming the play, which would have been better than having this episode dangle mid-air, since it had no relevant connection with the rest of the play.

Fred Coe as producer, Gordon Duff's direction, and Samuel Carter's adaptation contributed effectively to the satisfactory performance. Frequent use of organ music heightened the mood.

"Cartoon Tele-Tales," half-hour kids' show aired Sunday evenings via ABC-TV, is going into its second straight year as one of the better programs for moppets. In addition to being entertaining, this one has the added advantage of including a drawing lesson for the pint-sized viewers, capably explained and demonstrated by cartoonist Chuck Luhsinger. His brother, Jack, has a neat flair for reading fairy-tales to the kids, which are illustrated in a sort of running commentary by the cartoonist at his drawing board.

On Sunday's (24) program, the cameras were put to good advantage in picking up the rapid faces of four moppets brought in as studio guests as they listened to the story. Brothers then displayed their "art gallery," featuring the best pictures sent in by home viewers, each of whom gets a drawing kit as a prize. Program, which is good enough to rate sponsorship, is packaged by indie producer Barre Shlaes.

Buddy Rogers, subbing for the vacationing Ed Sullivan on CBS-TV's "Toast of the Town" Sunday night (24), brought a new and welcome personality to eastern tele-viewing. In addition to his lengthy experience in films and as a band-leader, he also has emceed an audience participation TV show on the Coast for some time and the parody of his talents impressed as knowing showmanship. Rogers has hair lends a distinctive note to his still-handsome appearance, which should make him a good bet for distaff viewers particularly. Besides introducing the acts capably, he demonstrated his own talents with a neat piano stint and socked across the final production number, in which he performed his first-while, versatile band-fronting routine, of playing every instrument.

With many of the name acts unavailable during the hot summer, Sunday night's program relied on lesser-known talent, most of whom showed extremely well via their video freshness. Leading the parade was magician Roy Benson socked with some fine prestidigitational backed by funny patter. Eugene Baird piped a couple of tunes in good style and Duke Alden showed some new tricks in a standard puppet act. Accordion Aces, a group of 17 high-schoolers, evidenced it's tough to get good pro acts in the summer. Ed Bourbon and Baine were okay with a couple of tern routines. Sunny Howard, inserting a new angle into impersonations, did a fine job on contemporary crooners. Ray Bloch's orch and the six-girl line added to the program's production values.

Olsen & Johnson appear to be hitting their stride in the Buick series. The major problem of picking up the O&J gags by the cameras with the necessary split-second timing appears on the way

to solution, and choice of video material seems to be improved considerably over previous displays.

Their fourth show (19) had the zanies doing their rest-home bit, which seems an ideal sketch for their particular type of lunacy. The wealth of incident and hoke were delivered with precision, and zags were pointed up in a manner that indicated that there's a deserving spot on the video spectrum for their particular type of humor.

Another improvement registered on this show is the manner in which outside acts are being introduced. The Emerald Sisters' turn served as a respite from the violent pacing of the rest of the show while giving them a more effective setting for their act. Marty May trotted out more of his vaudeville bits to register effectively. The college medley bit, however, didn't measure up to the rest of the show.

Garry Moore, ex-while quizz-master on the NBC-AM "Take It Or Leave It" show, subbed for Lanny Ross on NBC-TV's "Swift Show" last Thursday night (21) and demonstrated he might go okay on video with the right material. But he didn't have it that night. With his crew-cut for appearance and experienced delivery for talent, Moore displayed an infectious TV personality and his rubber-legged dance for the finale showed he can do more than toss a gag. But the material handed him was either slanted for radio or else too stilted for either medium.

That monolog about a tree, for example, would have been much more effective as an AM piece. Watching him do it on TV, with a couple of twigs stuck behind his ears for dressing, ruined its impact. Post-office skit with the show's regular comics, Bernie West and Mickey Ross was from nowhere. Show in other respects failed to measure up to the high standards usually associated with it. Marjorie Wright, femme vocalist, looked better than she sounded on a couple of tunes and the camera work, usually the highlight of the stanza, was lackluster. Singer Don Richards projected well in a guest spot, being the program's stand-out. Ross will be back this week, after an intervening vaude date at the Steel Pier, Atlantic City.

Dick Kollmar, radio actor and quondam legit producer, is displaying solid television talents on NBC-TV's Sunday night "Broadway Spotlight." As emcee of the half-hour vaudeo sustainer, Kollmar presents a pleasant personality, marred only slightly by a tendency towards gushiness. On the Sunday night (24), he also kidded through moderately funny graveyard skit with sepien comedian Mantan Moreland, which leaned towards questionable taste by casting Moreland in the stereotyped role of a Negro frightened of ghosts.

Sunday night's stanza hit another low in the work of comedian Gene Baylos, who must have roused the sensitivities of many viewers with his routine on the deal who are forced to wear hearing aids. Indie producer Martin Jones, who packages the show, and NBC director Douglas Rodgers should have known better. It's stuff like this that makes that industry self-regulatory code a necessity. Otherwise the show was good, with Martez & Lucia socking across a difficult balancing act to Latin tempos and the Kontose Bros. (2) impressing with a fast-paced tap routine. Jones mounted the show with neat production values, making especially good use of the six-girl June Taylor line and Ving Merlino's music.

BBC production of John Galsworthy's "Old English" was a personal triumph for Raymond Lovell, whose performance in the stellar role necessitated his appearance on the screen for the entire two hours of the show. Throughout this period he had a complete grasp of the doddering shopkeeper who drinks himself to death to avoid a personal scandal. This is the type of dramatic entertainment at which the London TV service excels, and appreciating the limitations of screen and studio, there is little fault to be found with this production.

Seattle — Bill Ward, who has been doing all-night disk show on KING here, has gone to San Francisco where he will write and broadcast a morning record show for KCBS. Mike Rhodes replaces Ward on the owl show on KING.

### THE STOLEN PRINCE

With Ernest Cassart, Shirley Dale, Ivan McDonald, Collins Bain, Dave Quinlan, Bobbie Nick, Vaughn Taylor, Bruce Taylor, Mary Ann Reeve, Charles McClelland, Reginald Roland, Ralph Conley, Pad Mosel, Robert Taylor

Producer: Curtis Canfield

Director: Mark Hawley

Writer: Dan Toheroh

30 Mins., Mon. (25), 8 p.m.

Sustaining

WPX, New York

Director: Curtis Canfield

Writer: Dan Toheroh

30 Mins., Mon. (25), 8 p.m.

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WPX, New York

Director: Curtis Canfield

Writer: Dan Toheroh

30 Mins., Mon. (25), 8 p.m.

Sustaining

WPX, New York

### JOHN J. ANTHONY

With John Tillman

Producer: Chick Vincent & Jerry Law

Director: Cledge Roberts, Assoc.

Director: Peggy Gannon

30 Mins., Sun., 8:30 p.m.

Sustaining

WPX, New York

Director: Cledge Roberts, Assoc.

Director: Peggy Gannon

30 Mins., Sun., 8:30 p.m.

Sustaining

WPX, New York

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Director: Cledge Roberts, Assoc.

Director: Peggy Gannon

30 Mins., Sun., 8:30 p.m.

Sustaining

WPX, New York

### COLGATE THEATRE

With Bernardine Flynn, Frank

Dane, Dick Conan, Eleanor

Engle, Hope Summers, Norman

Goldschalk, Beverly Younger,

Cliff Soubier

Producer-director: Norman Felton

Writer: Mark Rymer

30 Mins., Mon., 8 p.m.

Colgate

NBC-TV, from Chicago (18 sta-

tions)

(Esty)

The Gook family of radio—Vic,

## THE KAISER TRAVELER

With Burl Ives; announcer, Cy Harrice.  
15 Mins.; Sun., 9 p.m.  
KAISER-FRAZER  
ABC, from New York  
(Weintraub)

Burl Ives is taking over as summer replacement for Walter Winchell in what should prove an entertaining stanza for warm-weather listening. On the preem (24) the veteran balladeer offered some crisp versions of familiar American folk tunes, "The Foggy Foggy Dew," and "Big Rock Candy Mountain." Less familiar, but equally well handled, were "Eric Canal" and "When Cocker Shell Turn Into Silver Bells." He topped off the show with the current hit, billed as a modern folk ballad, "Riders in the Sky."

Ives' choice of selections provided a varied program, blending the salty humor of "Eric" with the romantic "Cocker Shells" and nostalgic "Foggy Dew." He put across the numbers with much showmanship and excellent pacing in his easy, versatile style. On "Riders" he used an echo-chamber technique effectively and his guitar accompaniments were uniformly original and pleasant.

Ives was not up to his usual standard, however, in delivering a few of the intros, on which he seemed somewhat hurried and less at ease. He was nevertheless good in linking his material with the Kaiser Traveler. Second commercial, in which announcer Cy Harrice interviewed a Traveler owner was done convincingly.

Brit.

## THANKS FOR TOMORROW

With Mary Jane Higby, Peter Capell, Charles Webster, Edwin Jerome, Edgar Stehli, Vera Allen; announcer, Ed Herlihy.  
Producer-Director: Paul Roberts  
Supervisor: Richard McDonnagh  
Writer: Roy Bailey  
15 Mins.; Mon.-Fri., 10:45 a.m.  
Sustaining  
NBC, from New York

This new soap opera, originally created by Roy Bailey for Procter & Gamble but not picked up for sponsorship because of a budget realignment, is a washboard weeper brimming over with woe. Heroine is a young blind miss who wants to become a concert pianist and who falls in love with a war vet. Latter hides from her weid because his wife is badly scarred. Series is subtitled "The Story of a Great Career," which indicates that future broadcasts will find the disgraced hero playing Singsong to the sightless girl's Trilby.

On the episode caught (25) the physical troubles were added to the girl's by having a heart attack, brought on by some disturbing memories involving a secret old flame. Appearances are that details of a complicated family feud are about to be raked up.

Something of a new departure in the serial is the elimination of the traditional organ and the subbing of a piano, which works in neatly with the sightless girl's ambition. Paul Taubman's keyboard musical bridges of Debussy, Rachmaninoff and other classical pieces lend realism and a good emotional tone. Otherwise the production is on a par with standard soapers.

Mary Jane Higby is good as the heroine and Vera Allen capable as the troubled aunt. Peter Capell, who plays the ex-GI, was heard only briefly on the broadcast caught but is an appealing character. Scripting was fair. However, the intro, which dwelled on the charm of a weathered old house, was overlong. Brit.

## U. S. COAST GUARD CALLING PEGGY

With Bert Kalmar, Jr., Peggy Kalmar  
Writer: Kalmar  
Producer: Jim Lister  
15 Mins.; Sat., 11 a.m.  
U. S. COAST GUARD  
MBS, from New York  
(Newell-Edmott)

This is a 15-minute show of songs and patter designed to stimulate recruiting for the U. S. Coast Guard. Format is built around a brother and sister who warble tunes and indulge in small talk. As a means of describing some of the service's activities to dialers, the gal reads letters from her Coast Guardsman boy friend, a lighthouse keeper in Alaska. Written by Bert Kalmar, Jr., son of the vet tunesmith, the transcribed show has Kalmar and Peggy Kalmar handling the brother and sister roles. Author also composed the program's music. While this stanza is obviously aimed at the teenage bracket, its overall texture goes overboard on a wishy-washy atmosphere.

In corresponding with his heart throb, the lighthouse keeper's topical style embodied all the rhetorical characteristics of a "dumb" sailor. Gilb.

## MPLS. AQUATENNIAL SHOW

With Bob Hope, Arthur Godfrey, Monica Lewis, Tony Grise, Cedric Adams, Alben Barkley, Frank Stanton, Choralliers, Wally Olson Orch.  
Producer: Al Capstaff  
Director-Writer: Al Schwartz  
30 Mins.; Sat. (23), 6:30 p.m.  
CBS, from Minneapolis

Designed as an attraction and nationwide ether plug for the annual Minneapolis Aquatennial, a summer mardi gras, and presented before a "studio" audience of 10,000 paying guests and a house sealed at \$6 top in the Auditorium, this show in some respects made radio history of a kind. It brought two of radio's greatest personalities, Bob Hope and Arthur Godfrey, from rival networks together in the same show for the first time; it had Hope, one of NBC's top luminaries, on a CBS network presentation; it relegated to a minor place in the proceedings its own top star, Godfrey—this at his own request after he had been last year's Aquatennial main attraction; and it introduced Vice-President Alben Barkley as a comedian.

Put together by the Hope radio staff, the show was obviously designed mainly for Auditorium patrons, consumption and North-west listeners, some of the comedy material being fresh topical humor having entirely local bearing and other of the funmaking constructed with the in-present audience in mind. As Hope himself commented, "We should have mailed our charts over the nation for some of these gags." The audience, jam-packed the Auditorium, gobbled it all up.

But even for faraway tuners-in, the show held plenty of entertainment. In the first place, the ace comedian dominated the proceedings and monopolized most of the spotlight, and that in itself was assurance of 100% effective, top-drawer, most skillful handling of a radio show in a way to win every possible laugh out of it. Following the usual Hope formula, it had Bob exchanging near "insults" and engaging in badinage with other cast members as well as delivering his usual witty commentaries.

Recruited from the Hotel Radisson Flame Room, where she's now appearing, Monica Lewis was a decided asset for the show with her scorching of "Wonderful Guy." A brilliant, humorous verbal duel between Hope and Cedric Adams, leading Twin City radio personality and newspaper columnist, was good for laughs, while the introduction of Aquatennial officials and its queen and a description of the summer festival were sufficiently brief so as not to cut deeply into the entertainment pattern.

"The 'Choralliers' local singing group of 60 voices, and Tony Grise, Twin City radio singer, gave production values to 'Some Enchanted Evening.' In his brief talk, Frank Stanton, CBS president, told how 'good' it was to have Hope on CBS 'tonight' and put in a boost for the Aquatennial, a short interruption of the fun and merriment.

Session between Hope and Godfrey had the pair doing the familiar take-off on the oldtime vaudeville comedy team and doing it so well that the hackneyed routine was entirely acceptable and enjoyable.

Coast-to-coast 30-minute show was sandwiched in between two hours of regular WCCO air shows witnessed by the Auditorium audience and heard by Northwestern listeners. Hope and Godfrey also worked in these other shows and, of course, made them standouts.

Rees.

## TOP OF THE MARK WITH MARGO

With Marjorie Trumbull  
Producer: Miss Trumbull  
Director: D. M. D.  
ROBERT WALLACE FURRIERS  
KSFQ, San Francisco

This is a mature, solid show which has cut a vital niche for itself on the local scene. Drawing on eight years of background, with a steady stream of interesting programs to its credit, it has acquired a wide following week in and out. Formula allows for plenty of subject variety in informal setting with chatter competently channelled by "Margo" (Marjorie Trumbull).

Setting is the "Top of the Mark" room in Mark Hopkins Hotel where luncheon is served to usually six, including "Margo," with room noise in offing giving atmosphere backdrop. After the feedback conversation, which is in interview form, is set rolling round-table fashion with "Margo" as interlocutor.

Sum total makes for interesting listening in general as well as carries news slant of current goings on in theatrical and other local circles. Cross-the-table chatter gives friendly overall appeal, with noises of dishes, etc., highlighting informality. Ted.

## Tele Reviews

(Continued from page 99)

Hatters backed him capably. Show also has an audience participation angle, in which viewers are asked to submit a title for a new tune. Contest was not adequately explained by Kenny.

Show marked what was ballyhooed as the first time a sponsor appeared to run his own commercial. Bankroller is Albert V. Saphin, prez of the sponsoring firm and reportedly an ex-vauder. He didn't fluff any but the job could have been handled for better selling results by a staff announcer—to say the least. Stat.

GAM TIME AT THE RINGSIDE  
With Tom Gleba and Al Haft  
Producer: Leo Decker  
60 Mins.; Tues., 9 p.m.  
WAGNER BREWERIES  
WLW-C, Columbus

Televised wrestling, a mainstay of video elsewhere, came late to Columbus, but when it arrived it had everything, including one of the top wrestling promoters in the midwest diagnosing the canvas capers.

In order to ballyhoo Town and Country, new suburban shopping center, the proprietor is sponsoring free wrestling shows every Tuesday night, the talent being provided by Al Haft, rattle car in this region. Within two weeks, WLW-C had latched on to the program and sold time to Gambirius Beer. Now, on the hour's program, everyone gets a fat plug in: Gam for its beer, Don Casto for his shopping center and Haft for the Wednesday night paying crowd at his own arena.

Gam Time follows line of Olsen and Johnson on station schedule and thus forms one of the roughest two-hour sessions on video anywhere. The wrestling is neatly tailored to a 60-minute time slot, featuring either 20-minute and 40-minute matches, or 25-minute and 35-minute ones.

Staff announcer Gleba makes no pretense of being an expert on wrestling and his comments are rather like those of an excitable math professor who has never seen the great grunt game before. When the going gets tough, he tosses the ball to Haft, the w.k. promoter, who runs his stable of boys around at Haft-owned cards in 15 or 20 Ohio cities.

It is Haft who adds the necessary color to the telecast. He may say "hold" for "hold" and otherwise mangle the language but he knows what is going on in the ring. His historical sidelights on some of the holds are tops, e.g., "That's an arm lock, Tom. Very painful and dangerous. We had two or three fellas last year got broken arms from that hold."

The Town and Country wrestling show draws 5,000 free customers every week and is a permanent fixture here on summer video. Mobile unit camera work is good considering mediocre and sometimes fickle lights. Last week a fuse blew all ring lights out so the camera, seeking to get something on the screen, calmly turned commercial and picked up all the shopping center store fronts with their modern neon signs and gave a plug to the shopping center. Dean.

## SCIENCE CIRCUS

With Bob Brown, Sid Breese  
Producer-director: Greg Garrison  
30 Mins.; Mon., 7:30 p.m.  
Sustaining  
ABC-TV, from Chicago (11 stations)

Scientist Bob Brown takes viewers through various demonstrations of physical science, accompanied by sledge Sid Breese and an assortment of wide-eyed moppets.

Program caught was a lab demonstration of liquid air. Brown showed how the stuff will operate a small model plane; freeze soft substances to rigidity, and yet not harm the skin of the user. Stunts featured driving frozen pieces of rubber into a wooden block; freeze-

## Radio Followup

"My Good Wife," NBC's Friday night sustainer, was fairly amusing in last week's session which touched on a suburban frau's boredom in a Larchmont and what steps she took to get lunny and move back to town. Probably even more amusing to dialers was the naïveté of the couple who thought there were scads of five-room apartments available in New York for \$100 per month. This bit of domestic nonsense, which bordered closely on "Blondie & Dagwood," was creditably played by Arlene Francis and John Conte.

## Mutual's Capital Capers—For Free

Washington, July 28.

WOL, Mutual outlet in Washington, has come up with a canny way of capitalizing on town's celeb-studded background. Having sold the net on the prestige value of a dance band show featuring top personalities on the national scene, they stand a good chance of having a highly saleable product on their hands. Show is now carried over about 250 Mutual stations.

Half-hour ailer, featuring the music of the Shoreham hotel's Barnee-Lowe orch, departs from the standard late hour dance band format by virtue of the many celebs who can be spotted almost any night dancing on the hotel's outdoor terrace in the summer, in its famed Blue Room the rest of the year. Lured partially by the setting, mostly by the personal appeal of Barnee Breeskin, maestro at the Shoreham for many years, and sometimes tabbed "Washington's official maestro," nation's notables are part of the Shoreham scene. Mutual has spotted this background as a natural for something a little different in the way of a musical show.

Show follows a set pattern, though this is still being shifted about to achieve smoothness. Effect is spontaneous and informal, though the two guests interviewed nightly, as they dance by the bandstand, are invited in advance. In addition, however, there is the added interest of the "spotting" of celebs around the terrace. For example, at last Saturday (23) night's session, Barnee, who emceeds the program and handles interview chores, announced that "we practically have a quorum of the Senate here tonight," and proceeded to prove his words by pointing out at least eight Senators present. On an earlier show, the maestro could, with something less than casualness, observe, "And over there sits Margaret Truman with, yes, it's two escorts. And doesn't she look lovely tonight in her green dress." Actually, it's such things which makes a night spot in this town and, as a result, makes this program.

Last Saturday night's guests of honor were Mrs. Georgia Clark, new treasurer of the U. S., and Sen. Pat McCarran of Nevada. Other recent interviewees included AAF boss Gen. Hoyt Vandenberg, Sen. Homer Capehart (Ind.), Rep. Dewey Short (Mo.), Sen. Holland (Fla.) and, for variety, ex film star Anita Page, now a D.C. hausfrau, married to a Navy officer. Interviews consist of a few words spoken against the background of music, invariably of a light nature, and almost invariably plugging the home town or state background of the guest. Latter is smart programming. It pleases the person interviewed, is nice for the folks back home, and gives the net an opportunity to play up the program with the home town papers and, of course, the home town station.

And whatever happens to the program, the hotel can't lose!

When show hits its stride, and if favorable reaction from members continues, Mutual plans to move it into a top midweek hour. It rates attention from sponsors shopping for a dignified, attractive musical show with a capital flavor. Lowe.

ing bananas solidly, making lead bells ring like steel, etc.

Viewers will gape at this show, not so much at the stunts, but at the antics of Brown, who gives a remarkable performance as an absent-minded genius lost in a fog of abstraction. There was practically no continuity, and the lens fired wildly in all directions trying to keep track of several experiments. Brown, Breese, eight kids and assorted lab equipment, all at the same time.

Brown might well be ABC-TV's secret weapon against Berle. For sheer, cockeyed snafu and deadpan confusion, "Science Circus" is a prize foretaste of what happens when science conquers the human race. Mart.

## MYSTERY IS MY HOBBY

"The Case of the Sixth Bride"  
With Glenn Langan, Norman Field, June Foray, Lou Krugman, Gloria Ann Simpson  
Producer: Lawrence Productions  
Director: Richard Hill Wilkinson  
30 Mins.; Tues., 9:30 p.m.  
Sustaining

Television adaptation of radio's "Mystery Is My Hobby" got off to a shaky start, and not in the goose-pimple sense, on KTTV Tuesday (19). Insufficient rehearsals seemed to be the big difficulty.

The play was "The Case of the Sixth Bride," whodunnit about a seventh bride-to-be who humps off the incumbent, Glenn Langan, freelance filmite since his recent 20th-Fox term, was "Barton Drake," flatfoot on whose memoirs the series is based. He ran down the culprit, June Foray, through a forest of cramped sets depicting a Long Island estate, fluffed lines and slow-paced direction.

Film techniques, including fades, fadeouts and dissolves, were used lavishly. Milton Charles Hammond backgrounded blended nicely. There isn't much else of a complimentary nature that can be said of the show. Lawrence Productions package was written and produced by Richard Hill Wilkinson and directed by Frank Woodruff. Norman Haworth was production designer. Next week, "The Triple Murder Mystery," and they'll need that many and more to hypo "Hobby."

The studio exec with time of an evening to look at layouts like this must feel awfully smug about television. Mike.

## EVANS FUR FASHIONS

With Rush Hughes, Rose Dunn  
Director: Barbara Corning  
30 Mins.; Fri., 4 p.m. and 7 p.m.  
EVANS FUR CO.  
WGN-TV, Chicago  
(State Advertising)

Evans, longtime saturation user of Chi radio, took its first plunge into tele with two straight commercial pitches beamed at the femme trade, using a fur coat parade

plus a telephone quiz. Afternoon show offered a \$500 coat to quiz winner, while the evening program upped the award to a \$2,000 mink coat.

The shows are identical in format to the point of using the same attempts at gags. Rose Dunn describes the furs worn by various cute models, while Rush Hughes gets off some phone calls to pre-selected viewers who get a chance at a prelim query and then try to identify a musical number.

As entertainment, programs fell flat. Gags were heavy handed and inserted with ponderous intent. When viewers were given a background history of persian lamb fur, effect was nullified by a carping insistence on the commercial angle.

Camera work was good, providing eye-filling shots of fur pieces. The musical background helped to establish rapport with the viewers. But the expensive production was spoiled by a deadly insistence on what is the only aim of the show. What is badly needed on Fur Fashions is a producer with a sense of humor. Mart.

## CARTOON FACTS ABOUT TELE

With Pat O'Brien  
5 Min., Mon.-Thurs.-Fri., 6:40 p.m.  
Sustaining  
WRGB-TV, Schenectady

A new and novel billboard has Pat O'Brien sketching pictures of programs and artists on network-TV and WRGB, to recorded off-screen comment by him. It makes an effective three-sheet, replacing the tablings which had been made by Howard Reig on the preceding program. WRGB being an NBC outlet, that web is being strongest, although other network programs carried by the General Electric station are not ignored.

O'Brien blocks in rapidly and skillfully drawings which he has roughed at the end tearing off the sheet and proceeding to the next subject. Imagination is shown in the cartoon representation of programs, especially those of the dramatic, educational and idea types. O'Brien usually confines sketches of artists to three on a panel. One of the best viewed was that of Peter Donald. Feature is another demonstration of virtue as a medium for spotlighting, even teaching, the art of drawing. O'Brien, who screened well in an interview on "What's Next" to herald his new show, possesses a pleasing off-screen voice. Generally, the synchronization and delivery are good. Jaco.

St. Louis — Bruce Barrington, News Director, KXOK, has copied the Philippine Legion of Honor for outstanding service while serving as Lt. Col. in the U. S. Army and Inspector General in the Military Police Command of the Philippine Army from June to Dec. 1945.



# RETAIL ABUSES STIR DISKERS

## Pubs Snapping Out of It

Music publishers on the average are beginning to snap out of the fog they've all been in since the start of the summer brought a sales slump. Majority in the past week or so have begun to move into plans for the fall and in lining up the strongest tunes possible.

Current slump admittedly is worse than at any time since before the war. During normal times, summer always brings a sales lag, and every year when it occurs pubs cry the blues and point out that there's been nothing like it since.

This year they've been correct, but they look and hope for a sales move upward beginning the middle of next month, the point at which music and record sales always have started to awaken.

## Important Ruling on Vogel vs. Miller Test Suit on Licensing Songs to Pix

Co-owners of copyrights must account to each other for profits derived from licensing a work under a far-reaching decision handed down last week by the N. Y. Court of Appeals. In an unanimous opinion the court upheld a 1947 decision made by the Appellate Division of the N. Y. Supreme Court to that effect. Ruling of the state's highest court affects jointly held rights to films, plays, songs and other creative works protected under the copyright laws.

Decision of the Court of Appeals culminates a five-year legal battle waged by Jerry Vogel Music Co. versus Miller Music Corp. As joint owner of the copyright to "I Love You, California," Vogel brought suit against the song's other owner, Miller, when the latter refused to split the profits of a licensing arrangement for the number with Universal.

Vogel lost the first court joust when Justice Dennis O'Leary Cochran cited patent cases to disprove his claim. However, Appellate Division Presiding Justice David W. Peck, in reversing the lower court's decision, held that the patent rules did not apply in this case. It's felt in trade circles that the accounting question has been settled once and for all by the Court of Appeals' ruling.

### Net Profits Only

But lest the decision appear too sweeping on its face, Miller's legalite, Julian T. Abeles, points out that the high court's finding affects only the net profits derived from licensing deals. Firstly the song's writers get their share, he maintains; foreign publishers of the tune rate a cut, and, additionally, the joint copyright owner can deduct his overhead and taxes from the sale. Vogel can't collect on Miller's sheet sales, orchestrations, etc.

Appellate Division, in finding for Vogel, failed to touch on another legal question—whether one partner to a copyright may compel the second to divvy profits derived from his personal use of the work. Freely interpreting the court's ruling, it follows that if the copyright holders sold or leased rights to others they would have to share, but if publishing on their own, the question remains open. This problem is also a moot point in the Federal courts where Vogel is fighting Shapiro-Bernstein on "Melancholy Baby."

Representing Vogel is Milton Rosenbloom and William Roach of O'Brien, Driscoll, Raftery & Lawler. Roach feels that Court of Appeals decision will stand since the case presents no constitutional issues that would enable it to be moved to Federal court jurisdiction. Show biz interest was so widespread in the action that the Songwriters Protective Assn., through attorney Arthur Garfield Hays, intervened as a "friend of the court."

### Decca's Coral Label

#### Sets Lennie Herman

Lennie Herman's small orchestra has been signed by Decca's Coral label to a term contract. It's the first major recording opportunity the group has had.

Herman is now at the Traymore hotel, Atlantic City, until Sept. 10, moving into the Village Barn, N. Y., Sept. 18. He was for years a standby at the Hotel Astor, N. Y.

## HIKE PRICES FOR 'DEMAND' TUNES

New York record retailers apparently do not go along with the ideas of Columbia, Decca and Victor on selling records at 49c—at least if one of the cheaper sides happens to reach "in demand" status. Music publishers who have sought to buy copies of their tunes inscribed on one of the lower-priced labels have paid as high as 81c for a platter.

Action of certain retailers in various key cities is a problem with which the record companies have found it difficult to deal. Dealers in many cases conduct their business in a way that often reflects on the label, not on themselves. The idea of putting out a cheaper label among the top three disk companies was to provide disks within the range of buyers who were thought to be avoiding retail counters because of the tightening economic conditions and the 79c and higher price-tags on regular top-name platters. If those 49c disks are sold at prices equal to the higher-tabbed issues only the retailer benefits.

Columbia Records' top-line issues sell, or are supposed to sell, at 63c, including tax, as against the 79c asked for regular Decca and Victor platters. Often, retailers get the same price for the Columbia sides that they get for Victor and Decca. They simply do not make any price distinction on a counter, and, if the buying public doesn't know, it pays the higher tab.

These are the weaknesses in the current wave of varied price regulations that have had at least one of the major companies considering the idea of marketing all of its recordings at 49c instead of one label at the latter and another at a higher figure.

### Chi Retailers Organize

Chicago, July 26. Over 200 retail owners of record shops met Friday (22) to organize the Record Retailers Assn. of Chicago. Group claims it has organized against the onslaught of price-cutting started by the major diskeries which, they feel, has seriously hurt the inventories of retail dealers. They further claim that since no protection was afforded the retailer in the price war of the major companies, their organized front might help curb and prevent further price wars.

General counsel for the group is Milton T. Raynor, with Ben Chodash, of 333 Record Shop, elected prez; M. E. Hollander, Hollander Radio, secretary, and Robert Jacobson, Globe Radio Store, treasurer.

## ASCAP TV, Decree Deals Stand Still

American Society of Composers, Authors and Publishers is still marking time on the two major problems it hopes to clean up within the near future—the setting of a television contract and the formulation, with the U. S. Department of Justice, of a new consent decree. Neither item appears to have reached the stage of imminent settlement, due to the heavy paper work involved.

It's fully expected that the Aug. 1 deadline for the use of ASCAP music on video will again be extended by the Society's board of directors, at its regular monthly meeting tomorrow (Thursday). However, that's not definite, say ASCAP-ites. Too there may be some opposition to another extension. Board-member reps of larger publishing companies are not completely in accord with another extension, but what they will do once in the board room and the question comes up is something else again.

It's stated that the language of a proposed tele agreement, which attorneys of both sides have been working on, is an obstacle. Both

(Continued on page 109)

## Decca Quietly Siding With Col. In Applying 33 RPM to Albums

### Musicians Up Scale

#### On L. A. Casual Jobs

Hollywood, July 26.

Scale for casual jobs out here has been upped by Musicians' Local 47, with prospect that tilt will give members about \$200,000 annually above what they have had in the past. New pay rise affects all hotel, top ballroom and nitery stints.

Formerly it cost approximately \$20 per man per evening for one-night jobs. New scale ups minimum over \$25 average. Joe Faber, entertainment director of the Biltmore hotel, filed a strong beef with the union but was promptly fluffed off. Hotel has two niteries, and its turnover of special events and private parties is quite large. Faber says rise in pay may wreck the hotel's private-party business. His plea, and that of A. V. Montan, veepee of Avodon, downtown L. A. ballroom, were nixed by Local 47, however.

## AFM Intrigued By Telepix Pay Plan Offered by Agcy.

American Federation of Musicians executives, intentionally dallying for months on the question of establishing a scale rate for musicians in the making of films specifically for television consumption, have a new plan to consider. James C. Petrillo and Claire Meeder, AFM attorney, met Monday afternoon (25) with Milton Krasny, v.p. of General Artists Corp., over an idea developed by Krasny and sketchily explained to Meeder recently during the AFM convention in San Francisco. There is no disclosure of what the plan is about.

Meeder was so impressed with Krasny's idea at the time that he arranged the confab with Petrillo, with whom Krasny went into fuller detail. It's no secret that the AFM has been wary of the problem of allowing its musicians to take part in the making of television films of the type in which music is paramount. While the union has been considering and trying to devise a scale for that sort of work, it is in no hurry to complete a rate card. AFM wants to be certain that it will not put itself in the embarrassing position of taking part in the making of celluloid that will be used repeatedly by tele outlets, in the end reducing job opportunities for its members.

In short, AFM doesn't want to find itself in the position that radio's disk jockeys have placed it.

## HEIDT TOURS EUROPE DURING RADIO HIATUS

Horace Heidt unexpectedly decided last week to use his four-week hiatus from his Philip Morris radio program to make a quick tour of Europe. He took off from New York Monday (25) and will be in England and on the Continent until Aug. 12.

Heidt has been playing theatres almost exclusively since resuming work with his band.

### Heidt Signs 5

Hollywood, July 26. Horace Heidt has five of his proposed 16 acts lined up for "The Kids Break Thru," revue slated to follow Ken Murray's "Blackouts" into El Capitan theatre Aug. 28. Show is booked for three weeks, preparatory to a cross-country tour.

Signed thus far are Ralph Sigwald, singer; Jean Harvey, Jennine Meiser and Russ Budd, dancer, and Vaughan Khorigian, comic. Heidt's band will be spotted onstage.

Decca Records has decided to side with Columbia Records and apply the latter's 33 1/3 rpm Micro-groove Long Playing system to its vast album line. Decca executives will not admit that it has made a decision one way or the other in the attempts by Col. and RCA-Victor to line the company up with their respective LP and 45 rpm systems. Neither will Columbia admit that it knows anything about Decca's intentions. But the company intends to announce shortly that it will cut many of its past and all of its future albums on LP.

Company's move is definitely a blow to Victor, which has been meeting with Decca's prez, Milton Rackmil, and Columbia's prez, Ted Wallerstein, in an effort to iron out the rpm confusion which has retarded disk sales. Failing in inducing Decca to go 45, Victor would have been happy if Decca had gone into both systems, 33 for its albums and 45 for pop items, just as Capitol was more or less forced to do recently.

Decca had refrained from making a decision one way or the other ever since Victor debuted its 45 following Columbia's LP launching. It explained it was watching and waiting. Meanwhile, Decca knew that a large inventory of 78 rpm platters on its shelves would be placed in jeopardy if it did make a decision without taking them into consideration. That inventory problem is being solved to a great extent currently by Decca's country-wide sale. Emphasis is being placed on albums in the reduced-price clearance, to clear the way for the same albums on LP.

Picture in the rpm battle as it now stands puts RCA at a disadvantage. Columbia, Decca, London and Mercury are lined up against Victor's attempts to establish its 45 disks and changers in the market. Capitol is on Victor's side with its 45 pop disks, but also on Columbia's side with its production of Telefunken classics on LP.

However, Victor is fully prepared to wage a stronger promotional battle in favor of its 45s, beginning in September. Company is said to have planned pulling all the stops in a wide-scale promotional plan to solidify the development in the record-buyer mind. If it fails, it's possible that Victor would be forced into using the LP system for its own classical releases in self-defense. Decca's move seemingly would force RCA to market combination machines sides as well as its own 45s and that provide for the playing of LP the regular 78s.

## Decca Sale Achieves RCA Results, Lures Buyers Generally

Decca inventory sale at a uniform 50% off is generally going over very well, according to reports, but it's following the same pattern that characterized the recent Victor sale. It is spotty in certain localities, apparently where promotion by dealers is badly planned or too confined, and the majority of the material being disposed of fastest is that which would be more in demand under ordinary circumstances. The slower-selling items are still slow.

Sale, however, is achieving the same results that Victor's did. It is bringing people into stores who may have lately been avoiding buying recordings. Diskmen look upon this circumstance as just as important as any phase of such a clearance sale, since it conceivably could prime the sales pump anew by getting buyers back into the habit.

### T.D. Sets Square Mark

Hollywood, July 26.

Tommy Dorsey set a season's record for bands at Pacific Square ballroom, San Diego, on Saturday night (23), drawing 3,785 payees for gross of nearly \$6,000. His end—was estimated \$3,200.

# Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**VARIETY**

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

**WEEK  
ENDING  
JULY 23**

| Pos. | Pos. No. | Artist                 | Label      | Song                          | Pub.         | Paul Rob. | Art For. | Myron | Tra. Co. | Art. Tact. | Eddie C. | Herb T. | Joe Mc. | Jack St. | Dick G. | Bob Ly. | Pat Br. | Marvin | Art Pa. | Paul D. | Bob G. | Ed M. | Dick B. | Paul R. | Tom S. | Donn. | Mike S. | Bill A. |     |    |
|------|----------|------------------------|------------|-------------------------------|--------------|-----------|----------|-------|----------|------------|----------|---------|---------|----------|---------|---------|---------|--------|---------|---------|--------|-------|---------|---------|--------|-------|---------|---------|-----|----|
| 1    | 12       | Perry Como             | Victor     | Some Enchanted Evening        | Williamson   | ASCAP     |          |       | 1        | 10         | 1        |         | 1       | 4        | 3       | 1       | 1       | 3      | 1       | 4       | 1      | 2     | 3       | 1       | 1      | 1     | 6       | 4       | 133 |    |
| 2    | 2        | Vaughn Monroe          | Victor     | Riders in the Sky             | Morris       | ASCAP     |          |       |          |            |          | 4       | 3       | 2        | 3       | 9       | 1       | 3      | 3       | 3       | 7      | 7     | 10      | 2       | 6      | 5     | 2       | 10      | 109 |    |
| 3    | 8        | Vic Damone             | Mercury    | You're Breaking My Heart      | Algonquin    | BMI       |          |       |          | 1          | 7        | 1       | 7       | 1        | 2       | 5       | 7       | 7      | 1       | 3       | 1      | 3     | 1       | 1       | 2      | 5     | 9       | 82      |     |    |
| 4    | 3        | D. Shore-B. Clark      | Columbia   | Baby, It's Cold Outside       | Melrose      | ASCAP     |          |       | 8        | 9          | 3        | 4       | 8       | 8        | 8       | 8       | 8       | 8      | 8       | 1       | 5      | 6     | 2       | 2       | 3      | 2     | 1       | 66      |     |    |
| 5    | 4        | Gordon Jenkins         | Decca      | Again                         | Robbins      | ASCAP     |          |       |          |            | 2        | 1       | 1       | 10       | 1       | 5       | 4       | 4      | 4       | 6       | 9      | 4     | 3       | 3       | 3      | 2     | 64      | 43      |     |    |
| 6    | 7        | Sammy Kaye             | Victor     | Four Winds and Seven Seas     | Lombardo     | ASCAP     |          |       | 8        | 5          | 2        | 2       | 4       | 8        | 4       | 8       | 6       | 3      | 7       | 5       | 8      | 3     | 3       | 3       | 3      | 3     | 36      | 38      |     |    |
| 7    | 10       | Margaret Whiting       | Capitol    | A Wonderful Guy               | Williamson   | ASCAP     |          |       |          |            | 9        | 3       | 9       | 2        | 10      | 3       | 7       | 7      | 7       | 8       | 3      | 8     | 9       | 9       | 5      | 5     | 31      | 30      |     |    |
| 8    | 23       | Frank Sinatra          | Columbia   | The Hucklebuck                | United       | ASCAP     |          |       |          |            |          | 3       | 5       | 6        | 6       | 6       | 6       | 6      | 6       | 7       | 8      | 8     | 8       | 8       | 8      | 8     | 25      | 25      |     |    |
| 9    | 35       | Vic Damone             | Mercury    | Again                         | Robbins      | ASCAP     |          |       | 8        | 8          | 8        | 8       | 8       | 8        | 8       | 8       | 8       | 8      | 8       | 8       | 8      | 8     | 8       | 8       | 8      | 8     | 8       | 21      | 19  |    |
| 10A  | 6        | G. Jenkins-Stardusters | Decca      | I Don't See Me in Your Eyes   | Laurel       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       | 15      | 15      |     |    |
| 10B  | 5        | M. Whiting-J. Mercer   | Capitol    | Baby, It's Cold Outside       | Melrose      | ASCAP     |          |       |          |            |          |         | 4       | 6        | 6       | 6       | 6       | 6      | 6       | 6       | 6      | 6     | 6       | 6       | 6      | 6     | 6       | 19      | 19  |    |
| 12   | 21       | Ezio Pinza             | Columbia   | Some Enchanted Evening        | Williamson   | ASCAP     |          |       |          |            |          |         | 6       | 6        | 6       | 6       | 6       | 6      | 6       | 6       | 6      | 6     | 6       | 6       | 6      | 6     | 6       | 14      | 14  |    |
| 13   | 12       | Billy Eckstine         | M-G-M      | Somehow                       | Algonquin    | BMI       |          |       | 3        | 9          | 9        | 2       | 9       | 9        | 9       | 9       | 9       | 9      | 9       | 9       | 9      | 9     | 9       | 9       | 9      | 9     | 9       | 12      | 12  |    |
| 14A  | 15       | Frank Sinatra          | Columbia   | Bail Ha!                      | Williamson   | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 10      | 10  |    |
| 14B  | 49       | Blue Barron            | M-G-M      | There's Yes, Yes in Your Eyes | Remick       | ASCAP     |          |       | 5        | 5          | 5        | 8       | 8       | 8        | 8       | 8       | 8       | 8      | 8       | 8       | 8      | 8     | 8       | 8       | 8      | 8     | 8       | 8       | 15  | 15 |
| 14C  | 18       | D. Haymes-Tattlers     | Decca      | Maybe It's Because            | B.V.C.       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 15      | 15  |    |
| 17   | 2        | Mary Martin            | Columbia   | A Wonderful Guy               | Williamson   | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 14      | 14  |    |
| 18A  | 1        | Perry Como             | Victor     | An Old Fashioned Walk         | Berlin       | ASCAP     |          |       | 4        | 4          | 4        | 4       | 4       | 4        | 4       | 4       | 4       | 4      | 4       | 4       | 4      | 4     | 4       | 4       | 4      | 4     | 4       | 4       | 14  | 14 |
| 18B  | 46       | Frank Sinatra          | Columbia   | Some Enchanted Evening        | Williamson   | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 14      | 14  |    |
| 18C  | 43       | Perry Como             | Victor     | Forever and Ever              | Robbins      | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 14      | 14  |    |
| 18D  | 11       | Peggy Lee              | Capitol    | Bail Ha!                      | Williamson   | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 14      | 14  |    |
| 22A  | 43       | Fran Warren            | Victor     | Homework                      | Berlin       | ASCAP     |          |       | 4        | 4          | 4        | 4       | 4       | 4        | 4       | 4       | 4       | 4      | 4       | 4       | 4      | 4     | 4       | 4       | 4      | 4     | 4       | 14      | 14  |    |
| 22B  | 1        | G. Bones-Mr. Ford      | Crystalite | Ain't She Sweet               | Advanced     | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 14      | 14  |    |
| 22C  | 12       | J. Stafford-G. MacRae  | Capitol    | Need You                      | Choice       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 14      | 14  |    |
| 25A  | 40       | Eddie Howard           | Mercury    | Room Full of Roses            | Hill-Range   | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 13      | 13  |    |
| 25B  | 23       | Art Mooney             | M-G-M      | Merry-Go-Round Waltz          | Shapiro-B    | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 13      | 13  |    |
| 25C  | 29       | Vaughn Monroe          | Victor     | Dreamy Old New England Moon   | Leeds        | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 13      | 13  |    |
| 28   | 1        | Andy Russell           | Capitol    | Maybe It's Because            | B.V.C.       | ASCAP     |          |       | 6        | 6          | 6        | 6       | 6       | 6        | 6       | 6       | 6       | 6      | 6       | 6       | 6      | 6     | 6       | 6       | 6      | 6     | 6       | 12      | 12  |    |
| 29   | 15       | Perry Como             | Victor     | Bail Ha!                      | Williamson   | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 11      | 11  |    |
| 30A  | 21       | D. Day-F. Sinatra      | Columbia   | An Old Fashioned Walk         | Berlin       | ASCAP     |          |       | 5        | 7          | 7        | 7       | 7       | 7        | 7       | 7       | 7       | 7      | 7       | 7       | 7      | 7     | 7       | 7       | 7      | 7     | 7       | 10      | 10  |    |
| 30B  | 3        | Art Mooney             | M-G-M      | Twenty-four Hours of Sunshine | Witmark      | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 10      | 10  |    |
| 30C  | 3        | Kenny Roberts          | Coral      | I Never See Maggie Alone      | Bourne       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 10      | 10  |    |
| 33A  | 1        | Frank Sinatra          | Columbia   | I Love You                    | Berlin       | ASCAP     |          |       | 2        | 9          | 9        | 9       | 9       | 9        | 9       | 9       | 9       | 9      | 9       | 9       | 9      | 9     | 9       | 9       | 9      | 9     | 9       | 9       | 9   | 9  |
| 33B  | 40       | J. Stafford-G. MacRae  | Capitol    | One and Only Highland Fling   | H. Warren    | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 9       | 9   |    |
| 33C  | 43       | Dinah Shore            | Columbia   | Forever and Ever              | Robbins      | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 9       | 9   |    |
| 33D  | 5        | Andrews Sisters        | Decca      | Hurry, Hurry, Hurry           | Dreyer       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 9       | 9   |    |
| 33E  | 46       | Dick Haymes            | Decca      | Room Full of Roses            | Hill-Range   | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 9       | 9   |    |
| 33F  | 1        | G. Bones-Mr. Ford      | Crystalite | The Sheik of Araby            | Mills        | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 9       | 9   |    |
| 33G  | 23       | Pat Page               | Mercury    | Cabaret                       | Duchess      | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 9       | 9   |    |
| 40A  | 1        | Buddy Johnson          | Decca      | Did You See Jack Robinson Hit | Sophisticate | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 8       | 8   |    |
| 40B  | 1        | Rosemary Cluny         | Columbia   | Cabaret                       | Duchess      | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 8       | 8   |    |
| 42   | 5        | Tommy Dorsey           | Victor     | The Hucklebuck                | United       | ASCAP     |          |       | 6        | 6          | 6        | 6       | 6       | 6        | 6       | 6       | 6       | 6      | 6       | 6       | 6      | 6     | 6       | 6       | 6      | 6     | 6       | 7       | 7   |    |
| 43A  | 3        | Larry Green            | Victor     | There's Yes, Yes in Your Eyes | Remick       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 6       | 6   |    |
| 43B  | 1        | Fontane Sis            | Victor     | Turtle Song                   | Jefferson    | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 6       | 6   |    |
| 45A  | 12       | Perry Como             | Victor     | I Don't See Me in Your Eyes   | Laurel       | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 5       | 5   |    |
| 45B  | 5        | Dick James             | London     | Who Do You Know in Heaven     | Robbins      | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 5       | 5   |    |
| 47A  | 1        | Milt Herth             | Coral      | Ain't She Sweet               | Advanced     | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 4       | 4   |    |
| 47B  | 49       | Vaughn Monroe          | Victor     | Someday                       | Duchess      | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 4       | 4   |    |
| 49A  | 4        | Sammy Kaye             | Victor     | Room Full of Roses            | Hill-Range   | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 3       | 3   |    |
| 49B  | 1        | Steve Conway           | Columbia   | Wedding of Lili Marlene       | Leeds        | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 3       | 3   |    |
| 49C  | 3        | Orioles                | Jubilee    | I Challenge Your Kiss         | Duchess      | BMI       |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 3       | 3   |    |
| 52   | 1        | Dick Jurgens           | Columbia   | Twenty-four Hours of Sunshine | Witmark      | ASCAP     |          |       |          |            |          |         |         |          |         |         |         |        |         |         |        |       |         |         |        |       |         | 2       | 2   |    |



# Jocks, Jukes and Disks

By BERNIE WOODS

**Dinah Shore**—"Through A Long and Sleepless Night" ("I'm Yours" (Columbia). "Sleepless Night" is a great piece of music and carries vast possibilities for jocks and jukes. From the 20th-Fox film, "Come To The Stable," the tune holds complete attention, and Miss Shore's handling of it, with a choir and orchestra under the baton of Zim-merman, is outstanding. Flipover is a well-tuned standard. "On A Chinese Honey-moon" (Decca). Mills group wraps "Someday," a melody with sharp possibilities for hitdom, and it clicks nicely. Quartet does it as a ballad all the way though they always give the feeling they're going to bounce the tempo for a change of pace. Jocks and jukes will use it plenty. "Chinese Honey-moon" is done in barbershop style. It's fair.

**Eddy Howard**—"Maybe It's Because" ("Tell Me Why" (Mercury). "Because," coming along fast, sounds good on Howard's polished tenor and his disk should get a good portion of the jock and juke play. With the trio and full band background, the side sells smoothly. "Tell Me Why," new ballad, has its good points. As a tune it's light, but Howard's performance sharpens it.

**Buddy Clark**—"You're Breaking My Heart" ("Song of S'wender" (Columbia). With Vic Damone's introductory disk of "Heart" breaking open, others are flocking to do it. Clark's disk is swell; cut with a choir and Harry Zimmerman's backgrounding, it sells solidly and should figure in jock and juke plans. "Son of Surrender," from the film, is okay, but not of the same melodic cut.

**Russ Case Orchestra**—"You're Breaking My Heart" ("One More Time" (M-G-M). Russ Case also carves a fine swath with "Heart." With the Quintones handling the vocal and lush string-heavy performance of the melody, the side is as good as any of that tune. Recording is excellent, too. Case isn't to be commended for his arrangement of "Time," a good new tune, vocalized by Stuart Foster. He runs the light rhythm melody over a series of his arranging tricks and just about smother the impact it should make.

**Spike Jones**—"Dance of the Hours" ("None But the Lonely Heart" (Victor). Jones' "Dance" arrangement is a switch on his William Tell Overture—a "description" of the Indianapolis 500-mile race with the winner his old favorite, Feitelbaum. It's typical Jones stuff and could be a big hit, but it seems like a lot of noise to arrive at that Feitelbaum punchline. Reverse is something to be forgotten quickly.

**Pearl Bailey**—"Hot Lips Page" ("Ain't She Sweet" ("It's a Great Feeling"; "Hucklebuck" ("Baby, It's Cold Outside" (Harmony). Columbia's new 49c disks are turning out good stuff. These four sides pit Pearl Bailey and trumpeter-singer Page on pop. Their "Sweet" side is a money and so is the "Hucklebuck" bit, which clearly matches any performance of the tune. "Feeling" and "Cold Outside" ring the bell, too, but they're not as stand-out. Recording is good.

**Frankie Laine**—"Now That I Need You" ("My Own-My Only-My All" (Mercury). An unusual pairing in that it spots Laine on two new pops. He gets a lot out of both. His style is particularly suitable to "Need You," which is promising big things, and the side could very well become a big request item. Laine on "My Own" gets a lot out of the melody, which is a Laine habit. Carl Fischer backs both well.

**Herb Jeffries**—"Twilight" ("Pagan Love Song" (Columbia). Jeffries is solid on both these sides. "Twilight" is an excellent pop just being started, and Jeffries ties it into a tight commercial ball to weird. Far Eastern backgrounding by Hugo Winterhalter. He clicks on the standard notes of "Pagan Love Song" in similar fashion. It's a disk worth a spot on any jock's schedule.

**Arthur Godfrey**—"Man With the Weird Beard" ("Heap Big Smoke" (Columbia). Best novelty. Godfrey has latched onto this "Too-Fat Polka." "Weird Beard" side is preferable; it's a "Jimmy Valentine" sort of thing that tickles the funny bone. There's little melody to it, but Godfrey tools it to satisfaction. "Smoke" has much to recommend it, too. It's cute. Archie Bleyer's band and the "Too-Fat Trio" back him.

**Bing Crosby**—"The Last Mile Home" ("Imagination" (Decca). Crosby could have a hit in "Last

Mile." Melody sticks, and his performance of it, backed by the Ken Lane Singers and Victor Young's orchestra, is packed with commercialism. It's backed with a version of Jimmy Van Heusen-Johnny Burke's old "Imagination," a sharp piece of music itself.

## Platter Pointers

**Frankie Carle's** "Missouri Waltz" and "That Naughty Waltz" reaches for the same effect as his piano and rhythm albums, except that the full band is used in place of only rhythm, but the same results are achieved. **Fred Waring's** "Dark Eyes" ("Volga Boatman," and "Loch Lomond" ("My Bonnie," on one Decca disk, is a lot of fine music for jocks. Columbia re-issued **Harry James'** two-sided "Tuxedo Junction," which occasionally gets off the track. There's a lot in **Johnny Hartman's** "Goodbye" (Mercury). Castle label made an amusing disk of "Baby, It's Cold Outside" with **Lady Sybil Smythe** and **Bill Jacoby**. "Have a Heart" as cut by **Lawrence Welk** (Mercury) seems like a tune with possibilities. Decca reissued **Ella Fitzgerald's** "A Tisket A Tasket" and Columbia put out **Benny Goodman's** "If I Had You" ("Limehouse Blues" on its Harmony label). **Les Brown's** "Cross Town Trolley" is an amusing novelty, backed by "Just a Gigolo," arranged similarly to his "I've Got My Love to Keep Me Warm," but not as good.

**Janette Davis'** cut of "Wonderful Guy" (Harmony), though late, is a match for any disk of it. **Pearl Bailey's** "Ma, He's Making Eyes At Me," an unusual tune for her, clicks solidly. **Jerry Wayne** and **monny disk** combine on a Harmony disk for excellent versions of Irving Berlin's "I Love You" and "Let's Take An Old Fashioned Walk." **Kay Kyser** tailored a fine jock novelty in "Headless Horseman" (Columbia).

Standout western, race, hillbilly, polka, jazz, etc. **Rosalie Allen**, "Square Dance Polka" (Victor). **Lionel Hampton**, "Wee Albert" (Decca). **Rex Allen**, "Arizona Waltz" (Mercury). **Sokach-Habat** Orchestra, "Uptown Waltz" (Decca). **Sabbey Lewis**, "The Kings" (Part 2) (Mercury). **Ruth Brown**, "So Long" (Atlantic). **"Little" Jimmy Dickens**, "My Heart's Bouquet" (Columbia). **Hawkshaw Hawkins**,

## Best British Sheet Sellers

(For Week Ending July 16)

London, July 17.  
Wedding of Lilli . . . Box & Box  
Red Roses Blue Lady . . . Wright  
Lavender Blue . . . Sun  
A You're Adorable . . . Connelly  
Riders in Sky . . . Chappell  
Again . . . F. D. & H.  
Candy Kisses . . . Chappell  
12th Street Rag . . . Chappell  
Buy Killarney . . . P. Maurice  
Put Shoes On . . . Gay  
Forever and Ever . . . F. D. & H.  
Strawberry Moon . . . Kassner

## Second 12

Echo Told Me Lie . . . Chappell  
Careless Hands . . . Morris  
Behind the Clouds . . . Feldman  
Clancy Lowered Boom . . . Leeds  
Faraway Places . . . Leeds  
While Angelus Ring Southern  
Powder Your Face . . . Chappell  
I'll Always Love You . . . Clover  
Cuckoo Waltz . . . K. Prowse  
It's Magic . . . Connelly  
Put 'Em in Box . . . Connelly  
Happened in Adano . . . Maurice

## Goodman Skips European Tour

London, July 26.

Benny Goodman won't continue work in England or Europe after he finishes his current stay at the Palladium here. Leader has decided to return to the U. S. immediately after closing, cancelling all ideas of a British and Continental tour, for which he had not signed any contracts.

B. G. was expected to do three weeks of concerts in England and Scotland with the combo now working with him at the Palladium. Following that, he was arranging six-weeks of concerts in France, Belgium, Switzerland and the Scandinavian countries.

He gives no reasons for his change of heart except that he wants to get back to the U. S. for a rest.

**Mary McCarty**, comedienne-singer featured now in Irving Berlin's "Miss Liberty" musical on Broadway, has been signed by Columbia Records.

## Oberstein, M-G-M Purchasing Old Majestic and Musicraft Masters

### Scott's Odd Titles

Raymond Scott outdid himself in titling some of the five original tunes he has written for a new record label he will market carrying only his own stuff.

One is called "Dedicatory Piece to the Crew and Passengers of the First Rocket Express to the Moon," others are "Bird Life in the Bronx," "Streetcorner in Paris," "Snake Woman" and "Ecto Plasm." Each disk will carry a label footnote explaining the origin of the idea behind the tune and title.

These sides will each be coupled to standard tune arrangements cut by Scott's quintet for the new disk series, under a Master label. It's Scott's fourth try at selling his own material on his own wax. Platters, all 10-inch, will sell at \$2 a copy and the maestro is banking on the almost constant itch of record collectors for his unusual arrangements to provide a market. All sales will be made on mail or dealer order only.

## Robbins in No Mood For 'Mood for Love' As Gagged by Trio

Robbins Music has asked Columbia Records to withhold from the disk market a recording of "I'm in the Mood for Love" as cut by the Mary Kaye Trio. Tussle, which is being conducted on a more or less friendly basis by Columbia's Marie Sacks and Robbins' Abe Olman, is similar to Morris Music's recent refusal to allow RCA-Victor to release a version of "Riders in the Sky" by Spike Jones. Robbins feels that the gagged-up version of "Love," a standard, will hurt the value of the melody.

This is the second time Robbins has had to ask a stop on a recording of the same tune by the same musical group. Some time ago, when the Kaye group was recording for Apollo Records, the same arrangement was disked and Robbins refused a license.

M-G-M Records will soon take over the majority of masters held by the more or less defunct Musicraft label if the latter's creditors okay the deal. Creditors will be polled next week whether for or against the Loew-owned diskery assuming ownership of the platters, including everything that Musicraft has the right to assign to another company.

M-G-M deal would be on a guarantee against royalties earned by the sale of pressings from the transferred masters. Deal has been cooking for weeks and prior to being offered to M-G-M the masters were proffered under a similar financial arrangement to Columbia Records. That company turned it down.

Eli Oberstein has just about completed a deal via which he has acquired approximately 1,500 of the expired Majestic masters for release under his own Varsity (39c, including tax) disks. Masters were purchased from Mercury Records, which had bought them along with factories and other paraphernalia from Majestic last year for \$142,000.

Ironically enough, a majority of the 1,500 platters Oberstein bought were records for which he had supervised the making, since it was his Hit Label that Majestic Radio & Television bought as the foundation of the Majestic disk outfit.

Oberstein gets all of the items Majestic sold to Mercury with the exception of sides made by Eddy Howard and others by Alfred Newman, 20th-Fox conductor, with a large orchestra. Oberstein buys the masters outright, with no royalty strings attached, at a price said to be less than \$20,000.

## 'Selling' Theme Of Music Convention

Theme of the Music Industry Trade Show and Convention, which opened a four-day run Monday (25) at the New Yorker hotel, N. Y., generally emphasized, in various speeches, that proper merchandising of product was once again of paramount importance. Through the war years record salesmen and dispensers of sheet music, instruments, etc., enjoyed a seller's market to its fullest, but that today the situation was completely reversed and a buyer's market made it vitally important that the utmost efforts be turned into salesmanship channels.

There were between 6,000 and 7,000 attendees at the convention when it got underway, and approximately 240 exhibitors of all types from the major recording companies on down. Show was in both the large Manhattan Center building and the New Yorker itself, with the major complaint on both sides springing from the tremendous heat.

In addition to pointing out that selling was a major factor in the current market, Donald M. Hobart, director of research for the Curtis Publishing Co., a guest speaker, made the manufacturers of major record labels happy with his remarks to dealers present. He stated that it is to their greater interest to work closely with the manufacturers who sell advertised and wellknown brands of products. For some time the better known disk label execs, particularly Victor, have been endeavoring to impress on the minds of dealers that they had a much better chance at business by handling recognized labels to the exclusion of the dozens of odd-labels available since the war. The economic squeeze on sales has by now taken care of a lot of that sort of competition to the bigger companies, of course, but the Indies are still a factor in many areas.

### Conner Hurt in Mishap

Mike Conner, Decca Records promoter, wound up with a broken shoulder recently, the night before he was to start a two-week vacation. Conner was driving through a Chicago suburb to a relative's home when his car was hit broadside by another auto.

Conner's wife and a cousin were bruised, and car was demolished.

## VARIETY 10 Best Sellers on Coin-Machines Week of July 23

|  |                                |
|--|--------------------------------|
| 1. SOME ENCHANTED EVENING (9) (Williamson) | Perry Como . . . Victor        |
| 2. RIDERS IN THE SKY (13) (Morris)         | Frank Sinatra . . . Columbia   |
| 3. AGAIN (19) (Robbins)                    | Vaughn Monroe . . . Victor     |
| 4. HUCKLEBUCK (4) (United)                 | Burl Ives . . . Columbia       |
| 5. BALI HAI (6) (Williamson)               | Gordon Jenkins . . . Decca     |
| 6. ROOM FULL OF ROSES (1) (Hill & Range)   | Vic Damone . . . Mercury       |
| 7. I DON'T SEE ME (10) (Laurel)            | Frank Sinatra . . . Columbia   |
| 8. BABY IT'S COLD OUTSIDE (10) (Melrose)   | Tommy Dorsey . . . Victor      |
| 9. FOREVER AND EVER (14) (Robbins)         | Perry Como . . . Victor        |
| 10. WONDERFUL GUY (6) (Williamson)         | Bing Crosby . . . Decca        |
|  | Sammy Kaye . . . Victor        |
|  | Dick Haymes . . . Decca        |
|  | Gordon Jenkins . . . Decca     |
|  | Perry Como . . . Victor        |
|  | Whiting-Mercer . . . Capitol   |
|  | Shore-Clark . . . Columbia     |
|  | Perry Como . . . Victor        |
|  | Russ Morgan . . . Decca        |
|  | Margaret Whiting . . . Capitol |
|  | Fran Warren . . . Victor       |

## Second Group

|  |                               |
|--|-------------------------------|
| YOU'RE BREAKING MY HEART (Algonquin)   | Vic Damone . . . Mercury      |
| FOUR WINDS, SEVEN SEAS (Lombardo)      | Sammy Kaye . . . Victor       |
| "A" YOU'RE ADORABLE (14) (Laurel)      | Guy Lombardo . . . Decca      |
| HOW IT LIES (Morris)                   | Perry Como . . . Victor       |
| EVERYWHERE YOU GO (Lombardo)           | Tony Pastor . . . Columbia    |
| CARELESS HANDS (9) (Melrose)           | Bing Crosby . . . Decca       |
| KISS ME SWEET (Advanced)               | Kay Starr . . . Capitol       |
| MERRY GO ROUND WALTZ (Shapiro-B)       | Guy Lombardo . . . Decca      |
| NEED YOU (Choice)                      | Doris Day . . . Columbia      |
| RED ROSES FOR BLUE LADY (19) (Mills)   | Sammy Kaye . . . Victor       |
| CANDY KISSES (Hill & Range)            | Mel Torme . . . Capitol       |
| LOVE ME, LOVE ME, LOVE ME (Miller)     | Kitty Kallen . . . Mercury    |
| MAYBE IT'S BECAUSE (Triangle)          | Sammy Kaye . . . Victor       |
| LET'S TAKE OLD FASHIONED WALK (Berlin) | Guy Lombardo . . . Decca      |
|  | Art Mooney . . . M-G-M        |
|  | Stafford-MacRae . . . Capitol |
|  | Vaughn Monroe . . . Victor    |
|  | Guy Lombardo . . . Decca      |
|  | Eddy Howard . . . Mercury     |
|  | Johnny Mercer . . . Capitol   |
|  | Eddy Howard . . . Mercury     |
|  | Sammy Kaye . . . Victor       |
|  | Dick Haymes . . . Decca       |
|  | Connie Haines . . . Coral     |
|  | Sinatra-Day . . . Columbia    |
|  | Perry Como . . . Victor       |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

# Levy's 'Pinpoint Plugging' Whets Pub Curiosity

Lou Levy's "pinpoint-plugging" plan has excited the curiosity of a majority of the major publisher rivals of his Leeds firm. Ever since he publicized his theory without detailing what it was all about for obvious reasons, Levy has had other pubs asking one another, "what's the gag." They're curious about something that's supposed to dispense with large plugging staffs.

While Levy isn't talking, he does claim that in the couple weeks since he's applied the idea it is producing results. He asserts that his new pop, "The Wedding of Lili Marlene," England's No. 1 bestseller for weeks, and which he's publishing in the U. S., is already beginning to show sales results. He says that Leeds had orders for more than 1,100 copies of the tune last Thursday and Friday, and there isn't one pop recording of it on release and there hasn't been one network performance of the song.

Levy's idea apparently revolves around exploitation via recordings since his "pinpointing" involves copies of the English recording of the song, done by Steve Conway for Columbia's British label.

## Paige Subs for Smallens

Raymond Paige, top radio, motion picture and symphonic conductor, has been named guest conductor of New York's Radio City Music Hall Symphony during the vacation of Alexander Smallens.

Paige will pick up the baton for the show opening Thursday, Aug. 4.



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# RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending July 23

This Last wk. wk.

Artist, Label, Title

|     |    |                                |                                 | New York—(Davega Stores) | Chicago—(Hudson Ross) | Los Angeles—(Denel's Mus. Shop) | Boston—(Boston Music Co.) | St. Louis—(S. S. Kresge Co.) | Indianapolis—(Pearson) | San Francisco—(Sherman-Clay) | Cleveland—(Burroughs) | Kansas City—(Jenkins Music Co.) | San Antonio—(Central Radio) | Minneapolis—(Don Leary) | TOTAL POINTS |
|-----|----|--------------------------------|---------------------------------|--------------------------|-----------------------|---------------------------------|---------------------------|------------------------------|------------------------|------------------------------|-----------------------|---------------------------------|-----------------------------|-------------------------|--------------|
| 1   | 1  | VAUGHN MONROE (Victor)         | "Riders in the Sky"             | 6                        | 5                     | 3                               | 2                         | 4                            | 3                      | 2                            | 3                     | 3                               | 3                           | 3                       | 68           |
| 2   | 2  | PERRY COMO (Victor)            | "Some Enchanted Evening"        | 1                        |                       |                                 | 2                         | 1                            | 3                      | 2                            | 3                     | 6                               |                             |                         | 59           |
| 3   | 4  | M. WHITING-J. MERCER (Capitol) | "Baby, It's Cold Outside"       | 8                        | 3                     | 5                               | 9                         | 1                            | 2                      | 1                            | 1                     |                                 |                             |                         | 58           |
| 4   | 6  | BING CROSBY (Decca)            | "Some Enchanted Evening"        | 4                        | 1                     |                                 |                           | 3                            |                        |                              |                       | 4                               |                             |                         | 32           |
| 5   | 9  | DICK HAYMES (Decca)            | "Room Full of Roses"            | 3                        |                       |                                 | 3                         |                              |                        | 8                            |                       | 1                               |                             |                         | 29           |
| 6   | 3  | GORDON JENKINS (Decca)         | "Again"                         | 2                        | 8                     |                                 |                           |                              |                        | 7                            |                       |                                 |                             | 2                       | 25           |
| 7   | 10 | VIC DAMONE (Mercury)           | "You're Breaking My Heart"      | 9                        | 1                     |                                 | 1                         |                              |                        |                              |                       |                                 |                             | 10                      | 23           |
| 8   | 12 | MEL TORRE (Capitol)            | "Again"                         |                          |                       | 4                               |                           | 2                            |                        | 5                            |                       |                                 |                             |                         | 22           |
| 9A  | 8  | G. JENKINS-STARBUCKERS (Decca) | "I Don't See Me in Your Eyes"   | 5                        | 5                     |                                 |                           |                              | 8                      |                              |                       |                                 |                             | 8                       | 18           |
| 9B  | 11 | MARGARET WHITING (Capitol)     | "A Wonderful Guy"               | 7                        |                       | 7                               | 4                         |                              |                        | 9                            | 10                    |                                 |                             |                         | 18           |
| 10  | 10 | RUSS MORGAN (Decca)            | "Forever and Ever"              |                          |                       |                                 |                           | 8                            |                        | 7                            |                       |                                 |                             | 4                       | 14           |
| 11A | 13 | PEGGY LEE (Capitol)            | "Bali Ha'i"                     |                          |                       | 2                               |                           |                              |                        |                              |                       |                                 |                             | 7                       | 13           |
| 11B | 7  | FRANK SINATRA (Columbia)       | "The Hucklebuck"                |                          |                       | 8                               |                           |                              | 1                      |                              |                       |                                 |                             |                         | 13           |
| 12  | 8  | SAMMY KAYE (Victor)            | "Room Full of Roses"            |                          |                       |                                 |                           | 5                            |                        |                              |                       |                                 |                             |                         | 12           |
| 13A | 18 | TOMMY DORSEY (Victor)          | "The Hucklebuck"                |                          |                       |                                 |                           | 7                            |                        | 4                            |                       |                                 |                             |                         | 11           |
| 13B | 15 | FRANKIE YANKOVIC (Columbia)    | "Blue Skirt Waltz"              |                          |                       |                                 |                           |                              |                        | 10                           |                       |                                 |                             | 1                       | 11           |
| 14A | 15 | BING CROSBY (Decca)            | "Bali Ha'i"                     |                          | 6                     |                                 |                           |                              |                        | 6                            |                       |                                 |                             |                         | 10           |
| 14B | 14 | PERRY COMO (Victor)            | "Bali Ha'i"                     |                          |                       |                                 |                           |                              |                        | 6                            |                       | 6                               |                             |                         | 10           |
| 15A |    | FRANK SINATRA (Columbia)       | "Some Enchanted Evening"        |                          | 2                     |                                 |                           |                              |                        |                              |                       |                                 |                             |                         | 9            |
| 15B | 16 | D. HAYMES-TATTLERS (Decca)     | "Maybe It's Because"            |                          |                       |                                 |                           |                              |                        |                              |                       |                                 |                             | 2                       | 9            |
| 16A | 5  | D. SHORE-B. CLARK (Columbia)   | "Baby, It's Cold Outside"       | 10                       | 7                     |                                 |                           |                              |                        |                              |                       |                                 |                             |                         | 8            |
| 16B |    | EVELYN KNIGHT (Decca)          | "You're So Understanding"       |                          | 3                     |                                 |                           |                              |                        |                              |                       |                                 |                             |                         | 8            |
| 17A | 18 | AL MORGAN (Universal)          | "Jealous Heart"                 |                          | 4                     |                                 |                           |                              |                        |                              |                       |                                 |                             |                         | 7            |
| 17B |    | LARRY GREEN (Victor)           | "There's Yes, Yes in Your Eyes" |                          |                       |                                 | 4                         |                              |                        |                              |                       |                                 |                             |                         | 7            |
| 17C |    | MEL TORRE (Capitol)            | "Four Winds and Seven Seas"     |                          |                       |                                 |                           | 4                            |                        |                              |                       |                                 |                             |                         | 7            |
| 17D |    | PERRY COMO (Victor)            | "Forever and Ever"              |                          |                       |                                 |                           |                              |                        |                              |                       |                                 |                             | 4                       | 7            |

## FIVE TOP ALBUMS

|  | 1                           | 2                           | 4                                    | 3                                       | 5                                    |
|--|-----------------------------|-----------------------------|--------------------------------------|---|--------------------------------------|
|  | SOUTH PACIFIC Broadway Cast | KISS ME, KATE Broadway Cast | SONGS WITHOUT WORDS Selected Capitol | SUPPER CLUB FAVORITES Perry Como Victor | MANHATTAN TOWER Gordon Jenkins Decca |

## Disk Best Sellers by Companies

(Based on Points Earned)

| Label   | No. of Records | Points | Label     | No. of Records | Points |
|---------|----------------|--------|-----------|----------------|--------|
| Victor  | 7              | 174    | Columbia  | 4              | 41     |
| Decca   | 8              | 145    | Mercury   | 1              | 23     |
| Capitol | 5              | 118    | Universal | 1              | 7      |

# On the Upbeat

## New York

Shep Fields, while playing the Balinese Room, New Orleans, leased a small yacht, and his band sleeps aboard, sailing into the Gulf every day. . . Howard Miller, son of Music Publishers Contact Employees prez. Bob Miller, graduated as a pre-med student from New York U. . . MPCE's annual golf tourney, incidentally, shifted to New Jersey Country Club, Riverdale, Aug. 17. . . Richard W. Pascoe, Detroit songwriter ("Little Town in the Aud County Down," etc.) in N. Y. showing new tunes to pubs. . . Abram Chasins, WQXR, N. Y. musical director, and singer Constance Keene signed to Mercury disk contracts. . . Lorry Raine cutting four new songs in Chicago for release by Serenade label, Toledo waxery, with the proviso that masters can be recovered and turned over to major manufacturer if songs hit.

## Hollywood

Mary Kaye Trio at Bar of Music niter here. . . Arthur Lee Simpkins recorded "Moonrise" and "Starlight and Beautiful You" on Crystallite label. Both are Bill Anson tunes. Anson, meanwhile, etched vocal on "Every Beat of My Heart" and "This Love" by Frank Veloz and Al Plantadosi, for Variety Records. . . Milton Berle and Sammy Cahn cleaved two tunes for Warners' "Always Leave Them Laughing," in which Berle is starred. . . Alan Livingston planned for N. Y. to cut a Joe Di Maggio album for Capitol, six sides for the juve trade. Biscuit book will be narrative based on player's exploits. He won't sing.

## Chicago

Former orch leader Saxie Dowell now handling midwest promotion of tunes, having toured 12 cities for combats with disk jocks on Al Morgan's "Jealous Heart." Har-

monicats into Copa, Pittsburgh, Aug. 5 for a month. Patti Page, Mercury Records songstress, flying into Chi this week for video appearances, then to Merry-Go-Round, Youngstown, O., Aug. 6. . . Julie Stern, professional manager for BMI, in town for huddles with Jim Cairns, Chi BMI contact. Ken Griffin into Casa Bonita, northside bistro, Aug. 5 for four weeks. . . Lee Barron and the Sheratones had their options picked up at Sheraton hotel for three more months. . . Leo Pieper switches to Associated Booking Office from MCA and will one-night it in midwest territory from July 22 to beginning of Aug.

## Dallas

Harvey Anderson band current for week at Louann's, Erskine Hawkins due July 28 for one night. Others booked for spot include Ray McKinley, Frankie Carle and Freddie Martin. . . Bob Wills band in for one-nighter at Showland. . . Skyliner at Fort Worth lined up several named bands, including Richard Himber in Aug., Freddy Martin in Dec. and Glen Gray in Sept. Bill Tieber orch current at Dallas Colony Club.

# AFM-Muzak Tiff May Pull Bands From Chi Hotels

Chicago, July 26.

Chicago's major hotels were notified Sat. (23) of AFM prexy James C. Petrillo's decision to yank orchs out of all spots that supplemented live music with piped Muzak.

Petrillo claims music coming into lounges and cafes via wire is not played by union musicians. Petrillo stated, "we have factual reports that in many cities non-union help or members of other unions do work that should be done by members of the Musicians Union. It has been our rule that where canned music disposes of jobs that could be held by live musicians, we insist that changing of records be done by our members."

Meanwhile, Milton Boom, prexy of Boom Electric and Amplifier Co., Chi Muzak franchise-holder, denied Petrillo's charges and claimed his operators were members of AFL electrical workers union—"we've never employed non-union help." Petrillo also charged Boom had refused to hire AFM members to place records on the machines.

Boom pipes music to over 300 spots here. Hotels using Boom music are LaSalle, Sherman, Bismarck, Blackstone, Belden-Stratford, Edgewater Beach, Chicagoan, Del Prado, Stevens and Gracmere.

Barne-Loewe Orch is celebrating its 20th year in the Blue Room of the Shoreham hotel, Washington.

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DICK JURGINS ..... Columbia  
ART LUND ..... MGM  
CLAUDE THORNHILL ..... Victor.

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# Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of July 15-21, 1949

|   |             |
|---|-------------|
| A Kiss and a Rose.....                              | Mogul       |
| A Wonderful Guy—*South Pacific.....                 | Chappell    |
| "A"—You're Adorable.....                            | Laurel      |
| Again—*Road House.....                              | Robbins     |
| And It Still Goes.....                              | Shapiro-B   |
| Ball Ha!—*South Pacific.....                        | Chappell    |
| Every Time I Meet You—*Beautiful Blonde.....        | Feist       |
| Ev'ry Night Is Saturday Night.....                  | BMI         |
| Fiddle Dee Dee—*It's a Great Feeling.....           | Harms       |
| Forever and Ever.....                               | Robbins     |
| How It Lies, How It Lies.....                       | Morris      |
| Hucklebuck.....                                     | United      |
| I Don't See Me In Your Eyes Anymore.....            | Laurel      |
| Just For Me.....                                    | Melody Lane |
| Just One Way To Say I Love You—*Miss Liberty.....   | Berlin      |
| Let's Take An Old-Fashioned Walk—*Miss Liberty..... | Berlin      |
| Lora Belle Lee.....                                 | Santly-Joy  |
| Lover's Gold.....                                   | Oxford      |
| Maybe It's Because—*Along Fifth Avenue.....         | BVC         |
| Merry-Go-Round Waltz.....                           | Shapiro-B   |
| One Only Highland Fling—*Barkleys Broadway.....     | Warren      |
| Riders In The Sky.....                              | Morris      |
| Similau.....  | Campbell    |
| Some Enchanted Evening—*South Pacific.....          | Chappell    |
| Someday.....  | Duchess     |
| Swiss Lullaby.....                                  | Southern    |
| There's Yes Yes In Your Eyes.....                   | Witmark     |
| Weddin' Day.....                                    | Famous      |
| Who Do You Know In Heaven.....                      | Robbins     |
| You're So Understanding.....                        | Barron-Pem. |

The remaining 22 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

|  |              |
|--|--------------|
| A Room Full of Roses.....                            | Hill & Range |
| Ballin' The Jack.....                                | Marks        |
| Beautiful Blonde Bashful Bend—*Beautiful Blonde..... | Miller       |
| Candy Kisses.....                                    | Hill & Range |
| Careless Hands.....                                  | Melrose      |
| Comme Ci, Comme Ca.....                              | Leeds        |
| Don't Call Me Sweetheart Anymore.....                | ABC          |
| Everywhere You Go.....                               | Lombardo     |
| Five Foot Two, Eyes of Blue.....                     | Feist        |
| Four Winds and the Seven Seas.....                   | Lombardo     |
| Girl From Jones Beach—*Girl From Jones Beach.....    | Harms        |
| I'll Keep the Lovelight Burning.....                 | Laurel       |
| It's a Big Wide Wonderful World.....                 | B. Music     |
| It's a Great Feeling—*It's a Great Feeling.....      | Remick       |
| Little Fish In a Big Pond—*Miss Liberty.....         | Berlin       |
| Look At Me.....                                      | Jewel        |
| Love Is a Beautiful Thing.....                       | Porgie       |
| (Where Are You) Now That I Need You.....             | Famous       |
| Put Your Shoes On Lucy.....                          | Bourne       |
| Someone To Love.....                                 | Warren Pub.  |
| Song Of Surrender—*Song Of Surrender.....            | Paramount    |
| Through Sleepless Night—*Come to the Stable.....     | Miller       |
| Younger Than Springtime—*South Pacific.....          | Chappell     |

† Film musical. \* Legit musical.

## Leinsdorf's Competition

Chicago, July 26. Shriners, parading down Michigan Blvd. and Columbus Drive last week, with their many bands, gave the free Grant Park Concert on Chicago's Lakefront enough competition to have conductor Erich Leinsdorf stalk off the podium.

Leinsdorf tried leading the symphony through Tchaikovsky's "Theme and Variations," but the nearby strains of "Smiles," "Volga Boatmen," "Cruising Down the River," "Beer Barrel Polka," "California Here I Come," etc., gave it a little too much variation. So Leinsdorf shrugged his shoulders and left the stage.

Five minutes of handclapping brought him back for a "Thunder and Lightning" finish that brought him a shouting ovation.

## Boston Bustin' Out With Sq. Dancin'

Boston, July 26.

The square dance craze has moved into the Hub area, and the way it is mushrooming it looks like a solid click. Although square dances are not new around here, several small societies have been trying to promote them for years, and only recently have ballroom operators felt it would hypo biz for them.

Local pioneer in the field was Roy Gill, operator of the very successful Totem Pole ballroom, in nearby Auburndale, where he imported Pappy Howard's band to work in conjunction with Baron Hugo's house band. Originally skedged for one night, response was so great that it has parlayed it into a three-nights-a-week deal at the ballroom, with Howard booking the other nights out of town.

Stunt also moved into the nightclub circuit, when Jack Fisher, manager of Steuben's Cave, hired vet caller Tom O'Conner, to take over for one night last week. Solid reaction by patrons has resulted in two nights weekly being set aside for hayshakers.

That the trend has assumed major proportions is obvious. Even Freddy Martin, who just finished a stint at the Totem Pole ballroom, is now looking for a caller to travel with his band.

## AFM Orders MCA To Produce Cavallaro For Snarled Va. Beach Date

Music Corp. of America is in another tussle with the American Federation of Musicians over its methods of selling bands. This one involves Carmen Cavallaro's orchestra for a week's stay at the Surf Beach Club, Virginia Beach, beginning Aug. 12. AFM has ordered MCA to produce Cavallaro, who's on vacation in California, for that date.

It seems MCA offered Cavallaro to Jack Kane, Surf Beach buyer, and the latter okayed the deal. MCA shipped a contract, which Kane signed and returned to the agency. He never received a copy countersigned by the bandleader, and later was advised that Cavallaro wouldn't play the date, that he was taking a month's vacation on the Coast, temporarily disbanding his orchestra. Kane complained to the AFM, and the union last week ordered MCA to produce Cavallaro for the promised date.

## Bregman to Europe On Foreign Accords

Jack Bregman, of Bregman, Vocco & Conn. flies to England within the next 10 days for his initial visit to that country, thence to Paris and Italy. He'll stay abroad several weeks at least.

Bregman's trip is principally concerned with agreements with English and Continental publishers under which the songs of BVC, Triangle, Supreme and Lombard Music are exploited abroad. His British deal is with Louis Dreyfus Chappell, Ltd., and it expires soon. He'll talk a new deal and listen to propositions by other firms seeking the connection.

## Inside Orchestras—Music

Benny Goodman had to travel 6,000 miles to be fouled up by a clarinet he once owned. The incident occurred while Goodman was watching the final performance of Harpo and Chico Marx at the Palladium, London. Spying BG in the box, the Marxes demanded he give an impromptu performance and the maestro obliged. While playing the reed, bubbles started coming out of the instrument to give the audience an impromptu yock.

Marx obtained that clarinet on an exchange with Goodman in Hollywood. Harpo some 20 years ago bought a dilapidated clarinet in New York for \$12. The relic had great interest for Goodman who asked to study it. In exchange he gave the comic his \$200 clarinet. This was the licorice stick that was tricked up by Marx for the London engagement.

The clarinet bit, incidentally, was instigated by a jam session by Harpo for Hollywood friends including George Burns, who told him "not to dare play that clarinet on any stage." The limited Marxian ability on the pipe was made acceptable to London audiences, because Marx played "I'm Forever Blowing Bubbles" and bubbles would start flowing.

Harpo is slated to appear in Detroit tonight (Wed.) for the premiere of the Lester Cowan production "Love Happy" in which he appears with his brothers. He'll spend some time in Milwaukee and Chicago before returning to the Coast. Chico is slated for additional dates on the Continent before returning to the U. S.

Columbia Pictures arranged an unusual preview of its forthcoming "Jolson Sings Again" film in New York last week for the heads of the various major recording companies. Pix outfit, represented by Jonis Taps, who was in the east specifically to line up recording exploitation for the film, got top representatives of all major recording labels together at one table at Dinty Moore's, wine and dined them as a group, then showed a print of the film.

Previewing a musical for diskers is, of course, an old routine, but to do together at one sitting the highly competitive execs of major disk companies, and make the thing one big party, is a new wrinkle. What made it more unusual was that all the songs in the film are standards, and it's a safe bet that every recording company represented has every tune used in the film cut several different ways. There isn't a pop in the score.

Songwriter Mabel Wayne is in an unusual position. Married to music publisher Nicky Campbell, the two cannot complement each other professionally. Miss Wayne, writer of "Ramona" and a string of other standard successes, is a member of the American Society of Composers, Authors and Publishers. Campbell is affiliated with Broadcast Music, Inc., hence cannot publish any of his wife's new tunes if she is to maintain her position in the Society. Shapiro-Bernstein is soon to publish one of her latest melodies—"A Dreamer's Holiday." S-B is reactivating its Skidmore Music next month, equipped it with a staff, just to publish that number and if it latches on to a suitable followup the firm will be kept in action.

Irving Berlin says "Miss Liberty" is selling better so far than his "Annie Get Your Gun" score. Songsmith points to some 100,000 copies of the new show's songs having been shipped including a 5,200-copy order from Music Dealers' Service last week. "Old Fashioned Walk" and "I Love You" are the top sellers, with "Homework" behind it.

## ARNSTEIN SETTLEMENT CALLED NUISANCE COIN

Payment of "nuisance money" to Ira Arnstein is well worth it, according to Shapiro-Bernstein, for the songwriter's perennial suits against most of the music industry cause the defendants a "waste of time and great expense." Publisher's attitude was revealed last week when N. Y. supreme court Justice Joseph J. Gavegan dismissed an Arnstein suit against the company as having no cause of action.

In asking the court for dismissal, S-B's legalites pointed out that last January the firm gave Arnstein a small sum in return for the latter's written promise never to sue the company again. Through that maneuver, the attorneys emphasized, the suing songwriter has been effectively "nipped in the bud."

## Col. Completes Disking Score of 'Miss Liberty'; Due on Mkt. by August

Columbia Records has completed diskings of Irving Berlin's "Miss Liberty" show in New York, with the original cast. Every effort is being made to get the disks on the market in album form, of course, as quickly as possible. It's anticipated that they will be available on counters at least by Aug. 15, if not sooner.

Columbia placed 14 songs on six 10-inch platters, the same as was done with the "South Pacific" score. Issued on LP, it will cover one 12-inch platter. Recording, with the show's entire cast, was done in N. Y. Thursday and Friday (21-22) in 12 hours of work.

## Ormandy in New Pact For 3 Years at Philly, Ends Chicago Bidding

Philadelphia, July 26. Chicago's determined bids to woo Eugene Ormandy from his Philadelphia Orch berth ended Thursday (21) when Orville H. Bullitt, president of the Philadelphia Orchestra, announced the conductor had signed a new three-year contract which insured his Philly services here until 1954. Ormandy's present contract expires in 1951.

Ormandy cabled his contract acceptance from Switzerland, where he is resting after the Philadelphia Orch's recent British tour. Seriously ill last season, Ormandy has refused all conducting engagements this summer, except for two concerts in Stockholm. The coming season will be Ormandy's 13th with the Philadelphia, where he succeeded Leopold Stokowski as conductor and music director.

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## FEATHER DUSTS OFF BEBOP'S COBWEBS

Bebop may be a cacophonous puzzle to some musical authorities, but disk jockey-jazzophile Leonard Feather solves some of "progressive" music's mysticism in "Inside Bebop," a 103-page illustrated tome which J. J. Robbins & Sons is publishing. Divided into three parts, the book says bebop's origin was more or less spontaneous circa the late '30's—the "product of many musical minds."

Taking the medium seriously throughout, Feather looks askance upon national mags and the daily press that have occasionally ribbed the bop "cult" by emphasizing "eccentric personality angles" that includes berets, goatees and horn-rimmed spectacles. "Inside Bebop" recounts the careers of the Dizzy Gillespies, Charlie Parkers, Billy Eckstines, and Woody Hermans, and other of the more prominent protagonists of bop.

Aside from his wealth of biographical material which appears in the volume, Feather devotes one section to a 23-page technical analysis of the intricate characteristics of bop. He discusses chord patterns, the bop beat, phrasing and construction, and the use of "unusual" intervals in the melodic line. Withal, the book has its niche and will partially answer the disparaging charges of sundry critics—among them that of John Hammond, who contends bop is a "collection of nauseating cliches, repeated ad infinitum."

## Ray Bloch Sets Up Own Music Pub Co.

Ray Bloch is setting up his own music publishing business. Radio conductor has established Hollywood Music, in association with Ralph Smittman, who will run the company. Its offices will be at Bloch's CBS, New York headquarters.

New outfit begins operation Aug. 1.

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# RETAIL SHEET BEST SELLERS

## VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

### Week Ending July 23

National  
Rating  
This Last  
wk. wk.  
Title and Publisher

|     |    |                                   |    |    |    |    |    |   |    |    |    |    |
|-----|----|-----------------------------------|----|----|----|----|----|---|----|----|----|----|
| 1   | 1  | "Enchanted Evening" (Williamson)  | 1  | 1  | 1  | 1  | 1  | 4 | 1  | 1  | 2  | 96 |
| 2   | 3  | "Ball Hat" (Williamson)           | 5  | 3  | 3  | 4  | 4  | 6 | 3  | 2  | 5  | 71 |
| 3   | 5  | "Again" (Robbins)                 | 2  | 5  | 2  | 7  | 5  | 1 | 2  | 4  | 60 |    |
| 4   | 4  | "Forever and Ever" (Robbins)      | 3  | 2  | 3  | 3  | 3  | 8 | 4  | 6  | 56 |    |
| 5   | 2  | "Riders in the Sky" (Morris)      | 10 | 5  | 2  | 2  | 5  | 1 | 1  | 1  | 41 |    |
| 6   | 6  | "It's Cold Outside" (Melrose)     | 7  | 6  | 8  | 3  | 5  | 4 | 7  | 37 |    |    |
| 7   | 7  | "Wonderful Guy" (Williamson)      | 4  | 7  | 10 | 10 | 8  | 3 | 24 |    |    |    |
| 8   | 9  | "I Don't See Me" (Laurel)         | 8  | 8  | 9  | 6  | 5  | 9 | 21 |    |    |    |
| 9A  | 8  | "Cruising Down River" (Spitzer)   | 6  | 7  | 9  | 5  | 17 |   |    |    |    |    |
| 9B  | 12 | "Breaking My Heart" (Algonquin)   | 2  | 3  | 17 |    |    |   |    |    |    |    |
| 10A | 4  | "4 Winds and 7 Seas" (Lombardo)   | 10 | 10 | 6  | 7  | 11 |   |    |    |    |    |
| 10B | 10 | "Room Full of Roses" (Hill-Range) | 4  | 8  | 10 | 11 |    |   |    |    |    |    |
| 11A | 11 | "You Told a Lie" (Bourne)         | 2  | 9  | 9  |    |    |   |    |    |    |    |
| 11B | 11 | "Old Fashioned Walk" (Berlin)     | 9  | 9  | 6  | 9  |    |   |    |    |    |    |

## VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**  
By **JULIUS MATTFELD**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1922—Continued

**L'Amour-Toujours L'Amour** — Love Everlasting, w., Catherine Chisholm Cushing, m., Rudolf Friml. Harms, Inc., cop. 1922 by Harms-Friml Corp.

**A Brown Bird Singing**, w., Royden Barrie, m., Haydn Wood, London: Chappell & Co. Ltd., cop. 1922.

**Carolina in the Morning** (Passing Show of 1922), w., Gus Kahn, m., Walter Donaldson, Jerome H. Remick & Co., cop. 1922.

**"Chicago," That Toddling Town**, w., m., Fred Fisher, Fred Fisher, Inc., cop. 1922.

**China Boy**, w., m., Dick Winfree and Phil Bouteille, Leo Feist, Inc., cop. 1922.

**Couldn't Hear Nobody Pray**, Negro spiritual arr. for voice and piano by Henry Thacker Burleigh. G. Ricordi & Co., Inc., cop. 1922.

**Crinoline Days** (Music Box Revue), w., m., Irving Berlin, Irving Berlin, Inc., cop. 1922.

**Dancing Fool**, w., Harry B. Smith and Francis Wheeler, m., Ted Snyder, Watson, Berlin & Snyder Co., cop. 1922. (Successor Pub., Mills Music.)

**Dearest, You're the Nearest to My Heart**, w., Benny Davis, m., Harry Akst, Irving Berlin, Inc., cop. 1922. (Successor Pub., Bourne, Inc.)

**Do It Again** (The French Doll), w., B. G. De Sylva, m., George Gershwin, Harms, Inc., cop. 1922.

**Down the Winding Road of Dreams**, w., Margaret Cantrell, m., Ernest R. Ball, M. Witmark & Sons, cop. 1922.

**Dreamy Melody**, w., m., Ted Koehler, Frank Magine and C. Niset, Jerome H. Remick & Co., cop. 1922.

**Georgette** (Greenwich Village Follies), w., Lew Brown, m., Ray Henderson, Shapiro, Bernstein & Co., Inc., cop. 1922.

**Georgia**, w., Howard Johnson, m., Walter Donaldson, Leo Feist, Inc., cop. 1922.

**Goin' Home**, w., m., William Arms Fisher, adapted from the lyrics of the symphony, "From the New World," by Antonin Dvorak, op. 95, Boston: Oliver Ditson Co., cop. 1922.

**Hot Lips**, w., m., Harry Busse, Henry Lange, and Lou Davis, Leo Feist, Inc., cop. 1922.

**I Gave You Up Just Before You Threw Me Down**, w., m., Bert Kalmar, Harry Ruby and Fred E. Ahlert, Watson, Berlin & Snyder Co., cop. 1922. (Successor Pub., Mills Music.)

**In the Little Red School-House**, w., m., Al Wilson and James Bren-

nan, Edw. B. Marks Pub. Co., cop. 1922.

**A Kiss in the Dark** (Orange Blossoms), w., Bud G. DeSylva, m., Victor Herbert, Harms, Inc., cop. 1922.

**The Lady in Ermine** (The Lady in Ermine), w., Cyrus Wood, m., Alfred Goodman, Harms, Inc., cop. 1922.

**Lady of the Evening** (Music Box Revue), w., m., Irving Berlin, Irving Berlin, Inc., cop. 1922.

**Lovin' Sam**, the Sheik of Alabama, w., Jack Yellen, m., Milton Ager, Ager, Yellen & Bornstein, Inc., cop. 1922. (Successor Pub., Advance Music.)

**Mary**, Dear, w., m., Harry DeCosta and M. K. Jerome, Watson, Berlin & Snyder Co., cop. 1922.

**Mister Gallagher and Mister Shean** (Ziegfeld Follies of 1922), w., m., Ed. Gallagher and Al Shean, Jack Mills, Inc., cop. 1922 by Ed. Gallagher and Al Shean.

**My Buddy**, w., Gus Kahn, m., Walter Donaldson, Jerome H. Remick & Co., cop. 1922.

**My Lover Is a Fisherman**, w., m., Lily Strickland, Boston: Oliver Ditson Co., cop. 1922.

**"North the South Sea Moon"** (Ziegfeld Follies of 1922), w., m., Gene Buck, Louis A. Hirsch and Dave Stamper, Harms, Inc., cop. 1922.

**Nellie Kelly, I Love You** (Little Nellie Kelly), w., m., George M. Cohan, M. Witmark & Sons, cop. 1922.

**My Rambler Rose** (Ziegfeld Follies of 1922), w., Gene Buck, m., Louis A. Hirsch and Dave Stamper, Harms, Inc., cop. 1922.

**"North the South Sea Moon"** (Ziegfeld Follies of 1922), w., m., Gene Buck, Louis A. Hirsch and Dave Stamper, Harms, Inc., cop. 1922.

**On the Alamo**, w., Gus Kahn, m., Isham Jones, Chicago: Forster Music Pub. Co., cop. 1922.

**On the 'Gin, 'Gin, 'Ginny Shore**, w., Edgar Leslie, m., Walter Donaldson, Shapiro, Bernstein & Co., Inc., cop. 1922.

**Ooo Ernest—Are You Earnest with Me**, w., Sidney Clare and Harry Tobias, m., Cliff Friend, Arr. by J. Dell Lampe, Jerome H. Remick & Co., cop. 1922.

**A Pretty Girl Is Like a Melody** (Music Box Revue), w., m., Irving Berlin, Irving Berlin, Inc., cop. 1922.

**Rose of the Rio Grande**, w., Edgar Leslie, m., Harry Warren and Ross Gorman, Stark & Cowan, cop. 1922. Successor Pub., Mills Music.)

**Runnin' Wild!** w., Joe Grey and

Leo Wood, m., A. Harrington Gibbs, Leo Feist, Inc., cop. 1922.

**Sixty Seconds Every Minute, I Think of You** (Greenwich Village Follies), w., Irving Caesar and John Murray Anderson, m., Louis A. Hirsch, Victoria Pub. Co., cop. 1922.

**Somebody Stole My Gal**, w., m., Leo Wood, Denton & Haskins Music Co., cop. 1918 by Meyer Cohen Music Pub. Co.; cop. 1922 by Denton & Haskins.

**Some Sunny Day**, w., m., Irving Berlin, Irving Berlin, Inc., cop. 1922.

**Stumbling**, w., m., Zev Confrey, Leo Feist, Inc., cop. 1922.

**Three O'clock in the Morning**, w., Dorothy Terris, m., Julian Robledo, Leo Feist, Inc., cop. 1922 by West's, Ltd., London.

**Throw Me a Kiss** (Ziegfeld Follies of 1922), w., m., Louis A. Hirsch, Gene Buck, Dave Stamper and Maurice Yvain, Harms, Inc., cop. 1922.

**Toot, Toot, Tootsie!** (Bombo), w., m., Gus Kahn, Ernie Erdman and Dan Russo, Leo Feist, Inc., cop. 1922.

**Trees**, w., Joyce Kilmer, m., Oscar Rasbach, G. Schirmer, Inc., cop. 1922.

**Way Down Yonder in New Orleans**, w., m., Henry Creamer and J. Turner Layton, Shapiro, Bernstein & Co., cop. 1922.

**When Hearts Are Young** (The Lady in Ermine), w., Cyrus Wood, m., Sigmund Romberg and Alfred Goodman, Harms, Inc., cop. 1922.

**When the Leaves Come Tumbling Down**, w., m., Richard Howard, Leo Feist, Inc., cop. 1922.

**Who Cares** (Bombo), w., Jack Yellen, m., Milton Ager, Ager, Yellen & Bornstein, Inc., cop. 1922. (Successor Pub., Advanced Music.)

**Wonderful One**, w., Dorothy Terris, m., Paul Whiteman and Ferdie Grofe, adapted from a theme by Marshall Nielan, Leo Feist, Inc., cop. 1922.

**You Remind Me of My Mother** (Little Nellie Kelly), w., m., George Michael, Cohan, M. Witmark & Sons, cop. 1922.

**Mah Jong**, a game played with intricate Oriental equipment, was the rage.

Hairdressers said that the bobbed hair vogue was probably here to stay.

The production of U. S. passenger automobiles now stood at 2,369,000—again a new high.

William T. Tilden, 2d, won the National U. S. Clay Court tennis championship, and held it through 1927. Football, racing and baseball were prospering as never before.

Ku Klux Klan agitation, and counteragitation, went on everywhere.

Radio turned commercial when WEA, New York, broadcast the first authorized advertisement—a program sponsored by the Queensborough Corp. (real estate).

Following a sensational series of manslaughter trials, involving Roscoe C. (Fatty) Arbuckle, the film companies formed the Motion Picture Producers and Distributors' Association, with Will Hays as head.

Protestant Episcopal Bishops (Continued on page 109)

# Bands at Hotel B.O.'s

| Band              | Hotel                        | Weeks Played | Covers Past Week | Total Covers On Date |
|-------------------|------------------------------|--------------|------------------|----------------------|
| Guy Lombardo      | Waldorf (400; \$2)           | 3            | 2,800            | 8,700                |
| Nat Brandwynne*   | New Yorker (400; \$1-\$1.50) | 13           | 800              | 10,825               |
| 3 Suns-Paul Sparr | Roosevelt (400; \$1.50-\$2)  | 15           | 825              | 5,050                |
| Ray Anthony       | Statler (450; \$1.50-\$2)    | 14           | 925              | 3,975                |
| Blue Barron       | Astor (850; \$1.50-\$2)      | 4            | 2,250            | 10,225               |

\* New Yorker, ice revue.

## Chicago

**Johnny Brewer** (Swiss Chalet, Bismarck, 200; \$2 min.-\$1 cover). Shriners hiked take here to 2,300 covers.

**Frankie Masters** (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Dropped to 3,225 tabs.

**Vaughn Monroe** (Beachwalk, Edgewater; \$2 adm.). Claude Thornhill out Thursday (21). Monroe boosted take to 18,700 admissions.

**Eddie O'Neal** (Empire Room, Palmer House, 500; \$2 min.-\$1.50 cover). Ted Straeter closed Wednesday (20) as did Sid Caesar. Liberace and Modernaires. Nice 4,000 tabs.

**Bill Snyder** (College Inn, Sherman, 500; \$3.50 min.). "Salute To Rodgers and Hammerstein" fat 3,900 tabs.

## Los Angeles

**Emil Coleman** (Ambassador, 900; \$1.50). With Jack Cole Dancers and the Merry Macs. Third wk.; 3,200 covers.

**Chuck Foster** (Biltmore, 900; \$1.50). Eighth wk.; 3,000 covers.

**Ted Fio Rito** (Beverly Hills, 300; \$4 min.). 680 covers.

## Location Jobs, Not in Hotels

(Chicago)

**Cee Davidson** (Chez Paree, 500; \$3.50 min.-\$1 cover). Billy Eckstine, Willie Shore; Shriners, helped somewhat, but dropped to 3,800 tabs.

**Dick Jurgens** (Aragon; \$1-\$1.15 adm.). Midweek rain cut slightly; 11,400 admissions.

**Al Trace** (Blackhawk, 500; \$2.50 min.). Mild increase to 2,300 covers.

**Orrin Tucker** (Trianon; \$1-\$1.15 adm.). Holding at 9,800 admissions.

(Los Angeles)

**Desi Arnaz** (Mocambo, 300; \$3-\$4 min.). Fifth week; 3,850 covers.

**Billy MacDonald** (Aragon, Santa Monica; 4th wk.). 4,400 admissions.

**Harry James** (Casino Gardens, Santa Monica, 6th wk.). 4,200 admissions.

**Russ Morgan** (Palladium B., Hollywood; 7th wk.). Good 10,350 admissions.

## Tops of the Tops

Retail Disk Best Seller

"Riders in the Sky"

Retail Sheet Music Seller

"Some Enchanted Evening"

"Most Requested" Disk

"Some Enchanted Evening"

Seller on Coin Machines

"Some Enchanted Evening"

Best British Seller

"Wedding of Lilli Marlene"

## Laine Would Team

With Barnet If He

Can Avoid Det. Date

Hollywood, July 26.

Frankie Laine will do a one-night tour of Canada with the Charlie Barnet orch if he can get out of a deal he has made to go into the Bowery, Detroit, Oct. 17. Canuck tour would start Sept. 30.

Combo would get \$3,000 per night and 60%. All Barnet's men and Laine's two accompanists, Morey Feld and Carl Fischer, would be paid their salaries out of the net. Barnet and Laine would then split the remainder, with 30% to the orch leader, 70% to the warbler.

## FIRST CAPITOL DISKS

RELEASED TO SWISS

Zurich, July 19.

Capitol Records have finally been introduced into this country and will be distributed by Telefunken as a special series. The Capitol repertoire will be enlarged every month.

First 21 platters appearing here include a number of hits by Benny Goodman, Peggy Lee, Jo Stafford, the King Cole Trio, Stan Kenton, Jack Smith and the Clark Sisters, The Smithlighters and others.

## Six Top Jazz Men In

'Young Man With a Horn'

Hollywood, July 26.

Some of the top jazzists have been hired by Warner Bros. for background dubbing in "Young Man With a Horn." Musicians are Nick Fatool, drums; Buddy Cole, piano; Harry James, trumpet; Hoyt Bonhannon, trombone; Artie Bernstein, bass, and Archie Rosate, clarinet.

Bernstein and Rosate are members of the studio's 50-man orchestra. Others were brought in from outside.

## Riley Shepard Sells Out

Partnership to Cross

Riley Shepard, songwriter, sold out his half of Choice Music last week to his partner, Sylvester Cross. Firm has the current pop, "Need You," and its catalog, affiliated with the American Society of Composers, Authors and Publishers, will be operated henceforth by Cross in conjunction with American Music, a Broadcast Music, Inc. affiliate.

Shepard is setting up a new ASCAP firm called Dial Music.

## Whiting, Wakely Paired

By Cap for Pop, Oatune

Hollywood, July 26.

Prospective biz hypo of some magnitude is teaming of Margaret Whiting and Jimmy Wakely by Capitol on two sides for release in August. Pair duet. One side is a popular song, the other is an oatune.

Miss Whiting has sold more popular platters than any other chirp at Capitol in past 12 months. Wakely more westerners. This will be Wakely's first pop and Miss Whiting's first sagebrusher.

## George Tasker Forms

Chicago Record Firm

Chicago, July 26.

George Tasker, former artist and repertoire head of Universal Records here, has formed North-American Recording Co. He was instrumental in etching the record hit, "Peg O' My Heart," by the Harmonicats.



# Hub to Get Most 'Palace Policy' Shows; Expert Handling Key to More Time

RKO top execs are expanding the "Palace (N.Y.) policy" vauders, feeling that this type of show will do well so long as the units are handled expertly. Major expansion will take place in Boston where circuit has lined up an Aug. 4 opening for the second Palace package, and has set eight-actors for Aug. 11 and Aug. 13. In addition, the first Palace unit will hit that town Sept. 15, so that within a space of six weeks, there will be four straight vauders playing that house.

Boston has been selected as a focal point for several reasons. In the first place, Boston enthusiasm for the Palace bills is being whipped up to fever pitch. Hub publicists are printing a considerable number of features and editorials hailing the return of this staple form of entertainment. Again, RKO has completed a new contract with the Boston-Local of the American Federation of Musicians so that there will be no hitch in that direction.

RKO toppers feel that the policy will result in good b.o. just as long as rigid discipline is maintained among the performers. RKO echelon believes that if the highlights of the eight acts are compressed into a maximum 70-minute bill so that speed is maintained, and if talent doesn't milk extra bows, a pace to provide maximum entertainment values will result.

In order to carry out that aim, a company manager travels with every show that will play the entire 12-week route, ditto a special orchestra leader and special scenery.

The first unit with Pat Rooney and the Watson Sisters representing the oldtimers has chalked up some healthy grosses thus far in its tour. The show has played Cleveland, where it did \$22,000; Cincinnati where \$26,000 was chalked up and the Palace, Chicago, to a \$27,500 gross. This unit continues in Davenport for three days, Cedar Rapids for four days, and resumes with a full week in Minneapolis, four days in Sioux City and full weeks in Kansas City, Dayton, Columbus, Rochester, Syracuse and will wind up in Boston week of Sept. 15.

On the road, price is also a contributing factor to the excellent grosses. Admissions call for a 75c-85c top. Palace, N. Y., maximum is at 95c-\$1.20.

## INTERSTATE TO TEE OFF WITH 5 WKS. OF VAUDE

The Interstate Circuit will now comprise five weeks of vaude instead of the six originally planned. Oklahoma City has dropped out temporarily because of the picture contracts that must be played off.

There's also been a change in the Interstate act lineup. The Herizogs will be replaced by The Roulettes. Former act is set for the RKO, Boston, instead.

## Barbaro's Concert Pitch

Frank Barbaro, owner of the Bowers niter, is arranging a concert-a-month for current attractions at his bistro. Peggy Lee and Dave Barbour open there Sept. 5, and Barbaro has arranged a concert by Miss Lee, backed by Barbour's quintet, for Sept. 10.

Concert will be held in an auditorium in Detroit and not in the niter.

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WALKING DISTANCE OF ALL THEATRES

## Merriel Abbott Injured In Auto Crackup

Merriel Abbott, director of entertainment for the Hilton Hotels, is hospitalized with a broken leg, resulting from an auto accident Saturday night (16). Miss Abbott fell asleep at the wheel of her car on Skokie highway and smashed into a viaduct support. She's being attended by her physician-husband, Dr. Philip Lewin.

She'll be laid up for about 6 weeks.

## Swank Mounds Shuttered in Ohio Drive vs. Gambling

Columbus, O., July 26. Gov. Frank J. Lausche's determined drive against the swank gambling casinos in Ohio was aimed against Tommy McGinty's plush Mounds club, near Painesville, last week. The club has been dark since Saturday (16) as a result of a raid by the liquor authorities and has been cited for violating fire safety regulations.

Appeal of the shutdown order will be heard here tomorrow (27) before State Fire Marshal Harry J. Callan. Meanwhile, telephone service to the club has been cut, and the operators are planning to ask for an injunction to restore the telephone service. With carpenters and electricians at work in the club to correct fire hazards, it was indicated that McGinty hopes the shutdown will be only temporary.

## 150G ADVANCE FOR O&J CANADIAN EXPO SHOW

Toronto, July 26. With nearly \$150,000 in the till after a five-day advance sale, Olsen & Johnson grandstand show at the Canadian National Exhibition already looks like a sellout, judging from the queues at the downtown ticket office. Their performances will run from Aug. 26 to Sept. 10, with all seats reserved. Last season, the comics unit grossed a phenomenal \$374,000 on 14 performances.

Comics' deal, to be okayed by William Morris agency, is for straight take of \$130,000 for producing the show or 50% of the gross.

## Pall Quartet to Appeal In Immigration Hassle

The Irving Pall quartet which was refused entry to the U. S. from Canada to fill a date at the Latin Casino, Philadelphia, will appeal to the U. S. Commissioner of Immigration to reconsider edict of the Immigration department's board which barred them. Law firm of Silverstone & Rosenthal will rep the quartet on the appeal. Pall group claims they are an act, are not working as musicians and therefore do not fall in the category which bars foreign tooters from entering U. S. to work. It's pointed out that the Latin Casino replaced with a song and dance act when they were unable to fill engagement there due to their detention in Canada.

## Gallic Gal's Cafe Yen

Denise Arel, Metro contract player on loan to Sol Lesser for "Tarzan and the Slave," will make a niter tour following completion of that film. She's being submitted by Music Corp. of America for top N. Y. spots.

Prior to going to Metro, Miss Arel appeared in "To the Victor" (GB) and "Thunder in the Pines" (Screen Guild).

Romo Vincent set for the Copacabana, N. Y. on show following current Joey Adams layout. Mindy Carson holds over.

## N.Y.'s Terrace Room Closing for Summer

Terrace Room of the Hotel New Yorker will close for the summer Saturday (30) to reopen in the fall. Room has been on a band and ice show policy.

Nat Brandwynne band, current at the New Yorker, shifts to the Roosevelt Grill.

## Palace Clickers Seen Set For 18 Wk. Routes

The era when a success at the N. Y. Palace meant a string of dates throughout the country is repeating itself. It's now possible to get 12 additional weeks from RKO, five weeks from Interstate, one week in Baltimore for an 18-week total. Four more weeks on the Coast may be added in the fall.

Inasmuch as most theatres with straight vaude policy are advertising the talent as having been at the N. Y. Palace, a date at that stand is necessary to garner the additional route.

Because of this, RKO booker Danny Friendly is finding it easier to get acts for that house. Even for the shorter salaries. There is, however, a category of acts that cannot be packed under the \$3,500 talent budget. Acts that have played the competing houses aren't pitching for the Palace on possibility of playing the competitive houses at higher coin.

## JUDY CANOVA TO HEAD N.Y. STATE FAIR SHOW

Syracuse, July 26. Judy Canova, hillbilly comedienne, will headline talent Sept. 5-8 at the New York State Fair and Horse Show.

Other attractions for the 103d annual Fair, revived for the first time in full since 1941, include the George A. Hamid, Inc. show to be offered afternoons and nights Sept. 5-10 as "free acts" in front of the grandstand. Featured are Al Gordon and dogs; the Four Carrolls and the Three Barrets, aerial teams; Goetschis cycling act; Sharkey, the Seal; Paul and Paulette Trio, and the Briants.

On the midway will be James E. Strates shows with 26 rides and other attractions.

## Lois Andrews Files Pay Claim With AGVA

Hollywood, July 26. Lois Andrews has filed salary claim with American Guild of Variety Artists against the Sundown Club, Phoenix, Ariz., Chirp says she was bounced in three days, after a quarrel with club's operators, and that she was to have been paid \$1,000 weekly.

She has asked AGVA to collect \$500 she claims is due her.

## Saranac Lake

By Happy Benway

Saranac, N. Y., July 26. "Amazing Mr. Ballantine" planned in for a much needed vacash, and after a checkup he was given an all-clear.

Joseph and Anna Nolan in to visit son, John Nolan, S. Barton Kelley planned in from N. Y. C. to ogle father, Sam (RKO) Kelley, who is flashing good reports.

Matt Alun, city official, has made arrangements to take care of 21 kiddies for a two-week vacation here, sponsored by the N. Y. Herald Tribune Fresh Air Fund.

Sophia Medes, who beat the rap here, in for an annual check up.

Edna Legitt Hagan, in from Glens Falls, N. Y., for checkup and visiting Helen Pelechowicz, who is snapping out of recent setback.

Police Ball at Durgan niter was a sellout. Floorshow comprised Peggy Keyes, singer; Dotty Willis, dancer; and Will Chaplan orchestra.

Frank Hynes former Paramount staffer, now doing radio and TV work, in for checkup, and given okay to resume work.

Penny Balcom, resting at the local Lynch cottage.

Jeannette Verani in to bedside Bob Pasquale.

Write to those who are ill.

# Truman Asked by Barto to Try And Settle AGVA-AFM Wrangling

## Village Vanguard Lowers Prices, Drops Floorshows

The Village Vanguard, N. Y., adopts a low-price policy tomorrow (Thurs.) with a show comprising Mary Lou Williams and the J. C. Heard Trio. Current minimums are \$1 weekdays, \$2 Fridays and Saturdays. Floorshows are eliminated and replaced by a straight music format.

Revised policy will enable the niter to eliminate the 20% tax and it will now open at 8 p.m. instead of 10 p.m., as formerly.

## Van in 3-Way Fight to Retain AGVA Presidency

The race for presidency of the American Guild of Variety Artists will become a three-cornered tussle due to Gus Van's decision to rescind his recent withdrawal as a candidate. He will be opposed by Georgie Price and Jackie Bright, nominated after Van, incumbent prexy, stated he would not run for another term.

Van's change of heart is said to have been made by present AGVA administration, who would like a "friendly candidate" in the top spot. Price and Bright have been seeing eye to eye with AGVA's present administration top echelon.

Van's candidacy is believed to make Bright's chances of election stronger. He has already lined up strong support in New York and Chicago. With possible division of the rest of the votes between Price and Van, his chances have been improved considerably.

President Truman has been asked to intercede in the jurisdictional squabble between the American Guild of Variety Artists and the American Federation of Musicians. Each union has been claiming control over acts that play musical instruments. Dewey Barto, AGVA's national administrator, this week wired the President asking him to try and settle the tiff. No answer as yet.

Telegram to the President followed Barto's request to Matthew Woll, first vicepres of the American Federation of Labor, to try to clear up the situation with James C. Petrillo, AFM head. Petrillo is reported to have rebuffed this attempt. Barto then followed up with a request to William Green, AFL president, who is reported to have told him that he couldn't intercede.

Situation took a serious turn several months ago when an AGVA organizer in Kansas City sought to enroll a singing pianist. As a result there was a musicians' walk-out in five midwest cities. AGVA was supported by the lounge operators, but Barto ordered the organizer to lay off.

One RKO house, the Regent, N. Y., a one-night stand, is still closed to stageshows as a result of this dispute. This arose when Charlie Banks, a permanent emcee, was replaced by Lee Marshall, bandleader, who made the announcements. AGVA demanded that the latter join the union. After he signed, AFM demanded that AGVA refund his dues and initiation. This was refused and as a result AFM pulled the music.

## N.Y. Cafe James In Switch to Macombo

Cafe James, N. Y., has changed its name to the Macombo.

Jerry Bergen heads the hold-over bill, including Jack Prince, Leonne Hall and Sandy Locke.

# SID STONE

## TELEVISION'S COMEDY PITCHMAN



NOW—  
Roxy Theatre, New York

AUG.—  
Palmer House, Chicago

SEPT.—  
Back Again, Texaco Television

Dir.: WM. MORRIS AGENCY

## Bad Timing of Top Bookings In Pacific Area Sliced Takes Too Thin

Portland, Ore., July 26.

Plethora of visiting name attractions during early part of this month cut into receipts of local niteries, film houses, and organizational affairs.

The transient shows didn't do so well either, because of being bunched too closely together. There is not enough tourist coin in this area for the higher priced one and two-niter attractions. Natives took in as many as they could afford, and therefore had to be choosy. It was impossible to attend all within the period of the showings.

Jantzen Beach ballroom had Tommy Dorsey orchestra for a Thursday to Sunday stand. TD has not appeared here for a number of years. Even though other name bands play at Jantzen, Dorsey is a big draw and broke records here on previous dates. On the first two nights of his date, Horace Heidt and his Youth-Opportunity Show were at the Civic auditorium, sponsored by the Downtown Lions Club. Bob Nolan and Sons of the Pioneers were at the Multnomah Stadium for a one-night show and circus. They were in town a few days ahead of TD and Heidt. The price was kept down to a buck plus tax, but the forthcoming bigger events did not permit customers to turn out like they should. Pioneers were here a year ago and didn't do too hot. The Northwest premier of 20th-Fox's "Sand" at the Hamrick Evergreen 3,400 seat Paramount theatre brought Mark Stevens, Mack Gordon, Bill Shirley, Randy Stuart and others to town for three stage shows. Their appearance poured coin into the b.o.

### Fay-Harvey Sellout

Frank Fay in "Harvey" was at the Mayfair theatre for three days with four performances. Fay's name and the rep of the play did a near capacity business. Harry Carroll and Polly Baker were headlining at Amato's Supper. Sammy Davis and Will Mastin Trio were in a two-week stand at the Clover Club. Yogi Yorgeson, of the Al Pearce Show was pulling them in at Jack & Jills nitery.

Red Foley and the "Grand Ole Opry" gang were in for a niter at the Auditorium following

Heidt. Lionel Hampton gave a concert at the Auditorium. Gene Autry also put on two performances at the Auditorium.

Competing with all of this night life were the winning Portland Beavers Ball Club, in town with night baseball; night racing at the Portland Meadows; greyhound racing; Oregon A.A.U. swimming matches at the Jantzen Beach Pools; outdoor boxing show; midget and stock auto racing, and Independent baseball and softball games nearly every nite.

In addition, the nearby beach and mountain resorts were having their annual celebrations on weekends. Extremely hot weather during this two-week period drove visitors and natives to nearby cool spots for picnics and relaxation.

## Seek Talent Exchange Deals for Brazil

Major talent agencies are trying to work out reciprocal deals with agencies for the export of talent to Brazil. It would call for admen to pay salaries in dollars out of funds in this country and get back most of it from the Brazilian casinos. In return an act would give one show nightly in the cafe and do several commercial shows weekly on radio. In this way it's felt that both talent and sponsor would profit mutually.

As things are now in Brazil, it's impossible to import American name talent due to slough of the casinos, the only type operation that could afford expensive talent. Since the gambling six three years ago, bottom has fallen out of the talent market. Also, restrictions on dollar export make it impossible to close deals with American acts. As a result, the Brazilian cafes are using European talent, with France getting the major business. Transportation is cheaper and acts can be paid off in Brazilian currency.

The percenters feel that the ad agencies may go for the proposition inasmuch as name talent will help hypo their products in South American countries. At the same time, they'll get much of the salary back with niteries shelling out bulk of the costs so that sponsors will have little additional expense.

So far, there's no indication whether the admen will accept the proposition inasmuch as most commercial firms operating in South America are similarly restricted by monetary regulations.

### SARNAC SAN'S FACELIFT

A rehabilitation program for the Will Rogers Memorial Hospital, including the purchase of complete, new X-ray equipment, the reconditioning of all refrigeration equipment, and the elimination of fire hazards has been approved by the executive and finance committees of the Variety Clubs.

Saranac Lake, N. Y., hospital will also undergo an interior paint job.

## Majestic, Dallas, Pacts Vaude Bill for Aug. 18

Dallas, July 26.  
After an absence of 17 years, vaude will return to the Majestic theatre here on Aug. 18.

Initialer will comprise Dave Apollon & Co., Paul Haakon and Stephanie Antle, ballet duo; Bobby Brandt, dancer; Ruth Petty, singer; Three Swifts, jugglers; Arnaud Bros. and the Herzogs.

## Anyway, Todd's Talking 2-a-Day Only to the Best

Mike Todd is back from the coast, where he talked up his proposed two-a-day vaudeville with George Jessel, Jack Benny and Al Jolson. He spoke to Bob Hope by phone to Minneapolis, where the comedian personated at the Aquatennial there, and to Ethel Merman by phone to Colorado City, where she is vacationing. Also to songsmith Cole Porter, and others. He is also talking by phone to Eddie Cantor, now vacationing in Paris.

Producer wants to premiere "Michael Todd's Two-a-Day" Sept. 5 at his Winter Garden, N. Y., and feels that patrons seeking "something special" will pay \$6 top. He concedes that he will have to revise his idea of a \$3 matinee scale downwards, but the impresario feels that names like the above, along with the Marx Bros., Danny Kaye, Burns & Allen, Fred Astaire, et al., rate a \$6 ticket.

His trip to the Coast was predicated on the proposition that almost every one of these names either has pix, radio or video commitments, and even if they didn't, none would like to be tied up in a legit production for a run-of-the-play. Furthermore, it would entail building a \$200,000 show with special book, score, etc.

### Names Like Two-A-Day

But, says Todd, emotionally most of the top names seem to like the two-a-day idea. Jolson said, "I'll be there for the opening, and often, but I can't be tied down to any contract." Todd told them he can't "play theatre"; it must be on a firm business arrangement, if only for two or three weeks.

He told them, as he told Hope, that (1) he'll be working for them, as it will all be on percentage; and (2), he looks upon this Broadway attempt at a glorified two-a-day as the American "command performance." Benny admitted it cost him \$9,000 to play the Palladium, London, last year, but he just wanted to do it "for kicks," and agrees that Todd's proximity makes it even more feasible, without headaches, worry about currency exchange, dual taxes, and the like.

Jolson and Todd almost got together years ago on "O Susanna," legit musical based on the Stephen Foster legend, so the star feels he owes an obligation to the producer. Besides, the Winter Garden was long the scene of Jolson's legit triumphs. (Even if Bobby Clark recovers, he just left to recuperate from his eye condition, in a New Hampshire retreat—he'll reopen "As the Girls Go" at the Broadway, leaving the WG clear indec for Todd's super-vaudeville try.)

### Bob Hope Interested

Minneapolis, July 26.  
Bob Hope here for local Aquatennial, said he'll "probably" go into New York Winter Garden for a single week for Mike Todd's all-star vaudeville bills.

Todd, incidentally, is a former Minnesotan.

### Bergen's Hub Date

Edgar Bergen will play a week at the RKO theatre, Boston, Sept. 8 on a guarantee and percentage. He may play some other dates before returning to the Coast in October to start his new CBS radio series for Coca-Cola.

### KITTY KALEN FOR ST. REGIS

Kitty Kallen has been signed for the opening show of the St. Regis hotel's Maisonette, which reopens Sept. 20.

Miss Kallen, currently at the Versailles, N. Y., will precede the Maisonette stand with a Capitol theatre, N. Y., engagement.

## Cagey Spending Tourists Giving Montreal Boites the Brusheroo

Montreal, July 26.

### 'Wives' Unit Set For Coast Hi School Tour

Hollywood, July 26.  
"Don't Bring the Wives," two-act comedy scripted by Paul Gerard Smith, will tour Coast high school auditoriums in October. Players will be Jack Norworth and Harry Tyler, and their wives. Comedy will be followed with specialties by the entertainers and a community sing.

### First Western Show For Bowl in 27 Years

Hollywood, July 26.  
First all-western show to play the Hollywood bowl in the 27 years of its operation opens Saturday (30) night, with the Tex Williams Caravan, plus Bill Boyd, Jimmy Wakely, Rex Allen, Country Washburne, Texas Rose Bascom, George B. Perkins, Brooke Temple (radio's Red Ryder), Johnny McGovern (Little Beaver), Jack Mather (Cisco Kid) and Harry Land (Panchito).

Harvester, the trick film palomino horse, will open the show. Some 50 horses will ride down the hills surrounding the amphitheatre into a corral below the bowl shell. Bob Osgood will call a square dance featuring 100 persons ranging from four to 91 years of age. Leroy Prinz is supervising production, with Clifford Carling assisting. Roy Mack handles the stage direction.

### NEW DALLAS NITERY

Dallas, July 26.  
Studio Lounge, new nitery, opens this week. Operated by Abe Weinstein, owner of Abe's Colony Club, it will feature Joe Franks and Mirth Quakes, musical combo.

### Midwest Dates

Chicago, July 26.  
Grand theatre, Evansville, Ind., books its first vaude show Aug. 3, with Associated Booking setting the shows. Bill comprises Allen Sisters, Farias, Florida Trio, Sonny Mars, Bobby Breen and Jacques Gordon. Jackie Heller makes a midwest swing with a week at the Bowery, Detroit, July 25, followed by the Stork Club, Council Bluffs, Aug. 5. Joe Wallace goes out on the fair for 18 dates beginning Aug. 3. Lou Brees and Lou Salkin set for the National Apple Show, Aug. 9-11.

Broadway Hotel, East St. Louis, starts name talent policy with Gus Van, July 24; Bobby Breen, Aug. 10. The Smoothies, Aug. 17; Step in Fecht into El Patio Club, Cairo, Ill. Aug. 2. Jayne Walton into Heisings. Charlie Farrell heads east for Glenn Rendezvous date July 29. Lind Bros. close at Vine Gardens Aug. 11, with Dusty Brooks succeeding Joey Bishop opens at the Peacock Club, Jacksonville, Fla. July 27.

Sid Harris of Mutual Entertainment Agency, is booking the vaude shows at the National, Louisville, Ky., with Bill King producing June Jackson line is being used with Doris King handling vocal chores. Lenny Kent frolics at the Stork Club, Council Bluffs, Aug. 12. Diana Lure into the Club Hollywood, July 26. Jimmy Ames packed for the Latin Quarter, New York, Ky., Aug. 12.

David Brown, owner of the Town Casino, has bought the Barney Ross bistro and will institute entertainment policy. Bert Stone and Eddie Shine headline the Aug. 12 show at the Silver Frolics. Billy Eckstine into the Chicago theatre for a two-week, Aug. 12. Dave Branower joined the Edie Sligh agency.

Despite Montreal enjoying the heaviest tourist trade in years, local boites are suffering a slump that is putting some rooms on the auction block and panicking others. Spending is far below other seasons, with most operators claiming current crop of tourists are cagey, reading menus carefully and drinking less. Part of slump is attributed to competition the clubs are getting from the gaming houses and bookies who are operating again after a two-year shutdown.

Cafe men claim that the wealthier trade has gone abroad this summer, leaving only the budget traveller who is more interested in sightseeing and souvenir hunting than bistro going.

Only rooms who are doing any kind of biz are those without cover or minimums. Spots with \$2-\$3 minimums are scaring off the casual spender. Lack of air conditioning in current heat wave is also taking its toll.

## 'Vanities' Sock Biz Brings 2 London Extensions

London, July 19.  
Harold Steinman and Norton Wain's "Skating Vanities of 1949," booked at Wembley Stadium for a six weeks' season, has been extended twice, due to big biz. Sir Arthur J. Elvin, boss of the stadium, extended run for two weeks, with show due to close July 30. Then he prevailed upon owners of show to stay another week, taking them into Aug. 6.

In order to stay the extra week it will be necessary to charter two planes to get the troupe over to New York so as to be in time for rehearsals for their new show due to start Aug. 12, with opening in Montreal Sept. 14. Attendances have been practically capacity for the six weeks with advance bookings very heavy.

On basis of present attendance, it's likely that the nine weeks' season will yield an unprecedented attendance of 350,000.

Lena Horne into the Carnival, Minneapolis, Sept. 1. She's set for the Copacabana, N. Y., Jan. 6.



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# Cavalcade

Continued from page 106

voted to take the word "obey" out of the marriage ceremony.

Photographs and player pianos hit their heyday.

An American, Howard Carter, was with Lord Carnarvon as assistant when the latter opened the tomb of King Tutankhamen in Egypt.

Attention of newspaper readers was fixed on the Hall-Mills murder case.

The "Roma," a dirigible built for the U. S. in Italy, blew up at Hampton, Va.; 34 died. Meantime the army blimp C-2 blew up in San Antonio, Tex.; no lives were lost.

Two long-run stage plays were launched—Anne Nichols' "Abie's Irish Rose" (2,532 performances) and "Rain," in which Jeanne Eagels was starred (741 performances). Other hits of the year included "Chauve-Souris," "Merton of the Movies" (Glen Hunter), "Sally, Irene and Mary," "The Awful Truth" (Ina Claire and Bruce McRae), "Loyalties" and "Little Nelly Kelly."

In vaudeville were Joe Laurie, Jr., Bill Robinson (billed as "The Dark Cloud of Joy"), and Jay C. Flippen.

Florence Ziegfeld was paid tribute everywhere as the greatest theatrical producer of his time.

D. W. Griffith's "Orphans of the Storm" (Lillian and Dorothy Gish), "Smilin' Through" (Norman Talmadge), "Blood and Sand" (Rodolph Valentino, Lila Lee and Nita Naldi), and "Grandma's Boy" (Harold Lloyd and Mildred Davis) were the money-making films of the year.

## 1923

**Annabelle**, w. Lew Brown, m. Ray Henderson, Shapiro, Bernstein & Co., Inc., cop. 1923.

**Banaballa (The Wildflower)**, w. Otto Harbach and Oscar Hammerstein, 2nd, m. Vincent Youmans and Herbert Stothart, Harms, Inc., cop. 1923.

**Barney Google**, w. m. Billy Rose and Con Conrad, Jerome H. Remick & Co., cop. 1923.

**Beside a Babbling Brook**, w. Gus Kahn, m. Walter Donaldson, Jerome H. Remick & Co., cop. 1923.

**Charleston (Runnin' Wild)**, w. m. Cecil Mack and Jimmy Johnson, Harms, Inc., cop. 1923.

**Come On, Spark Plug!**, w. m. Billy Rose and Con Conrad, Watson, Berlin & Snyder Co., cop. 1923.

**Covered Wagon Days (film)**: The Covered Wagon, w. m. Will Morrissey and Joe Burrows, Watson, Berlin & Snyder Co., cop. 1923. (Successor Pub., Mills Music.)

**Dizzy-Fingers**, piano solo, m. Zee Confrey, Jack Mills, Inc., cop. 1923.

**Estrellita** see below Little Star. First Last and Always, w. Benny Davis, m. Harry Akst, Jerome H. Remick & Co., cop. 1923.

**Go Goin' South (Bombo; and Kid Bobs)**, w. m. Abner Silver and Harry Woods, M. Witmark & Sons, cop. 1923.

**I Love Life**, w. Irwin M. Cassel, m. Mana-Zucca, cop. 83. Cincinnati: The John Church Co., cop. 1923.

**I Love You (Little Jessie James)**, w. Harlan Thompson, m. Harry Archer, Leo Feist, Inc., cop. 1923.

**I Won't Say I Will But I Won't Say I Won't (Little Miss Bluebeard)**, w. Buddy G. De Silva and Arthur Francis, m. George Gershwine, Harms, Inc., cop. 1923.

**Indiana Moon**, w. Benny Davis, m. Isham Jones, Irving Berlin, Inc., cop. 1923. (Successor Pub., Bourne, Inc.)

**It Ain't Gonna Rain No Mo'**, w. m. Wendell Hall, Chicago: Forster Music Publisher, Inc., cop. 1923 by Wendell Hall; assigned 1923 to Forster Music Publisher, Inc.

**I Last Night On the Back Porch—I Loved Her Best of All**, w. m. Lew Brown and Carl Schraubstaedt, Skidmore Music Co., cop. 1923.

**Little Star—Estrellita**, m. Manuel M. Ponce, arranged and translated by Frank La Forge, G. Ricordi & Co., Inc., cop. 1923. (First published and copyrighted 1914 by Friedrich Hofmeister, Leipzig; assigned 1929 to Associated Music Publishers, Inc., owners of the copyright.)

**Louisville Lou, the Vampin' Lady**, w. Jack Yellen, m. Milton Ager, Yellen & Bornstein, Inc., cop. 1923. (Successor Pub., Advanced Music.)

**My Little Nest of Heavenly Blue—Hab' Ein Blaus Himmelbett (Frassquita Serenade) (Frassquita)**, Original German words, Dr. A. M. Willner and Heinz Reichert; English words, Sigmund Spaeth, m. Franz Lehar, Edw. B. Marks Music Co., cop. 1922 by Joseph Wein-

berger; assigned 1923 to Edw. B. Marks Music Co.

**My Sweetie Went Away—She Didn't Say Where, When or Why**, w. m. Roy Turk and Lou Handman, Watson, Berlin & Snyder Co., cop. 1923. (Successor Pub., Mills Music.)

**No, No, Nora**, w. Gus Kahn, m. Ted Fiorito and Ernie Erdman, Leo Feist, Inc., cop. 1923.

**Oh! Gee, Oh! Gosh, Oh! Golly, I'm In Love**, w. Olson and Johnson, m. Ernest Breuer, Watson, Berlin & Snyder Co., cop. 1923. (Successor Pub., Mills Music.)

**On the Mail, March**, m. Edwin Franko Goldman, Carl Fischer, Inc., cop. 1923.

**Out There in the Sunshine With You**, w. J. Keirn Brennan, m. Ernest R. Ball, M. Witmark & Sons, cop. 1923.

**Raggedy Ann (The Stepping Stones)**, w. Anne Caldwell, m. Jerome Kern, T. B. Harms Co., cop. 1923.

**Remembering (Topsy and Eva)**, w. m. Duncan Sisters, Irving Berlin, Inc., cop. 1923. Successor Pub., Bourne, Inc.)

**La Rosta**, w. Allan Stuart, m. Paul Dupont, Cleveland: Sam Fox Pub. Co., cop. 1923.

**Serenade—Rimpianto**, Italian words, Alfred Silvestri; English translation, Sigmund Spaeth, m. Enrico Toschi, Boston: The Boston Music Co., cop. 1923.

**Seven or Eleven—My Dixie Pair O' Dice**, w. Lew Brown, m. Walter Donaldson, Shapiro, Bernstein & Co., Inc., cop. 1923.

**She Wouldn't Do—What I Asked Her To**, words revised by Sidney D. Mitchell, m. Sam Gottlieb, Philip Boutejle and Al Burt, Richmond-Robbins, Inc., cop. 1923.

**Sittin' in a Corner**, w. Gus Kahn, m. George W. Meyer, Irving Berlin, Inc., cop. 1923.

**Sleep**, w. m. Earl Liebig, San Francisco: Sherman, Clay & Co., cop. 1923.

**A Smile Will Go a Long, Long Way**, w. m. Benny Davis and Harry Akst, Watson, Berlin & Snyder Co., cop. 1923. (Successor Pub., Mills Music.)

**Some Sweet Day (Ziegfeld Follies of 1922)**, w. Gene Buck, m. Dave Stamper and Louis A. Hirsch, Harms, Inc., cop. 1923.

**Stella**, w. m. Al Jolson, Benny Davis and Harry Akst, Watson, Berlin & Snyder Co., cop. 1923.

**Swingin' Down the Lane**, w. Gus Kahn, m. Isham Jones, Leo Feist, Inc., cop. 1923.

**Who's Sorry Now?** w. Bert Kalmar and Harry Ruby, m. Ted Snyder, Watson, Berlin & Snyder Co., cop. 1923. (Successor Pub., Bourne, Inc.)

**Ten Thousand Years From Now**, w. J. Keirn Brennan, m. Ernest R. Ball, M. Witmark & Sons, cop. 1923.

**That Old Gang of Mine**, w. Billy Rose and Mori Dixon, m. Ray Henderson, Irving Berlin, Inc., cop. 1923.

(Continued next week)

## ASCAP

Continued from page 101

sides want to be wary of clauses and the interpretation that might be placed on them in the future, when tele conditions and situations arise that are not now anticipated or meant to be covered by current phrasing.

Regardless of whether the Society and tele people conclude a deal before Aug. 1 it cannot become operative by then. Once an agreement is concluded ASCAP in all probability will then take it to publisher members as a means of securing extensions of its assignment of representation rights from those pubs. Pubs assigned those rights to ASCAP for two years, ending Dec. 31, 1950, and tele men want at least a five-year deal.

On the consent decree, ASCAP's attorneys have been preparing a draft of the points gone over and agreed upon, which will be filed with the Justice Dept. It's probable that changes will be made in this, and it will be up to the Department to suggest them. The writer classification changes, calling for distribution of coin to songwriters on the basis of 20% for performances, 20% for seniority, which itself is based on performance, and 60% on character and nature of the tunes, etc., is said to be okay with the Government. Agreement regarding theatre exhibition fees, said to call for collection at the source (Hollywood), must, of course, be condoned by N. Y. Federal Court Judge Vincent

L. Leibell, since it is contrary to his last year's decision that ASCAP cannot collect exhibition fees.

Another phase of the decree will allow publishers or writers to withdraw from the Society if they so choose at the end of any contract period, and take their works out of the ASCAP repertoire.

## 3-Month Ban

Continued from page 1

booked for the pantomimes that follow the vaude season in the variety houses. Had the ban come earlier or later, the variety field would have been hard hit. As it is, effect of the stoppage has been mitigated by the fact that most of the contracts have been set.

**Curb On Anglo-U. S. Pix Prod.** The ban is likely to result in the temporary stoppage of film negotiations current between Joseph H. Seidelman, Universal's foreign

## Swaff Sounds Off

London, July 27.

Hannen Swaffer, Daily Herald columnist, anticipated the British ban on the import on herald stories and plays in his Herald column of July 18. Swaffer opined that "Theatreland, like the rest of the business community, must readjust itself if the national economy is to be saved. How long can we, who are forced to cut the imports of raw materials and machinery and reduce the consumption of tobacco and sugar, allow the continued importation of musical plays that we should be producing at home."

Swaffer also stated, "Today, when every dollar should be saved, nearly all those who control our theatres are content to import plays because they are Broadway successes, Britain once sent its musical productions all over the world. Today that enterprise is dead. . . . Once big business enters the theatre, productive enterprise is stifled. The British theatre today is a monopoly controlled by interlocking groups so powerful that 75% of all the seats in our playhouses are in their hands."

chief, and J. Arthur Rank on possibilities of being partners on a number of films to be made in England with British and American casts. RKO deal with Rank has also been in the works for a number of pictures to be made in England with U. S. directors and casts. Film personnel, however, can still be paid in Hollywood, and work in England, as was provided under terms of the British agreement with film producers signed in March, 1948.

The moratorium is also expected to hit talks on the import of "South Pacific," "Kiss Me, Kate," "Miss Liberty," "Carousel" and others. Since the ban doesn't effect cur-

## No Reciprocity

London, July 27.

It's unlikely that a reciprocity agreement with American artists appearing in Britain can be worked out at this time. Proposal had been raised in the House of Commons that a reciprocal deal based on dollars remitted by British artists working in the United States, be formulated.

Treasury Secretary Glynvil Hall, however, considered it impossible to insist on reciprocity or to make new restrictions on talent coming over to Britain. Treasury had no figures either on the amount of dollars remitted by British artists employed in the U. S. No reciprocal deal can be made until such a compilation is made.

rent contracts, action will not hit such London successes as "Oklahoma" and "Annie Get Your Gun." Getting in under the line is "Death of a Salesman," slated to open next week; "Streetcar Named Desire," set for a fall opening, and "Detective Story" and "Lily Henry," both of which have already been contracted for. In the case of "Detective Story," pact for the play has been concluded, but contract calls for six American leads in the London edition who haven't been signed. Contract for the players are regarded to be an extension of the original agreement which was concluded before the ban.

# VARIETY BILLS

WEEK OF JULY 27

Numerals in connection with bills below indicate opening day of show. Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss (P) Paramount; (R) RKO; (S) Stoll; (W) Warner; (WR) Walter Read.

## NEW YORK CITY

Capitol (I) 28

Noro Morales Ore

Peggy Lee

Stan Fisher

Frank Ladd

Music Hall (I) 28

Steve Evans

Wyn Mayo

Edna Rennalet

Stuart &amp; Lee

Don Cummings

Corps de Ballet

Syn Ore

Palace (I) 28

A &amp; C Fenton

Smith &amp; Snodgrass

J &amp; R Arnault

Wayne Jr &amp; Womack

I to fill

Paramount (P) 27

Jimmy Dorsey Bd

Peggy Lee

George Kaye

Tip-Tip &amp; Tor

Rox (I) 27

Bob Crosby

Sid Stone

Virginia Masey

Billy Hayes

Johnny Mack

## Los Gatos

Oriental (I) 28

Lassie

Penny Singleton

Stan Jones

Buck &amp; Bubbles

Frank Ladd

CINCINNATI

Albee (R) 28

Dietz Contino

Richard Melari

Pepperettes

Harold Peck

Mystery 4

Jeannine Meister

Eddie Kagan

Tommy Check

Glen Pickett

CLEVELAND

Palace (R) 28

Dennis Day

Acronomics

Clark Bros

Norvas &amp; Upstart

Gale Robbins

MIAMI

Olympia (P) 27

Wayne Martin 3

Fred Lowery

Minneapolis

Orpheum (R) 28

Berk &amp; Hollow

## VAUDEVILLE

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Belmont &amp; Riva Sis

Pat Rooney Sr

PHILADELPHIA

Carmen (I) 28

David Powell

Dick &amp; Dinah

Marshall Bros

Keren &amp; Carver

PROVIDENCE

Maje &amp; Kurt

Stagg McMan

Ada Lynn

Jack Leonard

Ind Spots

ST. LOUIS

State (L) 27

Larry Parks

Betty Garrett

Kanzawa 3

Paula Bane

Jack Clifford

WASHINGTON

Capitol (I) 28

Dunons

Roy Douglas

Vivette

Nonchalant

EAST HAMPTON

Granda (I) 25

John Lawton 3

Stan Jay &amp; Joan

Don Williams

Swan &amp; Leigh

## Cabaret Bills

### NEW YORK CITY

Blue Angel

Roger Price

Josephine Premice

Stan Freeman

Irene Williams

Chilton 3

Bop City

Dinah 4

Gillespie Ore

Ravens

Billy Taylor

Joe Society

Josh White

Ruth Brown

Cabin Jackson

Tom Scott Ore

Cocacabana

Romo Vincent

Edwards &amp; Diane

Jimmy Carson

Penny Carroll

Jack Cassidy

Dave Rogers

Albany

Diamond Horseshoe

Jay Marshall

Pearl Bailey

W C Handy

Jack Gannett

Billy Banks

Choral Sextet

H. Sandler Ore

Savoy

Joey Barton Ore

Juenger Ball Line

El Chico

Roxa

Dunston &amp;

Chapman

Tina Ramirez

Los Chacheros

Vezina Ore

Havana-Madrid

Bob &amp; Larry Leslie

Raquel &amp; Rolando

Teini Reeves

Savoy

Pancho Ore

Hotel Ambassador

Julia

Hotel Astor

Bill Barron Ore

Blue

Hotel Biltmore

Don Bestor Ore

Duffy Duns

Harold Nagel Ore

Hotel Edison

Liane

Rene Ore

Nicolas Matthieu Ore

Pavson Ore

R. R. R. Ore

N. Brandewine Ore

Hotel St Regis

Laurie &amp; Sep

Shaw Ore

Hotel Statler

Edward Ore

Hotel Toff

# Night Club Reviews

**Beach Walk, Chi**  
(EDGEWATER BEACH HOTEL)  
Chicago, July 22  
Vaughn Monroe's "Orch" with Moonmaids (4), Cece Blake, Dick Hayman, Earle Hummel, Ziggy Talent and Jay Lawrence; \$2 admission.

With producer Dorothy Hild on vacation, Vaughn Monroe provides the show, featuring various members of his orch. Similar format to that used on radio, makes for excellent listening, but tends to become too-heavy with instrumentals as sight-entertainment. Stands crowded between tables and along rails didn't seem to mind, however, responding to anything Monroe did, said or sang.

Moonmaids and Monroe tee off with "Hello Good People" and "Star Island" by Deppen in "So In Love." Orch comes in at first with string section feature for "Fiddle Faddle." Dick Hayman solos a few pops on the harmonica, encoring with a Spike Jones version of "Dance of the Hours," noise effects and all. Cece Blake steps in with pipings of "South Pacific" hits. Twenty-five minutes of straight music is punctuated by comedian Jay Lawrence, brother of Larry Storch.

Lawrence takes a few moments to get going in this large outdoor spot and has a difficult time projecting. Once on his way with voice impersonations of film celebs, which are authentic, he reins his pace effectively. Material is good but needs more forceful delivery.

Monroe's soloing of "Ballarina" and the disc-like "Birds in the Sky" rates applause from on-lookers even before he comes in on the lyrics. Earle Hummel also rates plaudits for his fiddle rendish of "Hora Staccato" and "Valse Bluette." Ziggy Talent moves in with his comical "Maharajah of Magador" and "Vitamins." Radio technique keeps solo one right after another and in the case of Talent, costumes could have embellished comical vein.

Monroe and choir close with a cowboy number, garbed in western regalia, for "Mopalong Monroe" and "Cool Water." Comical chatter and action rate hefty hand. Hour show should please Monroe fans, who turned out by the hundreds to see him. Even his danceables crowded the huge floor. Greg.

## Latin Quarter, N. Y.

(FOLLOWUP)

The framework of the Latin Quarter show is sufficiently flexible to permit a wide variation of changes without changing the essential character of the show. The current shift brings in Billy Vine, Adeline Neice and the Albins. It still packs plenty of entertainment that should attract good trade for the hot months.

Vine exhibits his well-tested bits. His lachrymose drunk and his tribute to current nitery faves come off well, but highspot of turn is with the assistance of Mack Pearson, who emulates a stage-struck gent's room attendant. There's about 20 minutes' playing time in this bit and Vine handles the proceedings in a manner to warrant a top sendoff.

Another comedy session is by the Albins, zany dance team whose ballroom burlesques get maximum returns. The pair's buffoonery is on a broad scale that hits.

Rest of the show, with Miss Neice (New Adeline), Lela Moore who does the half-man-half-woman dance with charm and delicacy, also contribute to a worthy cafe offering. Don Saxon, Nancy Hanks and Ernestine Mercer, plus the well-routined Mme. Kamerovala line are the framework of this long-run show. Jose.

**Bellevue Casino, Montl**  
Montreal, July 22  
Sara Ann McCabe, Rochelle & Boebe, Reddingtons (3), Gloria Leroy, Bill Gary, line, Bill Belair Orch (9); admission 50c-\$1.

With most spots around town suffering from summer slump despite record tourist season, this lavish new room is packing them in. Reason is policy of a big production, low admission charge and no cover or minimum. Formerly known as the Roseland and catering strictly to the jive set, room has been refurbished with 45x25 foot stage built on former dance floor, a seating capacity of 750 and in current stride, an estimated turnover of more than 1,200 a night.

Vocalist Sara Ann McCabe, blonde chirper, sells her songs with a good voice and has plenty of eye-appeal. She opens the show and later takes later spot for series of ballads and semi-classics for nice plaudits. The Reddingtons

(family trio) score in nifty trampolene act, with male member taking comedy honors and highlighting an otherwise fair offering.

Acro-dancer Gloria Leroy is best when adhering to her terp stuff. When she gets into the vocals, act slows up and her supposedly double-entendre lyrics are lost. In a room where showgirls are the thing, the ballet-tan routines of Bill Gary fail to register until he loosens up in a double with Miss Leroy.

Three production numbers, featuring the eight line girls, together with a couple of sashaying strippers and the four acts make the appearance of Rochelle and Beebe something of an anticlimax, yet duo score with their humor and impressions of ballroom terpsers. Other than the pops sung by Miss McCabe, music for revue is by George Kamaroff and played in expert style by Bix Belair and his orch, which also doubles for customer hoofing between shows. Newt.

## Terrace Grill, K. C.

(MUEHLEBACH HOTEL)

Kansas City, July 22  
George Arnold, "Rhythms on Ice," with Phil Richards, Karen Lane, Janice Moore, Bruce McAllister, Ice Cubettes (4); Florian Zaback's Orch.

Instead of the usual slow biz during summer months, the dinner room of the Muehlebach is making a bid for an upped take with the George Arnold ice show.

Both Arnold and Florian Zaback orch are newcomers to K.C., but the combo is a potent hypo to summer biz. They're in for four weeks, but may stay longer. The Arnold show is slick entertainment, although somewhat uneven on line numbers. Power of the show is in the specialties.

The 30-minute icer leads off with line and Bruce McAllister in production number. Arnold follows in solo stint and brings up pace of the show. Phil Richards contris an acro turn, and McAllister comes back teamed with Karen Lane, both niftily costumed for Indian tom-tom number. Cubettes line contribute their best work in an old-fashioned waltz number, wound nimbly by Arnold and Janice Moore.

Arnold's following turn, an imitation of Fred Astaire in "Top Hat," registers nicely, and Miss Moore's modern ballet number likewise neatly done. Miss Lane is on for sultry dance in "Golden Earrings." Arnold then teams with Richards in a precision-acrobatic number in boogie tempo and at fast pace for outstanding number of the show. Entire cast closes with Latin-like hip-shaking to "Tico Tico."

Show is a compact unit, and although confined to a pint-sized rink, turns out flashy appearance with its colorful costumes and work of the headliners. Qub.

## Club Carnival, Mpls.

Minneapolis, July 23  
Joan Edwards, Buddy Lester, Betty Hill, Perry Martin Orch (12); \$1 cover; \$2.50 minimum.

Show has plenty on ball, with pleasant vocalizing, hilarious comedy and smooth tap dancing. Joan Edwards supplies the songs and in the intriguing style that made her a "Hit Parade" click, Lester comes through with his uproarious clowning and Betty Hill flashes the stepping.

It's the old fave tunes that gain added value from Miss Edwards' sparkling personality and individual vocal touches. Teasing off with "I've Got What It Takes to Keep Me Warm," she segues into "Tie Them With a Ribbon." "It's Magic," "Lady Is a Tramp," "Nobody Sees My Dress" and a reprise of her uncle, the late Gus Edwards' numbers worked cleverly into "There's No Business Like Show Business." For encore she does a bang-up "Barb's Cold Outside" for a show-stopper. An occasional turn at the piano for her own accompaniment and her stunning gown and appearance enhance the act's class.

Lester hits a laugh high with his impressions of Harry Richman and others. It's all in the broadest manner, but, with a few minor exceptions, it remains on-color. And thus, by demonstrating that he doesn't have to resort to dirt in comic state, he gains in comedic stature. His depiction of a man with a broken leg playing golf provides an hilarious climax.

Opening the show, Miss Hill exhibits exceptional rhythm with her pleasing, if unspectacular, tap routines. Perry Martin orch still rates class for its customer dancing and show backing. Biz good at dinner show on opening night. Recs.

## Ciro's, Hollywood

Hollywood, July 22  
Gene McCarthy & Tommy Farrell, Phil Ohman Orch; \$3-\$4 minimum.

Gene McCarthy and Tommy Farrell drew a swank turnout for their act's opening. Comedy team gave a pleasant 45 minutes to a terrific crowd in Herman Hovet's place with their skillful use of Max Schulman's fine material.

Boys played Ciro's more than a year ago, since when they've zoomed into the \$2,500-a-week class. They're back with some new features, and they've eliminated the large number of record routines they had last time here. Act has a definite polish and gloss now and stands out as one of the few nitery teams that don't have to rely upon off-color stuff to get by.

One skit, about skywriters in deadpan seriousness over the last mission one must embark upon—writing the name of a German tank in the sky when he has hoped to have a simple milk run, spelling out something easy like "Honest John"—is a minor classic in satire. Sketch lampoons Clark Gable and the other brass of "Command Decision," with Farrell doing a fine satire on the film star. Another new part of the act is a skit about a couple of rich, bored, Texas oil millionaires, "Howard" and "Glen," which gleamed with irony the Hollywood folk liked.

McCarthy carries the show with the terrific amount of work he does, and Farrell is an amusing stooge. Act has class and style; but somewhere it needs a big sock. A few more yaks and bellies would give it a punch that would be hard for other comedy teams to reach. Dag.

## Empire Room, Chi

(PALMER HOUSE)

Chicago, July 21  
Liberace, Modernaires (5), Artini & Consuelo, Merriel Abbott Dancers (8), Eddie O'Neal Orch (13); \$2 minimum; \$1.50 cover.

Empire Room's consistency in presenting top-notch shows, doesn't falter with current offering. Liberace's return, which is an annual affair, is bolstered considerably by first appearance of The Modernaires of Artini & Consuelo. Eddie O'Neal, newcomer, having learned the first accompanying Dorothy Shay to fronting his own group, also contributes potently with his show-backing and emceeing.

Liberace opens with comedy chatter about his film experiences, leading into "Second Concerto in A Major," which he keyboarded in "East of Java." "Slaughter on Tenth Avenue" is also done effectively. Vocals on "September Song" and a chi-chi rendish of "I Love Spinach" garners generous applause. Gershwinian melody goes over strong for a begot.

Modernaires, five guys and a gal, tee off with sock "Here We Are in Chicago." Interspersing of comedies with their slick vocaling and clever arrangements, find sextet clicking all the way. Allan Copeland's imitation of Mel Torme is authentic and laugh-provoking and other impresses by the group bespeaks versatility. Straight rendish of "Song of the Evening" contrasts their specialties. Oily, Oily Oxen Free and a hilarious radio commercial to "Old MacDonald Had a Farm," garners more happy returns.

Artini & Consuelo, one of the ace terp teams in the biz, establishes casual air with audience requests and informal attire—a relief from the frozen-faced, tie and tails teams. Their smooth rumbas, saptas, waltz and tango win hearty approval.

Merriel Abbott Dancers in Coral and Bluebird numbers are colorful and effective, showcasing gals' ability to advantage. Greg.

## SHUBERTS INK MONTAND FOR BROADWAY DEBUT

London, July 26  
Yves Montand, French singer, who has made a big hit in Bernard Delfont's Saville theatre show, has been booked by the Shuberts for Broadway.

Nitery singer opens for eight weeks at \$2,500 per against 25% of gross, with first option for another eight weeks at \$3,000 per against 33% and further eight weeks at \$4,000 against 40%.

Lee Ephraim promoted the deal, with Broadway opening sometime in January.

## Couldn't Open Versailles, N. Y.

Stated for the Club Versailles, N. Y., early this year, Montand failed to open. His political views were reported to have complicated his U. S. entry.

# New Acts

**LARRY PARKS & BETTY GARRETT**  
Songs, Comedy, Dances  
34 Mins.  
State, Cleveland

Smash impression made by Larry Parks and Betty Garrett on their footlight bow in Cleveland clearly demonstrates they should be able to firmly hold their own in virtually any medium.

There isn't any of the customary "glad-to-meet-movie-public" tripe about these two Hollywood stars' personals. They fortified themselves by enlisting Reuben Shipp and Alan Lipscomb, w.k. radio writers to script their act, and put a wealth of smart showmanship into it.

Spotlighting the Parks is an intimate, appealingly domestic type of skit which builds up tempo consistently. It capitalizes their talents to advantage. Fine entertaining teamwork is displayed by him and his wife whose savvy as a singing couplette gives their satire real bounce.

Parks ingratiate himself with his clean-cut, youthfully crew-hair-cut appearance and boyish personality. Casually informal in posture, he further warms up audience by lightly ribbing himself and his film work in doubling for in "Jolson Story" as well as "Jolson Sings Again."

After he breaks the ice, his attractive blonde, ebullient wife skips out to start a frolicsome line of "Mr. and Mrs." banter that is studded with infectious good humor. Duet version of their MGM platter, "Reckon I'm in Love" is chanted in green songsters, and the fans howl when they put on a travesty of theatre gallery petters.

Miss Garrett's saucy and sometimes hoydenish trick of pointing up a ditty or a gag is astutely illustrated in their caricature of a Hollywood premiere, with Parks as emcee. Doubling in three or four wacky parts, she wows with an impersonation of an ex-burlesque queen who gives credit for her film success via bumps to her producer, writer, director and to Metro (bump-Goldwyn (bump-Mayer (bump)). It's a howler.

Same mood of buoyant nonsense is carried out in their engaging domestic playlet in "I Can Do Anything Better," nicely rendered "Bali Ha' Cold Outside" and their mock off-to-Buffalo hoofing.

Parks' voice ranges from light baritone to a few falsetto effects and sounds satisfactory in their fast harmonizing. Their act originally ran nearly 50 minutes, without any complaints. It's drawing even more hoffo reactions now they have cut it down to a crisp 34 minutes. Pull.

## ADELINE NEICE

Songs  
8 Mins  
Latin Quarter, N. Y.

Adeline Neice gives the impression of being a young girl in a hurry. Aside from hitting the major league spots before being ready for such assignments, she races through lyrics in a manner which obscures the meanings. Later might be forgiven in the interest of pacing, but her diction isn't up to the level where she can hurry through the verbiage without having the words run together in many cases.

On the plus side, she's a petite looker who has selected a series of special material songs with some good lines. Material is clean and well suited to her needs. Miss Neice has a good basic voice and once the rough spots in her delivery are ironed out, can do well in spots of the Latin Quarter level. Jose.

## STAN JONES

Singer  
7 Mins.  
Oriental, Chicago

As a flash booking, catching on the coattails of tremendous popularity of his tune, "Riders in the Sky," the stint of Stan Jones, composer of the song, adequately fills the bill. However, as a regular act, the singer needs polishing and better routing.

His opener "Cattle Call" is overlong and non-familiar. Something in the better known western library would have registered more strongly. His rendition of "Riders" is again lengthy and could be cut. As he sings only two numbers, inclusion of a semi-comic number for contrast, would pep up proceedings. More colorful costuming could also help. His line of chatter between numbers seems natural. Songwriter accompanies himself on guitar. Zabe.

## MYERS & WALKER

Comedy  
8 Mins.  
Palace, N. Y.

Myers and Walker have been around for years, though teamed

with others, and here they're doing a brisk comedy-instrumental act that gets its share of applause. However, they could brush up in the talk department.

Two-man colored team never slows down, whether they're on the vocals, gagging or pounding what looks like a makeshift xylophone. Okay for the vaudeurs. Kahn.

## LASSIE With Rudd Weatherwax, Les Whitehouse

Dog Act  
10 Mins.  
Oriental, Chicago

While undoubtedly there are dogs who are more highly trained trick stars, this canine film star registers sock with the junior trade with his natural charm. Beautiful collie romps through stage stint with complete enjoyment, and although his tricks are in the elementary class, all get fine salvos.

Rudd Weatherwax, owner and trainer, in response to questioning from Les Whitehouse, capable straight man, explains some of the commands and brings two little girls and a boy on stage to pace Lassie who reacts with complete ease among the juvenile strangers. Weatherwax uses a somewhat obvious plant in the audience for potent finish with dog going into fake battle with man, chasing him down the aisle with stooge doing a fine job of displaying terror. Zabe.

## VINCE & GLORIA HAYDOCK

Dancing  
6 Mins.  
Palace, N. Y.

Vince and Gloria Haydock are brother-sister hoofing act who announce that their parents, 20-odd years ago, played the Palace, too, in a similar act. And they proceed to do the turn done by their elders.

They have their own routines, too, and generally impress as a refreshing pair, though obviously in need of experience. But okay for family-time vaudeurs. Kahn.

## WILTON CLARY

Songs  
6 Mins.  
Hotel Biltmore, N. Y.

Wilton Clary is a clean cut lad who held down the male lead in the final 18 months of "Oklahoma!" on Broadway and also appeared on the road with the musical. In making his supper club debut at the Biltmore's Cascades (roof), he displays a winning personality and a well modulated baritone.

Appropriately garbed for the heat in white jacket and tan slacks, Clary essays "Great Day," "Some Enchanted Evening" and "Night and Day" for good results. He also warbles a lone production number for a dance sequence of the Kathryn Duffy terpsers. Singer shows much promise, but needs more animation before his song salesmanship can reach its peak. Gibb.

## DON DENNIS

Songs  
15 Mins.  
Carroussel, Montreal

Currently scoring with the clients in this new spot, the easy manner and song stylings of Don Dennis should make him a natural for hotel rooms. His strong baritone registers with offerings such as "Enchanted Evening" and "Bali Ha'" when he uses a hand mike to tour the ringside.

Breaking up his songs with a few gags gets only a so-so reception and too many similar gestures with all numbers becomes rather monotonous. Using "Short'n Bread" as a begot with the audience participating, Dennis proves his showmanship and ability to handle such routines without embarrassing or heckling the patrons. Newt.

## DANNY CRYSTAL

Comedy  
20 Mins.  
Top Hat, Montreal

Doing his first nitery date in Montreal, this glib young comic scores with his fast patter and brash determination. Much of his material is new and general delivery sharpens the gags that have been around before.

Impress of singers such as Sinatra, Billy Eckstine, et al., is a hit with the patrons but his take on a "Blue Angel" type of baritone, complete with gestures, is over the heads of crowd in present room. Crystal's ability to ad lib and cope with ringsiders is effective. Overall routing could be tightened to give necessary polish to act. Newt.

Nina Olivette and Doris Patison have revived the Nan Rar and Maude Davis act. They'll debut at the Palace, Aug. 11.



**Roxy, N. Y.**

Bob Crosby, with Virginia Macey, Sid Stone, Johnny Mack, Billy Rayes, Ice Revue, with Carol Lynne, Arnold Shoda, Roxy Blades and Belles, Leopold Spitalny's and Chorus, Roxy Orch conducted by Paul Ash, "You're My Everything" (6/48), reviewed in VARIETY July 6, '48.

Roxy stage shows have been consistently good in recent weeks and the new one hitched to 20th's "You're My Everything" is also of same calibre.

Bob Crosby is the top name and the guy is a much more polished stage workman than one might expect on the basis of past performances. He exudes a great deal of charm and smoothness in the first of two spottings, getting away nicely with a tune titled "BOFB" ("Brothers of Famous Brothers"), which entertainingly manages to bring in Bing and the other Croxys and their children. Later, he mistakenly attempts to enchant the Evening Star, ballad here, then brings on Virginia Macey for "Be My Little Bumble Bee" and a silly, but apparently effective, thing called "I Put the Penny in the Gum Slot." Goes over solidly.

Johnny Mack and Billy Rayes run neck and neck for the runner-up slot in winning appreciation. Mack is about as classy a tap act as there is, with his cane tricks and smart footwork and more effective via assist from group of gals and guys of Roxy line, the boys in tails. Rayes' style of projecting vocal imitations is exceptional. He's been around for some time, but no one has improved upon his formula of juggling balls, and working them into the imitations, such as his impress on Bette Davis.

Sid Stone is a weak spot. The pitcher, who has gathered quite a following due to his smart work on Milton Berle's television program, makes the mistake of not having prepared worthwhile material. He runs through a series of gags and uses a stooge whom he smears with lotions. Gets off with a routine in which he sprays his throat with a Jessel "lotion," followed by brief imitation of Jessel, one of Mel Tormé and Johnson. Nothing happens, but the audience seemed satisfied.

Roxy's usual ice revue, preceding the vaude half, is a swell job, built around "Riders in the Sky" and interpolating other melodies. It's quite a colorful flash. Arnold Shoda and Carol Lynne are the top bladders, aided by the line and Leopold Spitalny's chorus. It sells well.

**Oriental, Chi**

Chicago, July 21.  
Stan Jones, Lassie with Rudd Weatherwax, Penny Singleton, Buck & Bubbles, Carl Sands Orch.; "We Were Strangers" (Col.).

While this bill has name value to attract payees, it is mostly a hedge-podge layout.

Stan Jones (New Acts), composer of "Riders in the Sky," opens the bill to neat reception. Lassie, canine star of the films, accompanied by trainer Rudd Weatherwax, scores with the moppet trade; also reviewed under new acts.

Penny Singleton, of pix and radio, displays glimmer and being able to do more than the usual Hollywood personality, but has an overlong stint about her real and "real" life exploits. Her songs, "Funny Money Man" and "Everywhere You Go," give indication of solid comedy ability, but again she undersells.

Buck and Bubbles, colored song and dance team, gather plenty chuckles with their guips and easy manner of tapdancing. While latter member gets nice applause for vocals of "Shine" and "That's My Desire," it's the comedy stuff that's stand-out.

Carl Sands orchestra backs acts neatly and also spots a medley of current hits.

**Capitol, Wash.**

Washington, July 21.  
Christine & Mol, The Smoothies (3); Nip Nelson, Nini Baker, Ralph Hawkins, Clinton Hobbs; "Sam Bass & Calamity Jane" (U).

Capitol departs from its usual four-act format to highlight solos from the guest orch, assembled from local niteries to fill in during vacation of house band. Whole thing is woven into well knit, varied show, with hep emceeing from maestro Sam Jack Kaufman, who adds interest with homespun gags readily devoured.

Nip Nelson, headliner, is a near show-stopper with his satires on names of the air waves. He specializes in imitations of musical instruments, to which he adds interest by tying them in with name bands, including Clyde McCoy, The Harmonicats and Spike Jones. Weaves in some familiar radio

commercial, "Inner Sanctum," Peter Lorre, Louella Parsons, and gets good reaction from payees.

The Smoothies, vocal trio of a gal and two men, get nice response for their disk and radio reprises. Keynote of act consists of imitating pop names and bands. However, since accent is on singing, and material is quite different from Nelson, there's nothing monotonous about layout. Troupe takes on Bing Crosby, Vaughn Monroe, Guy Lombardo, Jerry Colonna and Arthur Godfrey, then do their own version, ensemble and solo of such tunes as "St. Louis Blues," "Love for Sale," and "You're An Old Smoothie." Start slowly but build to sock finish.

Christine & Mol make effective curtain raisers in a novel, hep tap routine. Team is one of best to play here in months.

Local talent, garnered from town's niteries, round out bill solidly, with each of the three localities presenting plenty talent. Nini Baker, pianiste, Ralph Hawkins, drummer ex of Harry James, and currently batoning his own band at Cross Roads, and Clint Healy, saxophonist, who dons a hillbilly character for a novelty called "Who Threw Pussy in the Well?" all get solid mitt action for their efforts.

**Apollo, N. Y.**

Bullmoose Jackson Band (10). The Striders (4), Vic & Adio, The Appletons (3), Lewis & White, Big Boy Markham and Co. (3), Spizze Canfield's Dancers (10); "No Time for Romance" (Indie).

The Apollo is back to its staple vaude format after a two-week excursion of the legitier, "Anna Lucasta," and the house is jumping again. Main sparkplug is Bullmoose Jackson's band, which gives out loud and brassy on a group of sizzling arrangements that are seemingly perfect for the payees. Aside from Vic & Adio, male acro team, and The Appletons, dance trio, it's an all-colored layout, given a production lift by the Spizze Canfield dancers of six girls and four boys.

Band, comprising three rhythm, three trumpets and five saxes (including the maestro), gives proceedings a racy start with a sizzler, "Bulpen," flanked by the line in a neat rhythmic ensemble. The Striders, male quartet, follow with good harmonizing on "Ain't She Pretty," "So Long" and "Again," for solid plaudits. Vic and Adio, male team of Brazilian imports, duplicate their former Palace success with a slick line of hand-to-hand balancing perked up with comedies. Pigmet & Co. sustain the comedy motif with an hilarious blackout that hits for laughs.

Canfield Dancers return for a neat ballad session which provides a neat buildup for The Appletons, man and two women, for their standard triple apache which, aside from artistic values, is one of the best knockabout turns around. The near-mayhem, perpetrated by the trio has audience on edge most of the time.

Lewis & White, male comedy team and prime faves here, practically cop laugh honors with their jury repartee and expert hoofing.

Jackson band, which has been giving capable backgrounding for the support acts, spots its own session in closing slot. Jackson, on sax, is spotlighted in most of the contris but also gives the other sidemen plenty leeway for solo stuff. Combo really goes to town on "West Paces," "Just a Fool" and "Standard Items. Principals and line are brought on for a sizzling finale which rocks the house for a potent clincher.

Edba.

**Steel Pier, A. C.**

Atlantic City, July 21.  
Lanny Ross, Victoria Troupe, Pat Henning, Holiday Dancers, Johnny O'Connell's Orch. (10); "Tarzan's Magic Fountain" (RKO).

Topping the bill here this week is Lanny Ross, a fave with most of the crowd packing the theatre. Opening with "Falling in Love" he follows with "Far Away Places," "Patty McEntee's Goat," "South Pacific" medley and community sing on "Let Me Call You Sweetheart" for solid applause.

Pat Henning emcees and keeps things moving at a steady pace. Also scores with impersonations and gags in his own slot.

Victoria Troupe, four girls and man, do neat turn on bicycles. Unicycle is stunt where man rides a unicycle 10 feet high mounting bike by means of ladder. Finale has quinqued pyramid on bike while playing trumpets.

Holiday dancers contrib three colorful numbers. Score heavily with musical bell ensemble, Johnny O'Connell's orch background capably.

**Palladium, London**

London, July 19.  
Benny Goodman and his orchestra, Buddy Greco, Herkie Styles, Nicks & Taylor, Pete Chilvers, Charlie Short, Tommy Pollard, Laurie Morgan and Jean Thielemans, the Deep River Boys (5), Frank Marlowe, Wilson, Keppel & Betty, Ladd Lyon, Len Young, 2 Kemmys, Doc Marcus, 7 Volants, Woolf Phillips' Skyrockets Orch.

The Benny Goodman show has turned out as a real treat for the jazz fans. They yelled for more on the opening night—and got it, with result that the act overlapped its 40 minutes schedule and held the stage for almost an hour. The maestro got an exceptional reception both when fronting the resident Skyrockets orch and also when leading his own sextet.

Quiet, restrained and nonchalant manner with which Goodman led his show was something quite new for the Palladium. Although undoubtedly they had made no attempt to dominate the program and gave full sway to the supporting acts, Herkie Styles scored heavily with his boisterous brand of humor, while Buddy Greco also clicked in pianoing and vocals. Marcy Lutes was another winner, and there was nifty dancing by Nicks and Taylor.

Palladium fans also rously welcomed the Deep River Boys, making their British debut. Negro quintet go over big with their repertoire of pop tunes. Frank Marlowe is as boisterous and energetic as ever, with many new gags to keep the laughter rolling.

The Seven Volants open the show with a brisk acrobatic turn. Next comes Len Young, a comedian with a glib delivery and a pleasing voice, who garners laughs and applause with songs and jokes. Ladd Lyon is as lively as ever with his comedy acrobatics. Wilson, Keppel and Betty are old faves and offer neat dance routines.

Aside from the Goodman unit, there are only two acts in the second half. Doc Marcus with nifty magic and comedy, and Two Kemmys, who provide plenty fun via making hat changing bit with volunteers from the audience. Myro.

**National, L'ville**

Louisville, July 22.  
George West, Hank, the Mule, Westernaires (4), Woody & Bob, Doris King, Tony Tomale, Orch. (7); "Last of Wild Horses" (SG) and "Idol of Crowd" (FC).

Continuing the policy of vaude bills, National comes up with a smooth-playing lineup.

Hank, the mule, standard comedy turn, opens but is slow paced for the matinee gang. Westernaires, male quartet, offer close harmony. Boys carry out western motif on "Tumbling Tumbleweed," "Old Joe," and a medley of barber-shop tunes. Meet Me Tonight in Dreamland, "Coney Island Baby," and other close harmony faves go over neatly.

Getting some comedy from odd instruments, George West fills his own spot as well as m.c.'ing the show. Tees off with ancient gags, then brings out various novelty instruments to garner nice returns.

Woody and Bob, rollerskating team, do their stuff on tiny platform to good response.

Doris King, in cowgirl togas, backgrounded by the Westernaires, paces through neat vocals of "Wonderful Guy," "Indian Love Call," and "Oklahoma!" medley. A real click at show caught.

Six-girl line makes three appearances, one in western costume, to give the show a neat production touch. Orch was handicapped at opening, show being in the same tradition, but Tiny Tomale filled the breach with his accordion, and difficulty was corrected at subsequent shows.

**Chicago, Chi**

Chicago, July 22.  
Los Gatos (3), Gary Morton, Andrews Sisters (3), Vic Schoen, Louis Basil Orch.; "Sorrowful Jones" (Par).

While number of acts for current show is less than usual, quality of presentation doesn't suffer. In fact, the return of the Andrews Sisters is ample reward for everything.

Los Gatos sets lively pace with their acro and balancing tricks, after Louis Basil's house orch gets things under way with "18th Century Drawing Room" rendition. Three lads wind with flashy tumbling and pyramiding, in jive tempo, bowing off to solid applause.

Gary Morton, young comic who's been appearing around town for the past year, hasn't revised much of his material, but audience liked it. Betty Davis impress and vocal imitation act done with a lot of corny cracks and mugging, with

lack of authenticity adding to the buffoonery.

Andrews Sisters have brought along their musical and recording director, Vic Schoen, who leads the orch for their vocal stints, "Go West Young Man" and "I Didn't Know It Was Loaded" is delivered in top fashion, with Patty leading the horseplay. Medley of their disclicks, from "Bei Mir Bist Du Schoen" to "Apple Blossom Time" win plaudits all the way.

Gals seek to be emphasizing laughter-provoking antics. Slapstick comedies at least 12 minutes of their 20-minute stint, and aud gives plenty of encouragement. "Bebop Spoken Here" has them attired in bop caps and horn-rimmed specs with adlibs keeping tempo rapid. Second encore, a satire on Jolson tunes, registers socko, particularly "Sonny Boy," with Patty's mugging, baby-talk and oversized lollipop. Show a sellout when caught.

**Stoll, London**

London, July 16.  
Tom Arnold Production of Ice Revue in two acts, with Cecilia Colledge, Bob Carratt, Jeanne Sook, Richard Hearne, Kymond Brothers, Hal Ring & Kenny Lamb, June Pettigrew, Frank Savers, Ted Ray with Bob & Alf Pearson, Kitty Bluett & Marie des Anges Quintette. Music, Reginald Swinney; choreography, Beatrice Livesey; decor and costumes—Charles Reading. At Stoll theatre, London, July 15, '49.

Tom Arnold's latest ice show, "Ice Vogue," similar to his previous cantata, is a colorfully staged spectacle, pleasing on the eye and easy on the ear. Lavish mounting, nifty costumes, imaginative dance and ballet ensembles merit applause. Also the graceful blade-work Cecilia Colledge and comedy antics of Richard Hearne.

The show is dominated by the performance of Miss Colledge, whose skill is a thrill and a joy. Her performance in a solo "Rhapsody," and later in the production, she provides added zest to the spectacle. Many of the other artists also display skill and dexterity. Jeanne Sook, Bob Carroll, and Frank Savers give standout performances and, in lighter vein, there is effective comedy from Hal Ring and Kenny Lamb.

Comedy highspot, however, comes from Richard Hearne. After one zany expedition on skates he appears "straight" in a colorful conception of a "Neapolitan Carnival."

To provide some measure of variation, the Ted Ray radio show, "Ray's a Laugh," winds up the first half. Although appearing without skates the outfit puts on a snappy vaude interlude.

**Hippodrome, Balto.**

Baltimore, July 24.  
Lott & Joe Anders, Bobby Brandt, Pat Hill & Larry Delma, Tess Gardell, Senator Murphy, Yvonne, Clavel & Farrar, Frank Ross & Anita LaPierre, Edwards Bros. (3); Jo Lombardi House Orch. (12); "Roughshod" (Col).

Current contribution to eight-act policy instituted here several weeks ago holds to general pattern, with an extra dash of nostalgia tossed in to bring back trade of the oldsters to the wicket. They are beginning to show up; not in numbers sufficient to clinch a continuation without further dependence on names, but there's some promise.

The "Palace type" vaude hasn't clicked here with the excitement and brightened returns of other situations because Izzy Rappaport has been giving them vaude without letup for more than 16 years.

Lott & Joe Anders open with nice juggling atop unicycles, closing strong with two-high balancing bit. Bobby Brandt follows with slick hoofing. Pat Hill and Larry Delma manipulate marionettes to good response. Get most out of a pair of sepien jivers, a real audience pleaser.

Tess Gardell is well received, mixing up her vocals smartly and selling with good assurance throughout. Gives bill an atmosphere that lends effectiveness to its selling, and Senator Murphy, in following in the same tradition, Slump, speech gets laughs and registers on topical gags.

Smart ballroomology by Yvonne, Clavel & Farrar, in which male member handles his femme partners to synchronized musical accompaniment gets good response. Frank Ross and Anita LaPierre bang out a solid sex of trick musical impressions and vocals, accompanied by clever dancing. Three Edwards Bros. provide a strong clincher with hand-balancing and tumbling.

Biz all right.

Burm.

**Palace, N. Y.**

Don Albert House Orch, Vince & Gloria Haydock, Burns & His Birds, Wilkie & Dare, "Think-a-Drink!" Hoffman, Myers & Walker, Viola Layne, Joe Termini, The Herzogs (3); "Alimony" (EL), reviewed in VARIETY June 15, '49.

With "Think-a-Drink!" Hoffman in the troy spot, Joe Termini next-to-closing, and the Herzogs finishing it off, the current Palace bill has enough veteran showmanship to keep this show on an even keel.

Hoffman is still doing out those drink concoctions which he magically conjures out of plain water. And it's still a cute showmanly stunt to dispense them to the audience, via ushers and two femme assistants.

Termini, with his comedy plunking on the various string instruments, never loses his audience for a moment, though when his act is over, one wonders what it is that maintains the audience's interest. The answer lies in his innate showmanship.

The Herzogs, three femmes on three-legged stools, a click closer, especially with the audience plant, who comes on stage and goes through the business of getting herself enmeshed in the rope, etc., like any amateur. They're a circus act, mainly, but good for theatres because of the more intimate type of comedy they can do for theatres.

Rest of the bill comprises Myers and Walker's "New Age," colored dancing pair; Vince and Gloria Haydock (New Acts), brother-sister dancing pair; Viola Layne, vocal impressionist; Burns and his Birds, and Wilkie and Dare, comedy acro-dancing duo.

Miss Layne does the usual impressions, such as Merman, Shirley Temple, Fanny Brice (as Snooks), etc., showing a need to edit her talk better. Her impressions are average.

Burns, with his assorted lovebirds and macaws, goes through standard business for an act of this kind, going over okay. Wilkie and Dare are boy and girl acro-dancers who need better routine. And if they're going to borrow pieces of business from Lorraine Rozman they should at least consult Miss Rozman about it.

Don Albert is in the pit, as usual, doing a sock job leading the house orch.

Kalut.

**State, Cleveland**

Cleveland, July 21.  
Larry Parks & Betty Garrett, Kanazawa Trio, Paul Kane, Frank Glick & Angelo Vitale's Orch.; "Forbidden Street" (20th).

Larry Parks and his singing wife, Betty Garrett, are tearing off their new musical-comedy act at Loew's State. Both were terrific surprises to staid audiences, proving to be refreshingly bright, socky entertainers, building up more fans for themselves and dominating the bill. Reviewed under New Acts.

Jack Gifford emcees in neat fashion, spearing some guffaws with his panto impress of a long-haired zany conductor rehearsing a symphony orchestra. He's a hard worker in jumping-jack type of nonsense, yet his mike diction is a bit faulty and at times kills a couple of his last-patter gags.

Paula Bane contris nostalgic and specially arranged ballads in a smart, old-timey fashion. From "Love" medley, she drifts into a bangup version of "Realization," without any let-down in her "Wonderful Guy" and "Donkey Serenade."

Kanazawa Trio follow traditional vaude format with their solid foot-juggling of barrels and tossing nimble partner through air for flashy opener. Angelo Vitale's house orchestra takes to stage for this bill, and dressed it up considerably.

Full.

**Olympia, Miami**

Miami, July 22.  
Jackie Gleason, Yvette, Johnny Coy, George Prentice, Phillips & Evelyn, Freddie Carlone Orch.; "El Paso" (Par).

One of the better vaude layouts of season is on display this week. There's Jackie Gleason, impressionist, toppling with his satires on radio commercials, flimsters, etc., to splendid returns. He also handles emcee chore and keeps things moving at a merry pace.

Yvette, blonde songstress, scores in her versions of hit numbers from "South Pacific," plus torch-ants and pops.

Johnny Coy also does nicely with his ballet-type terping and songs. Precise balancing is well handled by Phillips and Evelyn. Puppeteer George Prentice clicks with his animal figures and other dolls.

Freddie Carlone and house orch handles backgrounding in neat style.

Lary.

# Spotty B.O. Reaction in Strawhats; Guest Stars Getting Heavy Patronage

By HAROLD M. BONE

New Haven, July 26.

A 550-mile jaunt covering 11 strawhats between here and Providence on the Cape reveals that various pre-season predictions on what 1949 would bring forth have, to date, been merely a variety of guesses that have not been substantiated specifically in any single category. In brief, this particular survey points up a range of boxoffice reaction oscillating from 50% below a corresponding period in 1948 to about three times last year's take for the same number of weeks.

Air-conditioning continues to be a bugaboo in a number of the pasture-shoreline playhouses, the recent hot-dry spell having nicked more than one gross substantially. Matinees are particularly torrid when it becomes necessary to kill off virtually all circulation in order to blackout houses for stage lighting reasons.

Price scales have hit both ends of the pendulum swing, ranging from a reshuffling to allow more 90c seats up to the point of a 50% increase from \$2.40 to \$3.60. In some instances the top has been increased, but more of the cheaper seats made available.

Star policy prevails, with a comparatively small roster of names playing several spots on the circuit. Where star and non-star setups overlap, obviously it's the names that get the heavier play.

Following is comment on the individual theatres touched en route:

Operating as Matunuck Enterprises, Inc., Archie Thomson and Al Jones are working their first season at Rhode Island's Theatre-the-Sea. Playing such names as Signe Hasso, Billy Gilbert, Betty and Jane Kean, Jones reports as much biz in a single Saturday night as done in a full week a year ago. House, seating 491 and running Mon. thru Sat., with Wed. mat. is well above last year's take on its first three shows to date. Of interest is the fact that scale was jumped to \$3.60 for Sat. only, and those seats were first to go. Friday was likewise jumped, with same reaction. Now every night hits that top, with most expensive duets cleaning out first.

Upcoming names for rest of season include Eva LeGallienne, Richard Waring, Helmut Dantine, Edith Atwater, Peggy Ann Garner, the star policy costing Matunuck \$750 to \$1,200, with percentage adjustments.

## Newport's Casino

At Newport's Casino theatre, Sara Stamm, offering her first full season under the star policy, got off to a light start in first three shows, but hit a healthy stride in the fourth stanza with Sarah Churchill and Jeffrey Lynn in "Philadelphia Story." Season's opener of Marie Powers in "Medium" was fair, then second week took a beating when Jean Parker cancelled out of "Candellight." Non-appearance of Miss Parker carried a boomerang effect over to following week of Ian Keith in "Winslow Boy."

Playing Mon.-Sat., with Wed. mat. and scaled at \$3.30 against \$2.40 in '48, this 514-seater can gross approximately \$6,000. As of July 23, a Sat. mat. has been added. "Philadelphia Story" hit nearest approach to above figure to date. Drawing from an area of some \$50,000, lion's share of weekly biz comes from regulars rather than transients.

Added names for balance of 11-week season here include John Loder, Edward Everett Horton, The Hartmans, Paul Lukas, Helmut Dantine, Edith Atwater, Basil Rathbone. Salaries range from \$500 to \$1,500 for the names.

Operation at Wareham, Mass., this season has been on a now-you-see-it-now-you-don't basis. Originally set by Arthur Beckhard as one sector of a Falmouth-Wareham setup, spot has been plagued by difficulties, including cancellation of the Hartman revue, "Up to Now," and withdrawal of an Equity arrangement intended to allow Beckhard to juggle his Equity members between the two theatres. Result was the playing of only one attraction (July 4-9), Estelle Winwood in "Importance of Being Earnest," which drew light biz due largely to insufficient publicity from uncertainty of operation. Theatre, housed in local Town

Hall, seats 822 and was due to operate Mon.-Sat., with Thurs. mat. \$2.40 top. With Beckhard out of the picture, local contractor William L. Ross, Sr., is reported angling to continue season.

## Falmouth's 3 Big Weeks

Falmouth Playhouse, at Coonamessett, Mass., second link in the Richard Aldrich "chain" of Cape strawhats, got off to its initial season in a three-week blaze of boxoffice glory. Opening with a sell-out week of Tallulah Bankhead at \$13,000 plus, the two following weeks of Sir Cedric Hardwicke and Dennis King in "Winslow Boy" and Elisabeth Bergner in "Amphitryon 38" went 95% clean of the 600-seat capacity. Top is \$3.60, with performances Mon.-Sat., mat. Thurs.

This newcomer to the silo circuit is a former recreation hall remodeled into a lakeside beauty spot. Aldrich, as managing director, has turned the house reins over to Herman and Seymour Kravitz, former operators of a strawhat at nearby Mashpee who have done a Barnum & Bailey (when they couldn't buck the opposition, they joined it).

Forthcoming names on the Coonamessett agenda are Sylvia Sydney, Joan Blondell, Paul Lukas, Sarah Churchill, Jeffrey Lynn, Helen Hayes, Kent Smith and Gertrude Lawrence. Top salary goes to Miss Bankhead at \$5,000, as of right now, and others range in the \$1,000-\$1,500 bracket.

At Falmouth's Tanglewood theatre, situation somewhat follows the Wareham pattern, except that Beckhard is continuing operation. (Continued on page 115)

## Jimmy Elliott Maps

### Bookings for Pan-Am.

### Tour of U. S. Troupe

Tentative bookings for the international tour of the Pan-American Players, a legit troupe being organized by actor-producer James Elliott, will be finalized within the next few weeks. Marcel Ventura, agent in the U. S. for various South American acts, leaves today (Wed.) to close deals for the repertory tour next spring.

Engagements tentatively set are for a week in Mexico City; two weeks in Havana; two nights in San Juan, Puerto Rico; two nights in Panama City; two nights in Lima, Peru; four nights in Santiago, Chile; one or two weeks in Buenos Aires; four nights in Montevideo, Uruguay; two weeks in Rio de Janeiro; two nights in Sao Paulo, Brazil; and a week in Caracas, Venezuela.

Plans call for the company to travel by plane, with costumes and special scenery, leaving next February or March. They will be gone about 12 weeks. Two plays taken would be "Our Town" by Thornton Wilder (who has a name in Latin America, chiefly via his "Bridge of San Luis Rey" novel), and "Ma Who Came to Dinner" by George S. Kaufman and Moss Hart.

Elliott returned last week from Hollywood, where, he says, he obtained promises from Metro's Louis B. Mayer and Darryl F. Zanuck, of 20th-Fox, that they would release players from their studios to participate in the tour. Idea would be that the personal appearances would enhance the b.o. value of the actors in the countries visited. Irving Lazar is representing Elliott on the Coast.

En route to New York, Elliott stopped off in Washington, where he received final Treasury Department approval for tax-free status for the non-profit venture. A "preview" of the two shows will be given in Washington, just prior to the troupe's departure for the tour. Besides officials of the Government, Pan-American Union and various South American countries, the audience will include executives of the U. S. firms that are underwriting the tour.

## Hot Air's 50th Anni

Hot Air Club, social group of managers in show biz, celebrates its 50th anniversary Sunday (31) with its annual clambake.

Outing will be held at the Riviera Beach Club, Brightwaters, L. I., with group leaving from the Lambs Club, N. Y.

## The Critical Week

This is the critical week for the strawhats. Every year at this time the summer stock theatres have reached a decision as to whether or not they can survive the rest of the season.

It's estimated that around 50 theatres may fold in the next few weeks because of poor biz.

## 90% Return On 'Salesman' 75% On 'Detective'

"Death of a Salesman" backers have now received back 90% of their \$100,000 investment. In addition, co-producers Kermit Bloomgarden and Walter Fried have accumulated \$20,000 toward the production cost of the second company, plus a cash reserve of \$10,000. The second company, to star Thomas Mitchell, will be budgeted at \$60,000, but will probably cost about \$40,000-\$45,000.

Original Broadway production, at the Morosco, is grossing a steady \$24,400, with the limit of standees at all performances. It's netting about \$4,500 a week at that rate. Arthur Miller, the author, gets a straight 10% royalty, and stager Elia Kazan gets a large fee based on both gross and a share of the profits.

"Detective Story," at the Hudson, N. Y., has now repaid 75% of its \$75,000 investment, and has earned back more than the balance (exclusive of the proceeds from the film sale). A second company will be financed out of the profits. The Sidney Kingsley meller has been grossing over \$20,000 a week, and netting about \$3,500-\$4,000.

## PEMBERTON OPTIONS 3 COMEDIES FOR B'WAY

Brook Pemberton has optioned three new plays, one or more of which he intends to produce on Broadway this season. All three are comedies, two being completed and the third being written. The producer hasn't decided which he'll do first.

The plays are "Rondo in A Flat," by radio-television scripter Doris Frankel; "Mr. Barry's Etchings," by Hollywood scenarists Walter Blutcked and Daniel Archer, and "Kin Hubbard," still being written by Lawrence Riley, author of "Personal Appearance," a Pemberton hit of 15 years ago.

According to the producer, James Stewart, who twice substituted as lead in "Harvey" on Broadway, would be right for any of the three comedies. But the actor, who will be married Aug. 8, has indicated he is not interested in doing a new play this season. So Pemberton explains that his problem now is to find three Jimmy Stewarts not contemplating matrimony.

Meanwhile, the producer is seeking a star to continue the tour of "Harvey" this fall, succeeding Frank Fay.

## 'Liberty' Doing SRO; May Reverse Critics

First full week's business indicates that "Miss Liberty," new Irving Berlin-Robert E. Sherwood musical comedy at the Imperial, N. Y., may ride out its mediocre critical reception and make the grade as a boxoffice click. Following its initial three performances the first week, the show played to its limit of 30 standees all eight times last week, grossing a shade under \$44,000. The only unsold seats were a few box locations Saturday night (23).

Fact that the tuner is drawing capacity standees, plus window sale and mail orders at the rate of about \$5,000 per day, is regarded as most significant than the regular latter was more or less inevitable after the large pre-opening sale.

With an operating net of about \$30,000 and an advantageous theatre deal, the show can net around \$9,000-\$10,000 at last week's pace.

# Hartmans' New Revue Capacity 11G In Md. Barn Tryout; Other Strawhats

Olney, Md., July 26.

The Hartmans' new revue, "Up to Now," racked up a capacity \$11,000 at Olney theatre last week, making it second successive week that this barn outfit has gone over the top. Last week, Edward Everett Horton, in "Present Laughter," hung up the SRO sign. Kay Francis in "Let Us Be Gay," current bill, looks less promising.

Olney is digging in for an extended fall season, beyond the announced finale Sept. 13 of Helen Hayes in "Good Housekeeping." Sarah Churchill, in "Philadelphia Story," looks definite for week of Sept. 20.

## Keaton-'Three Men' 51G

Washington, July 26.

Buster Keaton in "Three Men on a Horse" found it tough slugging at Meridian Hill, with a fair \$5,500, at \$3.60 top.

Despite acclaim of local press for this non-segregated effort, b.o. has been mild. Eddie Dowling is current in "Time of Your Life."

## Le Gallienne-Waring 7G

Fayetteville, N. Y., July 26.

Eva Le Gallienne and Richard Waring, in "The Corn is Green," grossed an estimated \$7,000 last week at the Famous Artists Country playhouse here.

Current is Diana Barrymore in "The Philadelphia Story."

## Rathbone's \$7,000 Gross

Marblehead, Mass., July 26.

An estimated \$7,000 gross was racked up by the North Shore Playhouse here last week with Basil Rathbone in "The Heiress." House played at a \$2.40 top.

An advance sale of \$4,200, largest in the barn's history, was taken in for current engagement of Hildegard in a one-woman show.

## 'Heiress' Opener To Wing Fund

Mountainhome, Pa., July 26. Proceeds of the opening performance of "The Heiress" at the Pocono playhouse here Monday (1) will go the American Theatre Wing's veterans hospital division in New York. The benefit was set up by local committees in Scranton and Hazleton, which were formed by Pocono's business manager, Carl Messinger, and the company director, John O'Shaughnessy. Valerie Cossart heads the cast.

## Gateway's Tryout

Gallatin, Tenn., July 26. "The Nightingale Sang Too Late," new play by John Richards, will be tried out by the Gateway Stock Co. here as part of its five-play repertory season. Initial showing of the new work will be given for three performances starting Monday (1), with repeats scheduled for subsequent weeks. Theatre alternates its productions twice a week, bringing each play back for a second run.

Included in the repertory of this Equity group are "John Loves Mary," "The Male Animal," "Dangerous Corner" and "The Philadelphia Story."

## Peggy Ann Garner's \$4,200 Gross

Chicago, July 25. Chevy Chase summer theatre, newest of silo setups here and only one that presents visiting names, ended its second week of operation about \$200 in the black. Peggy Ann Garner, in "Peg O' My Heart," grossed about \$4,200 for six performances.

Theatre opened with a seven-day week, but switched to six performance last week, closing Monday nights.

Nina Foch opened Tuesday (26) in "Light Up the Sky." Advance sales have left only the early part of the week with seats; the week-end being a sellout. House is scaled from \$1.50 to \$3, including tax.

Mady Christians opens Aug. 2 in "The Vinegar Tree."

## 35G Theatre Festival Bankroll

Washington, July 26. Washington's outdoor Theatre Festival, at Meridian Hill Park, has a production bankroll of \$35,000 for the season. It was financed as a limited partnership, with Horton Foote, Vincent Donahue and David Pollard as general partners and about 45 limited partners with investments up to \$5,000 each.

Backers are to receive 2.75% of the profits for each \$1,000 invested.

## Sarah Versus Hildy

Boston, July 26. Boxoffice battle has developed here between Hildegard, who

opened Monday (25) with a one-woman show at the North Shore Playhouse, Marblehead, and Sarah Churchill, appearing in "The Philadelphia Story" at the New England Mutual Hall.

To hallyhoon Hildegard's run, manager Anna Sosenko is paying for ads from her own pocket.

## Strawhat Jottings

Sonny Tufts begins a week's engagement at the McCarter theatre, Princeton, N. J., Monday (1) in "Petticoat Fever." The Bellport (L. I.) summer theatre put back its tryout of "You Got A Regatta" to the week of Aug. 16.

The Pompton Lakes (N. J.) playhouse will offer a tryout of "Roman Holiday," new musical with book by Peter Xanthos, lyrics by Greg Kayne and music by Marcel Dumas, week of Aug. 15.

John L. Oberg's "The Night and the Star," which won the \$3,000 Christopher award this year, will be tested at St. Michael's Playhouse, Winooski, Vt., week of Aug. 9.

Billy Redfield will have the leading juvenile role in the Westport (Conn.) Playhouse tryout of Lynn Riggs' "Out Of The Dust," beginning week of Aug. 8.

Sarah Churchill and Jeffrey Lynn did so well in "Philly Story" in Worcester that Guy Palmerton is seeking them for a September date at his twin house in Fitchburg, Mass.

Diana Barrymore, on tour, says she'll be married in the autumn to Robert Wilson, flimite, who's playing opposite her in "Light Up the Sky" and "Philly" (Continued on page 114)

## 'Heart of the Matter'

### Skedded by Dean

### For B'way, London

"Heart of the Matter," Graham Greene's bestseller which Sir Alexander Korda will produce as a film, will be dramatized for the stage by British playwright-director-producer Basil Dean, in collaboration with the author. Dean will probably present it first in London and later on Broadway in association with a local management.

If and when the work is staged in New York, a share of the profits will go to Ralph Bellamy, currently starred in "Detective Story" at the Hudson, N. Y. He first envisioned the book as a potential dramatic vehicle and held an option on it for some time. But a deal to have the author do the adaptation fell through when Richard Rodgers and Oscar Hammerstein, 2d, insisted on assurance from Korda, who owned the screen rights, that he would withhold release of the picture version until after the run of their proposed legit production.

Dean, now in New York, intends to begin work on the dramatization on his return to London in a week or two. Also on his forthcoming schedule is the West End presentation, in association with Tom Arnold, of a farce called "Winter Sport," by Anthony Kimmins, author of "While Parents Sleep." When it will be produced will depend largely on the availability of suitable stars.

While in New York the showman is supervising revisions of "Lily Henry," the Mae Cooper novel which the authoress has adapted in collaboration with Grace Klein. Dean will stage the play on Broadway for Aldrich & Myers, and be associated with them in the production. He will also do it with them in London, with Lawrence Snell as a partner.

Also on Dean's slate when he returns to England is the production of a television version of his former stage success, "Hassan," by James Elroy Flecker. He intends to try a new technique of TV presentation with the show.

## DALLAS' MET OPERA DATES

Dallas, July 26. The Dallas Grand Opera Assn. has tentatively announced April 28-30 as the 1950 dates for the Metropolitan Opera appearances at the State Fair auditorium.

Arthur L. Kramer has been elected prez of the local group.

## Dallas Scene School

Dallas, July 26. A summer school of scene design is being launched at the Starlight Operetta in Dallas season by Peter Wolf, scenic designer for the operettas.



# BROADWAY SEASON'S LATE START

## Murtagh-Broker Showdown May Not Come Until 75c Law Gets Test

Showdown between John M. Murtagh, New York City commissioner of investigation, and the ticket brokers may not come until there's a test of the constitutionality of the 75c limit on agency fees. Meanwhile, Murtagh has won every legal skirmish with Jesse Moss, attorney for the brokers, and is going ahead with his campaign of agency license revocations and amassing evidence for possible legislative reform.

Moss believes the 75c limit, part of the state business law, is unconstitutional, but he's been unable to test it on any of the cases thus far. He failed again last week to have the issue decided, when N.Y. supreme court justice Thomas A. Aurelio ruled that there was sufficient evidence to warrant license revocation of the Louis Cohen agency on other grounds than overcharging.

There's a chance, however, that Moss may not wait for a case to test the 75c rule, but may bring a separate, outside suit on behalf of one of the brokers. The action, either in federal or supreme court, would seek to restrain Murtagh and the commissioner of licenses, Edward T. McCaffery, from enforcing the 75c limit. Figured such a suit may be brought within the next couple of weeks.

One of the devices by which overcharges are sometimes disguised on agency books is to enter fictitious sales of balcony seats to charge-account customers as part of legitimate transactions for (Continued on page 116)

## Arthur Miller Hasn't Any Idea on Which Producer Will Get His Next Play

Recently reported statement by Arthur Miller that he has no idea what management will get his next script, is understood to have come as a shock to Kermit Bloomgarden, co-producer of the author's "Death of a Salesman." Playwrights normally continue business associations with managers who have produced their scripts successfully, so Bloomgarden apparently assumed he'd get first chance at the next Miller play. However, Miller's statement indicated who will get his next script will be decided strictly on who can give it the best production and will offer the best terms.

Although Miller's first play, "The Man Who Had All the Luck," was presented by Herbert H. Harris, the author and Ella Kazan, who was to stage it, gave the next drama, "All My Sons," to Harold Clurman and Walter Fried. In the case of "Salesman," Miller and Kazan gave Bloomgarden first chance at the script when the latter asked about doing it. Bloomgarden brought in Fried, giving him a share of the producer's profits.

Although "Salesman" is "presented" by Bloomgarden and Fried, it is billed as a Kazan "production" and the director is understood to have an unusually lucrative financial deal on the show. Miller has indicated that he and Kazan will again decide mutually on what management will get the next work.

## NEW PORTER MUSICAL BUDGETED AT 200G

With Cole Porter and producers Saint Subber and Lemuel Ayers due back next week from the Coast, a starting date will probably be set shortly for their forthcoming musical, tentatively titled "Heaven and Earth." Porter's score is completed, but scenarist Dwight Taylor has not finished the book.

Production will probably be budgeted at \$200,000, with backers of "Kiss Me, Kate" offered the same percentage investments as before. John C. Wilson, who staged "Kate," will repeat the assignment.

## 'Harvey' for Aussie Finalized This Week

Final contracts for presentation of "Harvey" in Australia under J. C. Williamson Theatres management are being inked this week. Dorothy Stewart, Williamson's N. Y. rep, is sailing for London on the Queen Elizabeth Aug. 4 to take charge of the London office for six weeks.

Manager, is in Australia with an Nevin Tait, London general Italian grand opera company he took out there.

With his assistant taking ill, Miss Stewart got the hurry call. Her main job will be to arrange transportation for a Gilbert & Sullivan troupe going out to Aussie from England.

## 'Liberty,' 'Pacific,' 'Kate' Have Fat Theatre Deals

Theatre terms for "Miss Liberty," new musical comedy at the Imperial, N. Y., are unusually favorable to the producers—Irrving Berlin, Robert E. Sherwood and Moss Hart.

Show is understood to get 75% of the first \$40,000 gross, and everything above that. At the current pace, that would give the theatre rental of \$10,000 on last week's \$44,000 gross.

"South Pacific" also has an attractive rental deal for the Majestic, N. Y. The Richard Rodgers-Oscar Hammerstein, 2d, musical gets a straight 75% of the first \$40,000, everything between \$40,000 and \$50,000, and 75% of all over \$50,000. At the show's consistent \$50,600 gross, that brings the rental to \$10,150.

"Kiss Me, Kate," at the Century, N. Y., keeps 70% of the first \$20,000 and 75% of everything thereafter. At its regular gross of over \$47,100 a week, it pays \$12,775 rent.

Imperial, Majestic and Century theatres are all operated by the Shuberts.

## 'LAUGHTER' PARTNERS TO GET 7-8G RETURN

Backers of the recent touring revival of "Present Laughter," starring Edward Everett Horton, will probably get around \$7,000-\$8,000 return on their investment, from a clause in the contract between co-producers C. Edwin Knill and Martin Manulis, and author Noel Coward.

Contract gave Knill and Manulis rights to the comedy for a year. So when Horton wanted to do the play at various strawhats this summer, Knill and Manulis required the payment of a \$500 weekly fee in addition to the author's royalties, of course.

So far, the deal has brought them \$5,000 on 10 bookings Horton has made for the show. All the proceeds are being paid to the backers, who lost their \$35,000 investment on the revival production. Horton will do the play for a run at El Capitan, Los Angeles, following Ken Murray's "Blackouts" there.

## MCA's Morris to Europe

Maynard Morris, of the Music Corp. of America legit department, planned Friday (22) to Europe, primarily, to attend the opening of the London production of "Death of a Salesman" with Paul Muni. He will fly back Aug. 8.

Agent went first to Paris for four days of theatregoing, and he'll spend about a week catching the West End shows before returning to the U. S.

## MID-OCT. FOR 1ST ARRIVALS

By HOBE MORRISON

The fall season on Broadway will probably be the latest-starting within memory. According to present indications, the first legit productions will not arrive in New York until mid-October. (Ken Murray's "Blackouts," opening Sept. 7 at the Ziegfeld, is actually vaudeville, not legit.) In contrast, there was a rush of new shows immediately after Labor Day last year, with 13 arrivals during September—only one of which, "Edward, My Son," was a hit, however.

Although there has been the customary plethora of production announcements, relatively few of the listed entries appear definite. An acute shortage of available financing, plus the perennial dearth of satisfactory scripts, may be responsible. Likely to be an increasing factor as the season progresses is the limited supply of suitable theatres.

The seemingly definite productions for fall include Maurice Evans' double presentation of Terence Rattigan's "Harlequinade" and "Browning Version," the Playwrights' Co.'s "Cry, the Beloved Country" (to be retitled), the Kermit Bloomgarden-Gilbert Miller "Monteverdi," Katharine Cornell's "That Lady," Cheryl Crawford's musical "Little Foxes," the Theatre Guild's revival of "As You Like It," the Alfred deLaigre, Jr., production of "Bell, Book and Candle."

Also, Herman Levin-Oliver Smith's "Gentlemen Prefer Blondes," the Aldrich & Myers revival of "Caesar and Cleopatra," the Subber & Ayers musical, "Heaven and Earth," the Guild's (Continued on page 116)

## 'Blind Mice' Fall Tour Awaits Douglas Pic Deal; Most Parts to Be Recast

"Two Blind Mice," Samuel Spewack comedy which closed recently at the Cort, N. Y., will probably tour in the fall, with Melvyn Douglas continuing as star. Actor is motoring to the Coast for a picture deal, and will know in a few weeks when he will be available to go on the road with the legit. Mabel Paige is set to be back as one of the femme leads, and Laura Pierpont will probably play the other again. Most of the other parts will be recast.

Production, presented by the new firm of Harrison Woodhull & Archer King, was financed at \$60,000, of which about \$36,500 was earned back, plus other assets in the form of union bonds, etc. Some of the available cash may be distributed to backers during the summer, with some kept to launch the tour and as a reserve. Spewack, currently in Europe, will revise the script somewhat while he's away.

Deal for the Swedish rights to the comedy were sold last week, and other foreign negotiations are in progress. Also, there's recently been a renewal of film interest in the play.

## Jerry Colonna Gets Top Comedy Role in Revival

Hollywood, July 26. Top comedy role in "Girl Crazy," Gene Mann's outdoor Greek theatre production, goes to Jerry Colonna.

Show opens Aug. 22, starring Buddy Clark and Benay Venuta.

## Duke Back in N. Y.

After three months abroad, composer Vernon Duke returned to N. Y. Sunday (24) aboard the America.

Duke is currently working on a new ballet "Midwinter's Night Dream," which the Marquis de Cuevas wants for his International Ballet Co. in Paris. He is also finishing work on a new musical "Carnival," scheduled for spring production in Paris.

## Washington Still Ain't Talkin'; Waiting-Out on Derwent Boner?

## 'Goodbye' Expected To Last the Summer

On the strength of its boxoffice pace in the last few weeks, "Goodbye, My Fancy" is now expected to continue through the balance of the summer. Fay Kanin comedy has been topping \$10,000 weekly, with an operating out of around \$9,000. Fulton Theatre is understood to have a \$3,500 guarantee against 30% of the gross.

Ruth Hussey, currently starred in the Aldrich & Myers-Michael Kanin production, will remain with it for the rest of the Broadway run. Madeleine Carroll, who created the role, will return from vacation to play it on the road.

## Stockholder Suit Dismissed Vs. Shubert Firm

Stockholder suit against the Select Theatres Corp., Shubert subsidiary, was dismissed last week by N. Y. supreme court Justice Thomas A. Aurelio. Action, intended to find out why no dividends have been paid, although the company has built up "substantial and increasing surplus," will be carried to a higher court, according to Abraham L. Hecht, president of Public Operating Corp., the plaintiff.

Court dismissed the suit on the ground that prima facie evidence was not submitted to show that the information sought was necessary for the protection of the stockholder, and that there was no claim of "mismanagement or waste or any wrongful act or omission." Although the right to inspect all accounts and monthly audits was denied, the court ruled that the corporation stockbook must be available for inspection by the plaintiff this morning (Wed.) at the Shubert office.

It was brought out in the suit that there are 38,000 shares of preferred stock of Select Theatres at \$10 par value and 200,000 shares of common at 10c par. Hecht's firm, as owners of 250 shares of common, asked for detailed information why no divvys have been forthcoming. In commenting on the action, Hecht said he believes Select has a surplus of \$1,300,000, and that the stockholders have a right to know what's being done with the money.

He explained that Public Operating Corp., which has numerous investments in various fields, had acquired its stock from a bank that received it as payment of debts of Select Theatres at the time the Shuberts reorganized the company after it had been in bankruptcy. It has been difficult to obtain information about Select Theatres, he said, as the Shuberts usually scheduled the corporation's annual meetings on Rosh Hashonah, the Jewish New Year's. This year's stockholder meeting was held on Yom Kippur, the Day of Atonement, he noted.

## 'John' for Coast

Hollywood, July 26. "John Loves Mary" opens on the Coast Aug. 8 at the Biltmore Gate Storm. Jimmy Lydon, Gail Mitchell, Leatrice Joy, Michael North and Barbara Read head the cast.

Show is being presented by the McCombs Club, third of the club's entries into local legit. First two: "Front Page," starring Done Clark, and "Accent on Youth," starring Otto Kruger and Jeanne Cranes, played at the small El Patio Hollywood to moderately good biz.

Neither Clarence Derwent, Actors Equity nor the Associated Actors & Artistes of America has had any reply to their protests to President Truman and Attorney General Tom Clark, or to their requests for an explanation of the actors' six-hour detention and questioning July 17 at LaGuardia Field, N. Y., on his return from Europe with a "Hamlet" troupe. None of the communications has even been acknowledged.

Derwent himself wrote a letter to Clark last Friday (22), noting that his wife of the previous Monday (18) had not been answered, and asking if the matter could not be finally clarified. The 4A's international board had sent a protest the previous Monday to Mr. Truman, and the Equity council, representing Equity and Chorus Equity, also protested to the President the next day.

So far the Government's only official explanation for holding and grilling the Equity president was that, because he arrived on Sunday, a holiday, it was "necessary to send to Washington his file, in order to establish unquestioned identity." It was pointed out by Immigration & Naturalization Service officials that when Derwent was "cleared for re-entry" to the U. S. it constituted absolving him from any suspicion. But no official statement to that effect could be obtained.

One Government official indicated unofficially that the case was stirred up by the reception of a letter, apparently from a crank, charging the actor with leftist affiliations.

## Angels' Syndicate Wins Judgment Of \$13,701 Vs. Harris

Judgment of \$13,701 against Jed Harris, in connection with his productions several seasons ago of "Apple of His Eye" and "Loco," was won in N. Y. supreme court last week by Savoy Productions, a syndicate of legit backers. Suit was filed two years ago, asking for an accounting of \$20,000 the group had invested in the producer-director's shows. Judgment went by default.

According to the complaint filed at the time, Harris issued no statement of the financial status of "Apple," which had closed two years previously, following moderate runs on Broadway and the road, with Walter Huston starred. "Loco" was a flop of the following season.

Two seasons ago Harris staged and was partnered with Fred Finklehoffe, Jr., in the production of "The Heiress," with Finklehoffe having sole presenter billing. Last season, besides directing the Jean Dalrymple production of Jean-Paul Sartre's "Red Gloves," he staged and produced Herman Wouk's "The Trailor." The latter two were failures, but "The Heiress" was a click.

## ATPAM AIDES SOUGHT FOR L. A. THEATRES

Hollywood, July 26. Attempt to have union flacks and front-of-the-house employees hired for local legit productions will be made by the Assn. of Theatrical Press Agents & Managers. That will be the primary tonic for discussion during the visit here this week of Milton Weintraub, ATPAM secretary-treasurer.

However, various other union matters will be considered while Weintraub is here.

## AUSSIE GETS 'OAT'

Sydney, July 20. "One Wild Oat," British farce at Garrick, London, has been bought for Aussie by A. Ben Fuller, son of Sir Ben Fuller.

He's currently in London looking for talent and shows for Down Under.

# Equity Launches Drive to Educate Members to Curb Union Violations

Actors Equity has launched a drive to end violation of its regulations by members of the union. Two-fold educational campaign will be conducted among old and new members, with the idea of familiarizing both groups with the history of the organization and its rules and policies. At the same time, a new attempt will be made to revise the Equity Magazine to make it more readable and informative.

The new program, adopted by the council yesterday (Tues.), at the recommendation of the membership education committee, involves several policy innovations. Perhaps the most notable is the move to require all new members to pass a test on the Equity rules in order to hold a card in the organization. Another striking aspect of the plan is the method by which infractions of the rules are to be made known to companies.

There are three possible steps in the educational drive applicable to new members. One is that each new member may have to buy a copy of "The Revolt of the Actors," Alfred Harding's account of the strike of 1924, by which Equity forced the manager to recognize the union. It's proposed that, if possible, a condensed version, edited by the author, be issued in paper-bound form at reduced price.

Another requirement is that new members read the booklet, "AEA Rules Governing Employment," and pass a written test on the contents. Anyone failing to pass may take the examination again and, if necessary, continue to do so "until he has passed the test or displayed himself such an imbecile that he has no place in AEA."

Finally, four classes are to be held annually at which instruction will be given in Equity history, rules and union business in general. Each new member may be required to attend at least one such lecture, with non-attendance subject to a \$5 fine and 50% dues increase until he does attend.

## 4 Moves to Be Made

For the education of old members, three moves are to be made. One will be a report by the council of any case of abuse or violation of the union rules. Each deputy will call a meeting of his entire company and read the report aloud. Company meetings won't be held more than once a month, except in case of emergency.

A second step will be the publication of a pamphlet outlining briefly the union's objectives and policies. Third step will be the formation of a special committee for the modernization of the magazine, so members will read it instead of "skim it through hurriedly."

It's figured this may be primarily a matter of writing rather than revised format. In this connection, it's proposed to have author-members of the union serve on the committee and possibly contribute articles.

In summarizing its recommendations, the committee noted that many such proposals had been offered in the past. However, it observed, "We think there is one difference—and a major one. We propose to put teeth into our new laws . . . through fines and other disciplinary action. We believe that a union member must learn to take his union seriously and not for granted."

"We have been told that there are many infringements of regulations occurring yearly. We, individually on this committee, and we have no doubt that most members of the council, too, have seen many examples of the ignorance of the membership and of consequent infractions of rules. We do not care to continue to sit in seats of judgment in such cases as the recent Rollo-Simetti mess when a comprehensive education of members might easily have prevented any such instance."

"We think, too, that the membership should have the responsibility of awareness and knowledge. We think that they must learn that this organization has a proud and stirring history; that the rights and privileges they now enjoy weren't handed to us on a platter; that if they desire further rights and privileges that they will have to get them through their union and that

necessitates an understanding of all union rules, history and business."

Education committee, consisting of Alfred Drake, chairman, Marjorie Gatenon and Florida Friebus, was commended by the council for the clarity of the report and the rapid way it was developed.

## Howard U. Students Sail for Rep Tour Of Norway as Govt. Guests

Troupe of student actors and three faculty members of Howard Univ. sail next Sunday (31) on the Stavangerford for a repertory tour of Norway. They may subsequently visit other Scandinavian countries, probably returning some time in October. They will present Ibsen's "The Wild Duck" and "Bayou Legend," an adaptation of the same author's "Peer Gynt," by Owen Dodson, a member of the Howard faculty.

Tour, believed to be the first such by a U. S. Negro group, is at the invitation of the Norwegian government, which became interested in the idea after its cultural attaché in Washington saw performances by the college players. Before the invitation was issued, however, films, recordings and scripts of the Howard productions were approved by one of Norway's leading legit managers.

Transportation expenses for the company are being supplied by Blevins Davis, Broadway producer-investor who financed and presented the recent American production of "Hamlet" at Elnorine, and the U. S. zone of Germany. The tour will be on a non-profit basis, with income from ticket sales covering the group's expenses while in Norway.

Howard faculty members making the trip are Dr. Anne M. Cooke, Dodson and James Butcher.

## Legit Bits

Gerald Cornell, who plays the hotel manager in "Born Yesterday," was to undergo a major operation yesterday (Tues.) in Sharon (Conn.) hospital. . . . Playwright-scenarist Robert Ardrey, who's been working on a novel for a year in Hollywood, will continue it as a trilogy. He expects it to take him at least two more years. . . . Mary Ciole Chase, author of "Harvey," is working on a new script at her home in Denver. Her agent Janet Cohn, will leave next week for a visit there, after which she'll continue to the Coast. . . . Radio writer Clifford Goldsmith, author of the legitser, "What a Life," is working on a new comedy at Nantucket, where he's summering.

Actor Tom Ewell, back last week from a Hollywood picture assignment, may return there on another deal if he doesn't land a suitable legit role. . . . Belle Postal, secretary to producer Michael Todd, is vacationing on the Coast this week on vacation. . . . After a quick trip to Salt Lake City, to hear Kitty Carlisle (Mrs. Hart) sing the lead in "Carmen," Moss Hart has gone to his Bucks county (Pa.) place until fall. . . . Producer Joseph M. Hyman to Elkins, N. H., for several weeks.

Beatrice Lillie, who closes Saturday night 14 in Chicago in "Inside U. S. A.," sails Aug. 4 for England, but will return in the fall to resume touring in the revue. . . . Nina Melville, retired for some years, has resumed her acting career. She's appearing this summer with the Barnstormers, Tamworth, N. H. Her daughter, Margaret Miner, is also an actress. . . . Alan Schneider, Broadway actor giving a series of lectures at Dartington Hall, Totnes, England, has been acting under the direction of John Burrell, of the Old Vic. His fiance is going to England for their marriage, after which they'll spend some time on the Continent before returning to the U. S.

## Chatterton's 'Love'

Hollywood's July 26, Ruth Chatterton will have the lead in Edward Mahoney's "All for Love," which is talked of for a Broadway opening in the fall. Deal is on here for Alan Baxter to do the male lead.

## Maori Song-Dance Unit Due for U. S. Touring

A six-month tour of the U. S. and Britain during 1949-50 by a group of aboriginal Maori dancers and singers is being readied, under the sponsorship of the New Zealand government. Alexander Levittoff, Australian concert manager, who is promoting the project, has been setting up preliminary arrangements.

Only twice before has the New Zealand government permitted Maori groups to leave the island, the last time being for the Chicago World's Fair of 1933. Native population had been dying out, and the ban was put on for Maori protection. Levittoff had difficulty first getting the New Zealand government to okay the tour; then the consent of the chiefs of the four major aboriginal tribes. Increased birth rate in the past two decades has eased the situation.

New Zealand government would pay transportation against bonds for salaries, etc., here, and group would join American Guild of Musical Artists under a special clause.

## Equity Nixes Request On 'Hamlet' Scenes For Documentary Pic

Actors Equity turned down a request from its own president, Clarence Derwent, which would have permitted the "Hamlet" troupe that recently toured Denmark and the American zone of Germany, to appear in a documentary film about Kronborg castle, Elnorine, the actual locale of the Shakespeare classic. The incident became known last week, after the company's return to New York.

While playing its successful engagement at Elnorine, the "Hamlet" troupe was approached by Carl Dreyer, noted documentary producer, to play several Shakespeare scenes in the picture he was making at the castle. The film was to be primarily historical, it was explained, and would have world-wide distribution.

Because the documentary was being made on a low budget it was impossible to pay the regular Equity scale of a week's salary for each of the three or four days' shooting. So Derwent cabled the Equity council, asking a waiver of the union's rule. His request was turned down because, it has since been learned, insufficient details of the film were given.

## Boston Opera Co. On AGMA's Unfair List

American Guild of Musical Artists has placed the Boston Grand Opera Co., of New York, and its impresario, Stanford Erwin, on its unfair list. Union claims Erwin toured an opera troupe last winter without signing an AGMA basic agreement. Several union members who toured with the company have also been censured for singing with a unit that had no union contract.

AGMA has issued a list of companies and managers now on its unfair list. These are: Adams-Williams Corp., N. Y., and Wilson A. Williams; Belmont Opera Guild, N. Y.; Boston Grand Opera Co., N. Y., and Stanford Erwin; Manhattan Opera Guild, N. Y., and Benjamin F. Kutcher; Mascagni Opera Guild, N. Y., and Josephine La Puma; N. Y. Civic Opera Co., N. Y., and William Reuterman; Star Opera Co., N. Y., and Francis C. Torre; Verdi Grand Opera Co., Rochester, N. Y., and Vincent Faga and Sylvester Zaccaria; Washington Grand Opera Assn., Washington, D. C., and William Webster.

## 'Finian' Resumes New Haven

Shubert theatre will end its summer hiatus with a week of "Finian's Rainbow" starting Aug. 29.

## Heads, Columbus Outfit

Columbus, O., July 26: Roy Bowen has been named managing director of the Players Club here, succeeding the late Stokes McCune.

## Plays Abroad

### Tough at the Top

London, July 16.

Sir Charles B. Cochran (in association with Anthony Vivian) production of musical play in two acts (12 scenes) by A. P. Herbert; music by Vivian Ellis; designed by Oliver Messel. Directed by Wendy Toye. At Adelphi, London, July 15, '49.

|                     |                  |
|---------------------|------------------|
| Princess Philometra | Maria D'Attili   |
| Baronessa Brailmont | George Tozzi     |
| Barbara Duchesne    | Carol Raye       |
| Count Victor        | Brian Reece      |
| Sidie Martini       | Sadie Eyre       |
| Princess Selina     | Andia Bolser     |
| Gen. Otto Edelstein | Felix Kent       |
| Captain Fyvie       | Peter Morton     |
| Chubbly Quail       | Stanley Rose     |
| Valentine           | Clive Stock      |
| Phoebe              | Jean Teller      |
| Palace Chariady     | Beryl Kaye       |
| Charles Lupin       | Peter Lupino     |
| Prime Minister      | Geoffrey Bayldon |
| Miss Mervin         | Gwen Nelson      |

This is an artistic musical on the grand scale, bleeding pathos, humor, colorful decor and costumes, interlaced with many lilting melodies well sung by the two leading artists, Maria D'Attili and George Rozzi. Excellent singing and dancing chorus. In the true Sir Charles B. Cochran tradition, more than carry their weight and provide scintillating background. Early scenes drag and book won't add much to the credit of A. P. Herbert, offering the hackneyed theme of an innocent princess falling in love with a commoner and renouncing him for the good of her people.

Following example of "Bless the Bride," Cochran opened the show cold instead of his usual practice of a Manchester trout to smooth rough edges. Reception was enthusiastic but general press response disappointing. Starting off during a slump due to excessive heat, show will depend largely on the Cochran drawing power. Make the grade for lack of usual Herbert wit and marouee names will be a strong drawback to show's prospects of repeating "Bride's" lengthy run.

Miss D'Attili is wholly delightful as the heroine, smartly handling her many attractive numbers. Tozzi makes a good foil with his down-to-earth Americanism, plus his vibrant singing. Carol Raye sings and dances charmingly as a lady-in-waiting, while Brian Reece, getting every ounce of humor out of the quaintly-etched character of an amorous count. Beryl Kaye makes grotesque individuality out of her few appearances as a dancer and the whole company give its best for the occasion.

### Dark Enchantment

Sydney, June 30.

Whitehall production of mystery in three acts by Max Afford. Directed by Edl Bayard. Opened at Minerva, Sydney, June 27, '49.

|                    |                   |
|--------------------|-------------------|
| Phibby             | Betty Duncan      |
| Giuseppe           | Charles Zoli      |
| Orlando Partlett   | Gordon Glenwright |
| Arthur Levay       | Neva Carrigan     |
| Mrs. Lily Abenethy | Daphne Winslow    |
| Julie              | Georgie Sterling  |
| Arthur Maldon      | Nana Davey        |
| Paul Kirtner       | Richard Parry     |
| Albert Hoskins     | Maurice Unicomb   |

This Aussie-made thriller by native author Max Afford has little chance abroad. Needs plenty of rewrite to smooth it out for even local consumption.

Set in the gaslight era of London, story concerns a mystery woven by a ventriloquist and his dummy. It's played throughout in the one set—a theatrical boarding-house. Action is slow and never builds. Richard Parry is badly miscast as the ventro, with only Neva Carr-Glynn outstanding in the role of a gypsy.

### Wilderness of Monkeys

London, July 13.

Arts Council and Old Vic production of Bristol Old Vic Co. in drama in three acts by Peter Watling. Directed by Allan Davis. At Embassy, London, July 12, '49.

|                 |                |
|-----------------|----------------|
| Phyllis Haslam  | Sonia Williams |
| Deighton        | Stephen Kaye   |
| Miller          | Nigel Stock    |
| Roger Payne     | Leslie Sands   |
| Lady Hildebrand | Paul Rogers    |
| Walter Miller   | Nana Davey     |
|                 | John Phillips  |

Last in the provincial repertory festival season at the Embassy, this scholastic play makes a striking contrast to the four previous presentations. Second play by the author of "Rain on the Just," which had an okay West End run last year, it was written for the Bristol Old Vic Co., who bring it to London following their hometown production. On its own merits it gives plenty of scope for this talented associate of the Old Vic.

Set in a boys' boarding school, story is woven around the eternal problems of brain versus brawn, wealth versus poverty and all attendant minor crises arising from such a "wilderness of monkeys." One boy is poor but brilliant and destined by his tutor for a scholarship to Oxford. There is a tug-of-war between opposing factors as to what form a War Memorial is to take—acquisition of larger playing fields, new library, or to provide a

fund to aid gifted but impecunious pupils to higher education. There's also a mystery when a boy is injured.

Sonia Williams play an attractive young matron charmingly. Nigel Stock excels as an awkward, shaggy genius, and Paul Rogers gives a fine performance as his loyal, inspiring tutor. Nana Davey is suitably awe-inspiring as a grande dame and all other characters are neatly contrasted. Allan Davis' direction is wholly praiseworthy.

## Gildo Peragallo, Ingegnere (ITALIAN)

Genoa, July 5.

Gilberto Govi Repertory Co. presentation of comedy in three acts by Emerico Valentini. Produced and directed by Govi. At Teatro Augustus, Genoa.

|                  |                 |
|------------------|-----------------|
| Teresa           | Rina Govi       |
| Silvio Peragallo | Duilio Provvedi |
| Gildo Peragallo  | Luigi Dameri    |
| Miss Ines        | Nella Merod     |
| Francesca        | Fina Camera     |
| Lois Camene      | Angela Lavagna  |
| Oiga             | Zole Lorena     |

This new hit play by Emerico Valentini has been tailor-made for the talents of Genoese actor-comedian Gilberto Govi, whose touring company is one of the few consistent money-makers in the Italian legitimate theatre.

The part of a lovable liar, whose somewhat shady manipulations backfire and upset the quiet life of the boarding house in which he lives, suits Govi to perfection. The rest of the cast, including his wife, Rina Govi, is excellent, but it's Govi's show all the way and that's what the capacity crowds want. All the ancient props of mistaken identity, dramatic irony, double entendres, etc., have been dusted off for the nth time in this comedy in which Peragallo, the fake engineer, aside from his past business deals, also finds that his past life has caught up with him. Among other troubles and after some uncertain moments he decides that the girl who is about to marry his son is not his daughter, but that of a friend of his who followed him in a certain lady's affections.

Though written to be played in either Italian or in Genoese dialect, the straight version, which will be used in other Italian cities, is bound to lose the extra punch found in the local dialect presentation. The single set is crisp and modern.

## Jottings

Continued from page 112.

Story" . . . Lynn Carver of films is guest-starring in "Little Foxes" at the Lakeside theatre, Thompson, Conn., now in its first season. . . . Joan Morgan went into the lead of the Broadway "Born Yesterday" on four days' notice. She's an alumna of the Worcester, Mass. Playhouse stock company last summer.

Robert S. Boak, Jr., actor and singer formerly associated with radio station WHEB in Portsmouth, named to direct the Manhattan Theatre Colony Junior Players, student group at the Ogunquit Playhouse, Ogunquit, Me.

Mary MacArthur wound up six-week stint at Olney (Md.) theatre past week to go into rehearsal with mother, Helen Hayes, for "Good Housekeeping." Mother-daughter team will return to Olney for a pre-Broadway tryout of the William McCleery comedy. . . . Margaret Bannerman inked for supporting role in "Lovers and Friends," starring Ruth Chatterton, at Olney, Aug. 2.

"The Heirress," with Francesca Bruning, grossed an estimated \$5,000 in eight performances at the 486-seat Berkshire Playhouse, Stockbridge, Mass., at \$1.20-\$2.94 scale, last week.

Mady Christians, in the first American presentation of St. John Ervine's "Robert's Wife," at Berkshire Playhouse, Stockbridge, Mass., this week, is supported by a cast including Eleanor Wilson, Bryon McGrath, Lewis Martin, Michael Dreyfuss and Mary Elizabeth Aurelius. . . . "Smilin' Through" at Harry L. Young's Brattleboro, Vt. Theatre this week. Arthur Treacher in "Blithe Spirit" at the Spa Theatre, Saratoga Springs, N. Y., is being supported by Helen Shields, Lorraine MacMartin, Ruth Saville, Kurt Richards, Mary Hazzard and Helen Doherty.

## Show in Rehearsal

"Good Housekeeping" (strawhat) Theatre Guild.



## Total Legit Grosses

The following are the comparative figures, based on VARIETY's boxoffice estimates, for last week (the eighth week of the season) and the corresponding week of last season:

|   | This Season | Last Season |
|---|-------------|-------------|
| <b>BROADWAY</b>                                   |             |             |
| Number of shows current .....                     | 13          | 17          |
| Total weeks played so far by all shows .....      | 120         | 177         |
| Total gross for all current shows last week ..... | \$365,200   | \$356,700   |
| Total season's gross so far by all shows .....    | \$3,226,900 | \$3,664,300 |
| Number of new productions so far .....            | 2           | 2           |
| <b>ROAD</b>                                       |             |             |
| (Excluding Stock)                                 |             |             |
| Number of current touring shows reported .....    | 9           | 13          |
| Total weeks played so far by all shows .....      | 86          | 111         |
| Total road gross reported last week .....         | \$232,800   | \$216,000   |
| Season's total road gross so far .....            | \$2,306,200 | \$2,572,600 |

## Spotty B.O. Reaction

Continued from page 112

The Equity ruling mentioned above has necessitated an almost complete revision of plans here, inasmuch as tryouts contemplated have been affected. Intention is to carry through on an Aug. 22 sketched musical titled "Happy As Larry," in which Burgess Meredith will double on producing and acting.

Tanglewood has a capacity of 362 and a scale topped at \$3.60. This is the same as '48 but more \$1.80 seats are available. Shows run Tues.-Sat., with a Sat. mat. As a b.o. nucleus, Beckhard has been attempting to establish a Falmouth Theatre Foundation, a setup that involves a \$10 membership fee which allows 20% discount on four tickets per weekly show. Success has been limited to date.

On 1949 grosses to date, overall total of four shows ("Importance of Being Earnest," "Up to Now," "Highland Fling," "Best Foot Forward") has been about 50% below a year ago. Names on the season's salary list include Estelle Winwood, The Hartmans, Helmut Danne, Edith Atwater and, tentatively, Fay Bainter, with paychecks running from \$600 to \$1,000.

### Non-Equity Provincetown

At Provincetown, Mass., Virginia Thoms and Catherine Huntington go into their 10th season of non-Equity operation with business at the end of first three weeks ("Ah Wilderness," "Thunder Rock," "Glass Menagerie") almost identical with same period of '48. This pint-sized atmosphere spot, which pulls reservations from as far as California, seats 168. Running Mon.-Sat., with no matinees, spot can gross \$1,000 on its scale of \$2.40 top. Usual take is around \$900. Unlike certain other tourist sectors, cheapest seats (\$.10) go first.

Custom here has each season opening with an O'Neill opus. Schedules also contain works of other authors of the original Provincetown Players group. It is not unusual to repeat a play later in the same season.

At the end of four weeks' operation in her seventh season, Mary B. Winslow finds business about 20% better than '48 at her Monomoy theatre in Chatham, Mass. Bills offered are such productions as "On Stage," "Streets of New York," "Thunder Rock."

A straight resident company, minus names, holds the nut down fairly well here, but limited capacity (219) makes it necessary to sell 85% of the seats to break even. Wed. through Sat. operation, with Thurs. mat, has a \$2.40 top, same as '48. Here again it's a case of the cheap (\$1.20) seats going first. Property ownership, which enables Miss Winslow to house and break-fast her troupe at \$9 a week, has been an inducement in acquiring a list of players.

At Brewster, Mass., Lewis W. Miller is trying his second season as guiding angel of a cooperative group made up of 18 drama students and instructors, each of whom put \$50 in the kitty to get the Town Hall summer theatre as-bas-tositized. It's a non-profit organization which, at the end of three weeks of 60c-\$1 admissions, finds itself doing a better gross than a year ago at a higher scale.

Cape Playhouse at Dennis, Mass., under Richard Aldrich's management, acknowledged number one of the top cowbarners of the eastern seaboard, has closed out the first four weeks of its 23d season with an approximate 15% boost on the credit side over 1948.

Names on this season's lineup include Basil Rathbone, Signe Hasso, John Loder, Betty Caulfield, Ruth Chatterton, Ann Harding, Eva Le Gallienne, Richard Waring, Cornel Wilde, Patricia Knight,

Helen Hayes, Kent Smith, Gertrude Lawrence and Edward Everett Horton. Playhouse policy on such names calls for salaries from \$750 to a maximum of \$1,000, but it is believed that varying circumstances tend to alter the latter figure.

### Top Tix Go First at Dennis

Dennis is one more spot where the top tickets (\$3.60) go first, largely to subscribers who represent approximately one-third of the week's sales. Balcony biz normally is spotty, and matinees (Wed. and Fri.) depend largely on the weather. Performances run Mon.-Sat., and capacity is 532, including standees. On sellout basis, spot can do better than \$10,000. John Loder in "Love or Money" (July 11-16) at \$9.60, being an example of near-capacity.

At Fairhaven, Mass., John Lane is operating his first season, having taken over from Anthony Farrar. It's a star policy proposition, with such names as Richard Arlen, Susan Peters, Vivian Blaine, Signe Hasso, Buster Keaton, Joan Blondell, James Dunn, Ann Harding, Mady Christians drawing salaries up to \$1,500 plus percentages.

Theatre is located in Fairhaven Town Hall and has 615 seats, including a large balcony which allows plenty of ducats at 60c and 90c. Top is \$2.40, same as 1948. Shows run Tues.-Sun., with Wed. mats usually good because nearby New Bedford stores are closed, and Sat. mats only fair when the beaches get 'em. Overall gross to date on first four weeks runs slightly ahead of last year.

Norwich, Conn., in its second season under Herbert L. Kneeter, reports an approximate tripling of business over the corresponding first four weeks of 1948. In the first double fortnight of '48, total grosses for this strawhat operating in the Norwich Masonic Temple clocked a figure of \$11,000. This year Kneeter claims he has already turned \$34,000 via two 98% capacity weeks, one at 50%, one at 75%.

Kneeter operates through eight boxoffices which hit several hundred thousand possibilities within a 40-mile radius. These sales account for 20-25% of his gross. With 930 capacity and a \$3 top (Sat. night only), it's possible to hit \$12,000 weekly here. Rescaling the low from \$1.20 (1948) to 90c (1949) has boosted patronage appreciably. Shows run Mon.-Sat., matinees Thurs.-Sat.

Season tied off with Susan Peters via publicity campaign that hit press and radio nationally, then followed up with Nina Foch, Chester Morris and Bert Lahr. Current is ZaSu Pitts, and on the fire are the Churchill-Lynch team, Edward Everett Horton and Miriam Hopkins. It's costing Kneeter from \$750 to \$2,500 to play this lineup.

### Broadway Notes

The Equity council voted last week to reprimand actor David Burns for "conduct unbecoming an Equity member" in using "abusive language to director George S. Kaufman during a strawhat engagement recently." Lillian Hellman is no longer working on her adaptation of Norman Mailer's "The Naked and The Dead" so the play is off producer Kermit Bloomgarden's schedule until further notice. Howard Teichmann's dramatization of the "Howe and Hummel" sketches of Richard Rovere will be completed this week so Barnard Straus figures on going into production with the play this fall. Production operations for future Leland Hayward offerings will be handled from his new offices on west 57th Street. N. Y. Hayward had been operating out of Music Corp. of America, where he is a vicepre-

## 'Lucasta' 13G, Wash.

Washington, July 26.

"Anna Lucasta" grossed \$13,000 here last week stand at the Howard, colored house of the District Theatres chain. House was scaled to a \$3 top, including tax.

Troupe, headed by Isabelle Cooley, was the first "Lucasta" company to play Washington. Producer Ben Kutcher plans to keep the troupe out for another week or two, and then revive the show again in the Fall for the road.

## Seems All L. A.

## Kissing 'Kate'; Wow \$54,400

Los Angeles, July 26.

"Kiss Me, Kate" customers continued to give the Philharmonic auditorium cash registers a terrific workout with a second smashing \$54,400 week for the L. A. Civic Light Opera Assn's presentation of the Cole Porter musical. "Kate" leads all the rest on the Los Angeles legitimate front.

Runnup in dollar volume and patronage pull is "Anne Get Your Gun," starring Gertrude Niesen, at the Greek theatre. Otto Kruger's draw is still potent with the Masqueurs Club's "Accent on Youth," which he's doing with Jeanne Cagney at El Patio.

"Blood on the Streets" folded quickly at the Coronet after its first week when local critics gave Steve Fisher's new play a unanimous and unmerciful drubbing.

### Estimates for Last Week

"Accent on Youth," El Patio (2d wk.) 790; \$2.40. Fine \$6,800. "Annie Get Your Gun," Greek (1st wk.) 4,400; \$3.60. Solid \$50,000.

"Blackouts of 1949," El Capitan (37th wk.) 1,142; \$2.40. Usual near-capacity at \$17,100.

"Kiss Me, Kate," Philharmonic Aud. (2nd wk.) 2,670; \$4.80. Record-breaking \$54,400 for second straight stanza.

"Sugar Hill," Las Palmas (2nd wk.) 388; \$3.60. Full capacity \$7,200. Rewriting, which eliminated deadly rhymed dialog, proved healthy for the all-colored musical.

## SOCK \$52,000 FOR 'BITTER SWEET,' ST. L.

St. Louis, July 26.

With a season attendance record of 11,943 seated and 2,000 standees for the Saturday (23) performance of "Bitter Sweet," the Noel Coward piece wound up its seventh-night stand in the Municipal Theatre Assn's Forest Park al fresco playhouse Sunday (24) with a sock \$52,000.

Brian Sullivan and Helena Bliss copped vigorous nods from the critic and approval of the payees. Patricia Bowman, ballerina, continued her popularity with the natives.

"Irene," the James Montgomery-Harry Tierney-Joseph McCarthy musical comedy, has been revived for the fifth time. The piece, with Maureen Cannon and Jerome Thor scoring in the leads, tied off a seven-night run last night (25) before a mob of 10,400, the banner opening night of the season for a gross of approximately \$4,500. Standouts in support are Helen Raymond, husky-voiced comedienne, who has played 27 roles in this park in 12 years; Leonard Elliott, Virginia Gorski, Melton Moore, Jack Williams, Charity Grace and Sara Floyd, Mary Raye and Naldi, ballroomologists, also clicked.

## 'Brig' Hefty \$42,000, 'Streetcar' in Frisco Bow

San Francisco, July 26.

"Brigadoon" held to a hefty \$42,000 for its third week at the 1,775-seat Curran at \$4.20 top.

"Streetcar Named Desire," with Judith Evelyn and Anthony Quinn, opened last night (25) at the 1,550-seat Geary.

Peter Glenville will stage the Maurice Evans production of Terence Rattigan's "Browning Version" and "Harlequinade." James Sullivan and Ned Medford announce a fall production here of "Ardelle," Jean Anouilh's Paris bit.

## B'way Ebbs Again on Slim Weekend; But 'Liberty' SRO 44G First Week, 'Charley' \$36,800, 'Detective' 20G

## ST. LOO MUNY THEATRE SHOWS HIKE OVER '48

St. Louis, July 26.

While patronage continues to slip at the local main stem cinema house, it has shown a marked increase at the Municipal Theatre Assn's al fresco playhouse in Forest Park, now in its 31st consecutive season. Attendance for the first five productions this season reached 380,641, or 45,346 more than for the same period during 1948.

Manager, Paul Beisman attributes the growing biz to the type of musicals offered and to promotional activities over a period of years, beyond the immediate St. Louis area, "which now are paying off." Beisman also said there has been a marked increase in the number of customers from Texas, Oklahoma, Arkansas and other points outside of a 175-mile radius of St. Louis. The figures include performances of "New Moon," "Bloomer Girl," "Fortune Teller," "Firefly" and the "The Chocolate Soldier."

## Chi B.O. Droops; 'USA' Sad \$26,300, 'Roberts' Thin 16G

Chicago, July 26.

Contrary to expectations, Shrine convention didn't stimulate legit grosses. Parade Wed. (20), which started at 8 p. m. and lasted until 2 a. m., killed the usually good Wed. eve attendance. Activities on the street and at Soldiers Field nicked away at entire first half of week's biz.

Fair weather over weekend helped b.o. recovery somewhat, but not enough to prevent a drop from previous week's grosses. Straw-hatters registered similar complaints.

"Inside USA" vacates Shubert July 30.

### Estimates for Last Week

"Inside USA," Shubert (10th week) 2,100; \$4.94. Dropped despite 100,000 conventioners in town; \$26,300.

"Mr. Roberts," Erlanger (46th week) 1,334; \$4.33. Also down from last week, to \$16,000.

## 'RED MILL' STRONG \$25,000, LOUISVILLE

Louisville, July 26.

With a record of no performances rained out so far, Quoits amphitheatre closed second week of seven performances with a strong \$25,000 for "Red Mill," which rated nice reviews. Mondays have been the weak nights, but biz gets rolling after that, and has been building to near-capacity biz latter half of the stanza.

Comics Buster West and Pat Rooney 3d were standouts in their respective roles of Kid Conner and Con Kidder, turning in showstops with their eccentric hoofing and comedy. Strong support was given by Dorothy Keller, John Elliott, Helen Eliot, Dean Carroll and Earle William.

Amphitheatre shows are staged by Edward Clarke Lilley. Current is "Blossom Time." Heading the cast are Alexander Gray, Robert Schafer, Virginia Sherry, Doreen Wilson and Edmund Dorsay.

## Current Road Shows

(July 25-Aug. 6)

"Blackouts of 1949"—El Capitan, L. A. (25-Aug. 6).

"Brigadoon"—Curran, Frisco (25-Aug. 6).

"Inside USA"—Shubert, Chi (25-Aug. 6).

"Kiss Me, Kate"—Philharmonic, L. A. (25-Aug. 6).

"Mr. Roberts"—Erlanger, Chi (25-Aug. 6).

"Streetcar Named Desire"—Geary, Frisco (25-Aug. 6).

The early-summer decline resumed last week on Broadway, following the previous week's sharp spurt. Contrary to expectations, the Lions Club conventioners meant little to the legit b.o. Attendance was strong early in the week with the Wednesday matinee (20) particularly good, but there was a sharp drop at the weekend. There were no more closings, and none is scheduled. No new shows are due until Ken Murray's vaudeville "Blackouts," the day after Labor Day, and no legit premieres until early October. But the recessed "Anne of the Thousand Days" and "Madwomen of Chailott" will resume Aug. 22.

### Estimates for Last Week

"Kiss Me, Kate" (Comedy), D. (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, estimates are net; i.e., exclusive of tax.

"Born Yesterday," Miller (181st wk.) (240; \$2.40). Eased slightly from the previous week's nice jump and estimates indefinitely at the reduced scale; \$6,000.

"Cabaret," Broadway (3d wk.) (R-1,900; \$3.60). Spanish song and dance offering, getting profitable patronage; \$20,600.

"Death of a Salesman," Morosco (24th wk.) (D-931; \$4.80). Gets the absolute limit every week; \$24,400 again.

"Detective Story," Hudson (18th wk.) (D-1,057; \$4.80). Off a trifle with the field; about \$20,000.

"Goodbye, My Fancy," Fulton (35th wk.) (CD-366; \$4.80). Also ebbed somewhat; nearly \$10,500.

"Howdy, Mr. Lee of 1950," Centre (9th wk.) (R-2,964; \$2.89). Skating spectacle is doing fairly well, but should improve when the tourist trade arrives; reversed the trend at \$35,000.

"Kiss Me, Kate," Century (30th wk.) (M-1,654; \$6). Another absolute capacity entry every week; almost \$47,200.

"Lend an Ear," Broadhurst (32d wk.) (R-1,160; \$6). Slipped a bit, but still had a profit margin; \$23,600.

"Miss Liberty," Imperial (2d wk.) (M-1,400; \$6.60). Newest musical entry is bucking the mild critical reception, getting capacity houses so far; next three or four weeks should indicate its ultimate chances of paying off; first full week SRO all performances; \$44,000.

"Mister Roberts," Alvin (75th wk.) (D-1,357; \$4.80). Longrun smash goes clean at many performances, and should recover toward near-capacity pace when conditions improve; about \$31,500.

"South Pacific," Majestic (16th wk.) (M-1,650; \$6). Grossest all the huge house will hold at every performance; \$50,600 again.

"Streetcar Named Desire," Barrymore (86th wk.) (D-920; \$4.80). Felt the general dip; \$15,000.

"Where's Charley?," St. James (41st wk.) (M-1,500; \$6). Ray Bolger starrer reversed the general downbeat; topped \$36,800.

## REP. JAVITS IN NEW NAT'L THEATRE PLEA

Washington, July 26.

New call for a national theatre to make up for the "aridity" which exists outside of the summer theatre was made in the Congressional Record last week by Rep. Jacob K. Javits of New York. Javits placed in the appendix of the Record a current list of 250 summer theatres, as compiled by American National Theatre and Academy, and declared in a statement:

"A visit to one of the 250 summer theatres in states from Maine to California will show the richness of America's culture resources and the intense interest of millions of Americans in them.

"The (theatre) aridity of most of these areas . . . other than in the summer, when cheap costs make theatre possible—shows the urgent need for a national theatre establishment to bring theatre to all our people. I have always emphasized that the national theatre bill primarily seeks to bring theatre to the people—not to bring a great brick and mortar structure to New York or Washington.

Strawhat Reviews

Up to Now

Olney, Md., July 20.  
Richard Skinner and Evelyn Freyman production of revue in two acts (20 scenes). Stars: John Hartman, features: Johnny Barnes, Budd Rogerson, Merle Meir and Ted Luce. Stage by Harry Herrmann; set design: S. Syrla; lyrics: Clay Warnick; Don Walker, Barrie O'Daniels, Jack Fox and Walter Jones; sketches: Harry Herrmann, Ed Rice and Jack Roache; musical direction: Phil Ingalls and Jack Aylo. At Olney theatre, Olney, Md., July 19, '49.

"Up to Now" is an intimate revue on the general order of "Angels in the Wings," which starred the Hartmans, and is advertised as "Broadway-bound" following the strawhat season. However, unless it acquires a lot of new material, it is difficult to see how it could last on Broadway, or even reach there, despite the noble efforts of Paul and Grace Hartman.

The Hartmans are good—very good—when they have even a little bit to work with. But most of the material furnishes an obstacle course of pointless inanity and last year's situations, which make it awfully tough for the talented couple. Show is further weakened by thin tunes.

On the few occasions when they are given something to sink their teeth into, the Hartmans really go to town. It is significant of "Up to Now" that the biggest hit in it is a number labeled "Reprieve"—which turns out to be the old Arthur Murray dancing teacher skit. Paul Hartman's mugging turn is into something to see. Old as it is, it stands head and shoulders above anything else in the revue.

Runner-up honors are taken by a burlesque fireman's ballet, in which Paul Hartman and the cast toss fire buckets over Grace Hartman, who plays the fire which is finally backed into a living-room fireplace.

Also good is a "Book Review" skit in which Grace Hartman plays the chairman of a ladies' literary society, with Paul Hartman, author of a cookbook, as the guest who gives a demonstration of how he makes dumplings, the meal being drunk up the stereo. Then there is striptease number, with Grace Hartman as Hunsbuns LaVerne, the peeler, and Paul Hartman as a cop seeking to shut down the show.

That is the top material. A sketch in a psychiatrist's office is pretty tired as is a scene at Ebbs Field and a Senate Committee investigation of the atom bomb. Jack Albertson, featured in the cast, does a monolog on movie locations. He handles it smoothly but it is like something that a hundred vaude and nitery comics have been doing for years.

Budd Rogerson handles the singing chore, and Johnny Barnes comes up with some neat eccentric taps.

The Hartmans are what the audience wants and comes to see. And so far as the Olney management, they are proving themselves of SRO caliber here, irrespective of the flat wheels to their vehicle.

Lome.

Service Library in a large Mediterranean city where populace starves because of two-months-old Communist-led strike.

Play's situation is topical and dramatic, with elements of Trieste and the recent Athens murder of newspaperman George Polk. Single, split-set is excellent, depicting interior of library and part of outdoor cafe across square.

Blackmer doesn't come across, but possibly his declaiming of the lines was only way the bad lines could have been read. Kurt Katch is perfectly typecast as a Commie. Young Negro actor, William Greaves, comes close to stealing play, with sensible portrayal of sensitive Negro torn between wanting to go home and knowing how he will be treated in Arkansas. Pamela Rivers is pleasant as one of the young lovers. Rest of cast does as well as can be expected with stilted dialog.

There's merit in the play but too much talk; dialog would have to be made more natural, and character of hero should be humanized in both writing and acting. As it is, he's a stuffed shirt.

Robert's Wife

Stockbridge, Mass., July 25.  
Berkshire Playhouse production of play in three acts (six scenes) by St. John Ervine. Stars: Mady Christians. Staged by Robert L. Klein. American premiere at Berkshire Playhouse, Stockbridge, Mass., July 25, '49 (world premiere at Globe theatre, London, May 27, '47, with Edith Evans and Owen Nares). June Hanvey, Barbara Brady, Anne O'Leary, Eleanor Wilson, Sanchia Carson, Mady Christians, Dick Jones, Michael Dreyfus, Rev. Robert Carson, Byron McGrath, The Bishop of Winerbury, Lewis Martin, Mrs. Jones, Mary Aurelius, Bob Carson, Howard Erskine, Inspector Lindsay, John Straub, Inspector Fultove, Thurston Holmes, Mrs. Argrave, Amy Douglas, Rev. Arthur Jefferson, Kendall Clark.

St. John Ervine's "Robert's Wife" had its American unveiling here tonight (25). It is now understandable why, despite a run of 606 performances in London a decade or so ago, no producer on this side has been interested sufficiently to bring it over. The mood and temper of the British public in 1937 may have been such that Ervine's ideas seemed provocative. He has turned out a play of ideas that would need the mental gymnastics of his brother-Irish scrivener, G. B. Shaw, to make it interesting.

Using a central theme of individual careers for man and wife—a theme that the last war has made practically passe—he wanders off on tangents involving pacifism, birth control, the downtrodden, church intrigue and finally back to his main theme. Result is that the play has a static overtone and fails to jell.

Director William Miles does miracles with the material at hand. The resident company makes several of the characters believable and entertaining. Special bows go to Lewis Martin, Mary Elizabeth Aurelius and Howard Erskine for top performances. Mady Christians will not add to her laurels. Byron McGrath does a colorless job as Rev. Robert Carson, for the love of whom one femme gives up her career and another 5,000 pounds.

Special kudos must go to Robert L. Klein, whose set topped the previously fine ones he has done here this season.

Arrangement for Strings

La Jolla, Cal., July 20.  
La Jolla Playhouse, Inc., production of drama in three acts (5 scenes) by Michael Clayton Hutton and Samuel Rosen. Stars: Anne Revere and Tom Helmore; features: J. M. Kerrigan and Mary Drayton. Staged by Samuel Rosen; setting, Bob Lee; lighting, James Neilson; incidental music, David McKay. At La Jolla Playhouse, July 19-24, '49.

Diana Noble, Mary Drayton, William Ross, Tom Helmore, Ruth Curzon, Anne Revere, Charles Raynor, J. M. Kerrigan.

If Broadway will go for a murder melodrama in the psychological vein this fall, "Arrangement for Strings" may hit the right chord. Audiences were tensely hushed in premiere showings at La Jolla summer theatre, giving Samuel Rosen, co-author and director, optimistic feeling as he prepares to take "Arrangement" to John Drew theatre, Easthampton, N. Y., Aug. 8 for one-week stand, followed by a two-week pre-New York tour. Rosen, husband of co-star Anne

Revere, reportedly has had nibbles from Booth and 48th St. theatres for N. Y. opening in September.

"Arrangement" is based on an old theme with some new, startling twists. An unwelcome guest shatters the surface peace of an isolated, cliffside English home. He holds the key to an old murder—a key that unlocks doorways to the true characters of the home's occupants, and prevents another murder in surprise ending that will have more smash when the production is tightened.

J. M. Kerrigan is the intruder, an amiable, bumbling, sometimes sinister souse who commits gentle blackmail to gain his simple wants. His victims are Anne Revere and her husband, Tom Helmore, whom Kerrigan unmask as the murderer of Miss Revere's first husband. Later confesses to her, and intellectual disfigurement and psychological justification for her continuing to cling to him. But when they plot the poisoning of the old man, Helmore's essentially cruel nature is stripped bare, and love turns to revulsion.

In striving to create a mood of tension Miss Revere at times strains her speech, abnormally accelerating it. First-night audience complained they could hardly understand her in part of the first act. Mary Drayton, as the couple's friend, and the only note of unadulterated sanity in the household, also starts off stiff and stagey. But both ease into their roles as the play progresses, and help it move to a well-paced climax that evokes near-hysteria.

Helmore is excellent as the cunning, brutally selfish yet charmingly mannered husband. Kerrigan provides light touches that prevent the atmosphere from clouding up too much.

Title doesn't mean a thing, referring to music written by David Raksin, and occasionally played by Miss Revere on the piano during dialog. Effect is lukewarm, although presumably it's designed to heighten the somber feeling.

The play goes east with certain advantages, other than purely dramatic. It will be a low-cost production, only one on the east and one dignified set by Bob Lee. It's also a family proposition. Besides the Rosen-Revere combination, Helmore and Miss Drayton are husband-wife. That leaves only the veteran character actor, Kerrigan, without any marital ties among the principals.

B'way Start

Continued from page 113

"I Know My Love," Githrie McClintic's "Mother Huldrbrand," Joseph M. Hyman's "Signor Chicago," George Abbott's "Sweet Nothings" (formerly "Thank You, Just Looking"), and the Guild's "Pursuit of Happiness" musical and "Hilda Crane."

Stars apparently set to appear on Broadway during the season include Evans, Edna Best, Emylin Williams, Miss Cornell, Katharine Hepburn, Lilli Palmer, Sir Cedric Hardwicke, Helen Hayes, Alfred Lunt and Lynn Fontanne, Grace George and possibly Ruth Gordon, Geraldine Fitzgerald, Louis Calhern and Gertrude Lawrence.

Among the name authors who will be represented are Maxwell Anderson, Kurt Weill, Anita Loos, Joseph Fields, Lillian Hellman, Hoagy Carmichael, John van Druten, Frank Loesser, Cole Porter, S. N. Behrman, Rattigan, P. G. Wodehouse, Ferenc Molnar, possibly Elmer Rice, Sean O'Casey and Noel Coward and, in revival, G. B. Shaw and one William Shakespeare.

So far, there has been little indication that any of the following players will be seen on Broadway during the season: Ethel Barrymore, Judith Anderson, Jane Cowl, Raymond Massey, John Garfield, Jose Ferrer, Eva Le Gallienne, Basil Rathbone, Elisabeth Bergner, Ithel Merman, Richard Whorf, Talulah Bankhead, Ina Claire, Margaret Sullivan, Betty Field, Mady Christians, Miriam Hopkins, Cornelia Otis Skinner, Clifton Webb, Fredric March, Bert Lahr, Boris Karloff or Walter Huston.

And such authors as Richard Rodgers-Oscar Hammerstein 2d, William Saroyan, Moss Hart, George S. Kaufman, Edna Ferber, Rose Franken, F. Hugh Herbert, Clifford Odets, Robert E. Sherwood (aside from his book for "Miss Liberty") or Irwin Shaw apparently won't be represented by new works. Howard Lindsay and Russell Cruise are supposed to be working on a new play, but have kept details secret.

Plays Out of Town

Sugar Hill

Hollywood, July 21.  
Paul P. Schreiban and Florio Baranov production of a colored musical revue, with music by James P. Johnson, book and lyrics by Flournoy E. Miller. Features: Johnnie Lee, Jesse Cray, Bob Bailey, Dolores Parker, Monette Moore, Marjorie Day, Roy Glenn, Maudie Norman, Charles O'Curran, Charles E. McCladdie, Freddie Kuwalsky, Dee Lewbel, Joyce Erickson, choreography, O'Curran, piano, Dudley Brooks; organ, Nina Russell; vocalists, Eric Henry, music advisors and coordinators, Alas Palmas theatre, Hollywood: \$3.60 top.

Rose Jones, Marjorie Day, Jesse Cray, Maudie Norman, Monette Moore, Roy E. Glenn, Sr., Johnnie Lee, Harry, Dolores Parker, The Ebonaires, Charles E. McCladdie, John C. Dix, James O. Bradley, Norman Brooks, Rux Cutlers: Ike Parrish, Arthur C. Duncan, Joel Turner, Benjamin P. Collette, Betty Bedard, Charles O'Curran, piano, Donna Jean Jones, Mildred Bruce, Marguerite Price, Jeanette Owens, Harriett Alas Jean Smith, LaVerne Byrd Weaver.

James P. Johnson and Flournoy E. Miller should get a good mark for effort on this one, but they made a sorry error in showmanship when they had the dialog sung as well as the 20 numbers in the show. They aren't Gilbey and Sullivan, and luscious moments of light opera and luscious humor just don't mix in "Sugar Hill."

Story is water-tight. One set is so large and cluttered with furniture that the dancers never have room for their work. Some of the music is excessively dated. About six of the songs are excellent and could, with proper plugging, gain large public favor. Whole thing, however, is so amorphous in character that it cannot survive unless it is given a complete rewrite and better casting.

Johnnie Lee steals the show with his fine, earthy clowning as a bum brought into a household to nurse the husband of Marjorie Day. Lee takes over the joint, bringing in a new cook, who turns out to be his luscious wife. Show ends with a terrific jive jamboree, put on by the whole company, when Lee invites a lot of his friends to a party. Everything turns out all right when the ingenu and the romantic lead get together.

Songs which have merit are "My Sweet Hunk of Trash," "Stay Out the Kitchen," "Peace, Sister, Peace," "Keep 'Em Guessing," "Far Away Love," "You Can't Lose a Broken Heart," "That Was Then," "Send 'em and 'I Don't Want Any Labor in My Job."

Lee, Dolores Parker and Monette Moore are outstanding. Charles O'Curran's direction of the players is good, but his choreography is routine. Costumes are without class. Paul P. Schreiban and Alvin B. Baranov who produced had paid for taking "Sugar Hill" to Broadway, but they can't be able to in its present form.

Day.

Blood in the Streets

Hollywood, July 20.  
Allen H. Miner production of melodrama in three acts (12 scenes, plus prologue and epilog) by Lester K. Born. Directed by Lester K. Born. Features: Walter Kueseler, Features: Richard Loo, Joan Vohs, William Patten, Janet Scott, Jackie Steadman, Lloyd Evans, Marcia Marco, Al Coronet theatre: \$3.60 top. Father O'Donnell, Dennis Martin, Sister Vohs, William Patten, Joe Wells, William Wong, Miss Cornelia, Lilli Palmer, Sister Utopia, Jackie Steadman, Sister Christina, Edith Leslie, Sister Christine, Edith Leslie, Bo-Ling, Richard Loo, Janet Scott, Mother Superior, Joan Vohs, 2nd Soldier, William Wong, Johnny, Christian Drake, The Doctor, Lloyd Evans, Lily, Marcia Marco, Coolie, Spencer Chan.

If the Shuberts are planning to bring this one to Broadway, as Allen H. Miner, its producer, insists they are, they'd better take a second look. Steve Fisher's melodrama about the Communist revolution in China has about as much chance as a lambchop in a lion's den.

Action takes place in a convent in a North China village. Principal characters consist of a bandit, played by Richard Loo, who has been preying gangster-fashion upon the poor peasants for years, but who suddenly decides to battle against the attacking Communist army; an American flyer who has made a lot of coin flying for the Chinese government, stranded in the village when his plane cracks up; a Mother Superior who does her best to feed the war refugees; a nun the flyer knew in his college days before she took the veil; an American doctor married to a Chinese beauty, who had been a novice, then a prostitute, and who goes off with the Communist general in the end, and a sick, neurotic

sister confined to her wheelchair, a victim of war experiences.

Communists are never shown, except in a prolog and epilog, which gives a brief flash of two bayonet-wielding warriors standing over bodies in the convent. Action all takes place in the one set, with the exception of awkwardly done spot and blackout scenes which are cut into the main play.

Play is talky in the extreme. Fisher's main idea, if he has one, seems to be that people should take a stand against Communist conquest of the world before it is too late. He expresses this by having his cynical mercenary, the American flyer (played by William Patten), suddenly decide to fight the Communists. This decision he reaches only a minute or so before the final curtain, and his being shot down by an offstage machine gun does nothing to make him anything resembling an heroic figure.

Play has only one good performance, that of Jackie Steadman, as the sick nun. Others are standard.

Murtagh

Continued from page 113

downstairs locations. However, in order to make the strategem successful, the broker must then show where he obtained the balcony tickets involved. That requires additional bookkeeping falsification, which can be uncovered by a check of theatre records.

Murtagh's Investigators reported last week that practically all brokers were violating the regulation covering posting of agency ticket prices. However, it was noted that no citations would be made on that charge alone, but that the breach would be included in the list of complaints in future license revocation proceedings.

Murtagh estimates that up to 90% of the orchestra seats of some of the top hits are going to brokers, although the limit is supposed to be 75%. That even applies to some shows having "open weeks" when agencies theoretically get no tickets, he believes. In some instances the producers of the shows involved are unaware of the situation, it's believed. In others, the management may be in on the arrangement.

Those "Extra Extras"

It's explained that, besides the regular allotments and "extras" (the latter being last-minute sales to brokers who have calls on the additional seats, when the theatre still has tickets on hand), there are what the commission calls "extra extras." The latter, he says, are blocks of tickets sold directly to the broker by the b.o. man, frequently weeks in advance of the performance, with no record of the transaction.

According to Murtagh, the box-office supervisor of one theatre-operating firm admitted knowing of the practice at some of the outfit's houses. He saw nothing wrong with it, he told the commissioner, even though the producers of one show involved were unaware of conditions.

Appeal by the brokers to have either Governor Dewey or Mayor O'Dwyer replace Murtagh by an "impartial commission" of inquiry has had no tangible result. The scalping probe was started by Murtagh at O'Dwyer's instructions. And since the investigation is a municipal action, Dewey would have no power to interfere unless a crime were being committed.

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# Literati

## N. Y. World-Telly Shakeup

Major personnel shuffle hit execs of the N. Y. World-Telegram's editorial staff Monday. Named news editor is J. Boyd Stephens who comes to the W-T from Scripps-Howard's Houston Press where he was managing editor. He replaces Len Faulkner who moves over as departmental editor succeeding Ed Hill.

Hill becomes assistant city editor. With Herb Kamm and Paul Havelly, he'll work under Bert MacDonald, newly appointed city editor. Formerly in the c.e. spot was William D. O'Brien who now joins the editorial writing staff.

Prior to the shakeup, MacDonald worked in the slot. In the past he had once acted as city editor, but did not hold the title. Frank Kaplan continues as picture editor. Changes were accompanied by a number of physical switches that involved rearrangement of desks and telephones.

## Time Strike Vote Studied

Representative assembly of the N. Y. Newspaper Guild is scheduled to act today (Wed.) on a request of the Guild's Time, Inc., unit for permission to take a strike vote. Move of Time, Inc.'s editorial workers climaxed 10 months of negotiations with the management for higher wages and improved working conditions. Guild branch reps employees of Time mag and its sister publications, Life, Fortune and Architectural Forum. Meanwhile, in an effort to settle the dispute, B. J. Forman of the U. S. Mediation and Conciliation Service is huddling with both Guild reps and the Time management. According to the Time unit, management's final offer proposed salary minimums inferior to those written in Guild contracts with Time's competitors.

## Wilshire Blvd. Gets O.O.

Funk & Wagnalls will issue Sept. 22 a book on Hollywood's Wilshire boulevard, "Fabulous Boulevard," (\$3.50), by Ralph Hancock, newspaperman and lecturer. Various called the Fifth Avenue of the west, Champs Elysees of the western hemisphere, and Highway to Hollywood, the 16 mile stretch will be discussed from its beginnings as an Indian trail to its rise as commercial center. Its industrial development, economics, personalities, etc., will be included.

## Prolific Jules Archer

Jules Archer has two books due this year, one for Magazine Management, an anthology of his mag pieces, and the other for Frederick Fell on writers. Meantime NBC's Radio City Playhouse has been adapting several of his stories for radio, and the Dramatic Arts Division of Western Reserve U is television-producing two of his one-act plays over WEW-TV, Cleveland, linked with the Cleveland Prof. Barclay Leatham of Western Reserve is sparking this, probably the first college try into video production.

## Settel's Book on Germany

Arthur Settel, former VARIETY mugg now Deputy Director of Public Information for the U. S. Office of Military Government for Germany, has edited "This is Germany," a collection of 22 pieces by American and British correspondents. The book, scheduled for Wiley, Sloan's publication in January, covers the whole range of occupation problems and has a preface by General Lucius D. Clay and an introduction by Settel. Plans are currently being made for a German edition of the book.

## \$250,000 M.D. Opus

A new medical dictionary, five years in the making and representing an investment of \$250,000, has been published by the Blakiston company of Philadelphia, Doubleday subsid. Titled "The New Gould Medical Dictionary" this volume, containing 81,000 entries, is the first new medical dictionary in 38 years. A staff of 100 worked on the compilation of the book, which will be offered in three types of paper and binding priced at \$8.50, \$10.75 and \$13.50.

## Sterling Off Miller

Robert E. Sterling has retired as editor of the Northwestern Miller after holding the position over 25 years. Sterling had been with the Miller over 50 years, beginning as Kansas City correspondent. In 1923, as associate editor, with a group of other employees, Sterling purchased control of the Miller Publishing Co., parent organization, from William C. Edgar, the founder. Sterling was made editor at the time, and although

the editorial offices are in Minneapolis, he continues to make his headquarters in Kansas City. Sterling established Feed Stuffs as a companion publication, and has been editorial chief since. The company also publishes The American Baker and Milling Production.

Sterling continues as chairman of the board and principal stockholder. Carroll K. Michener, Minneapolis, steps up from managing editor to fill Sterling's former post.

## U. S. Paris Review Due

Sponsored by a group of American writers in Paris, headed by Richard Wright, Eugene Jolas, Monica Sterling and others, Elms Waldman is about to publish a new mag there, "Paris Review."

Idea, according to Miss Waldman, is to "recapture in American prose a lucid, non-repertorial form of expression... stressing the note on imaginative and personal essay... based on confession, memoirs, journal and autobiography."

## CHATTER

Luther Adler is writing a book, "The Acting Adlers," for publication by Mercury House.

Maurice Chevalier's autobiography, "The Man in The Straw Hat," is due for publication Sept. 26 by Crowell.

Hedda Hopper signed to write a monthly motion picture review for Fawcett Publications' "True Confessions."

H. Allen Smith is writing a novel about a motion picture cowboy for 1950 publication by Doubleday.

Jack Horner, former Yank editor lately with Science Illustrated, now managing editor of Modern Screen magazine.

Bernard G. Davis, president of Ziff-Davis, in Tokyo to do a survey of business conditions on behalf of his magazines.

Publisher Edward L. Bernays sails for Britain tomorrow (Thurs.) on the Queen Mary. He'll study public relations techniques of the British government.

Betsy Talbot Blackwell, editor-in-chief of Mademoiselle, planes to Paris Friday (29) to shoot photos for the mag's October issue and report on Cannes resort fashions.

Ray Bolger, star of "Where's Charley?" (St. James, N. Y.), is profiled by Maurice Zolotow in current (July 30) Statepost under title, "Muscles With A Sense of Humor."

Lew Lehr, who claims to come from a family of cooks, is author of "Lew Lehr's Cook Book for Men," just published by Didier. In addition to Lehr's recipes, anecdotes and comments, book contains recipes contributed by 50 prominent people.

A collection of three William Saroyan plays, "A Decent Birth, A Happy Funeral," "Sam Ego's House" and "Don't Go Away Mad" will be published by Harcourt-Brace later this year. A book of his short stories is also scheduled for publication next year.

## Anything Goes

Continued from page 1

order selling, questionable products—all are getting a play today to fatten radio's coffers. Wine and beer ads, generally nixed until Mutual paved the way for Petri Wine to sponsor "Sherlock Holmes" a few years back, now ride high and wide on all networks and it's anticipated that, in the wake of the Schenley whiskey plug acceptance, a year from now will witness a wide-scale commercial spread among all the hard-liquor companies.

CBS, which, with NBC, has been most "simon pure" on questionable plugs, only this week went whole hog in a reversal of policy on acceptance of deodorant business. Anxious to get off the hook with its \$50,000 "Sing It Again" giveaway jackpot, Columbia sold a 15-minute segment of the program to Carter Products for the "don't-be-half-safe" Arrid commercial ride.

Once considered an important facet of network operation, the censorship departments today are being soft-pedaled. A lot of the silly taboos have been lifted in the wake of the "new thinking," such as cross-plugs on the networks, or NBC's ban on kidding veepees. Two years ago NBC and CBS wouldn't touch a transcription. Today they're all over the four-netting. A "live" Coast re-peat, for the bane of performers required to sit around a studio for three or four hours, is practically extinct today, with the

repeats now getting the transcription treatment.

The network brass a couple years back would have run in horror at the thought of feeding records to the affiliates. Today CBS' "Spin to Win" disk jockey-giveaway program is setting a new pattern in network broadcasting.

Back in the days—a decade ago—when Horace Heidt was inaugurating the telephonic giveaway technique in radio, ("Pot of Gold"), the industry was forced to run for cover when the Federal Communications Commission cried "Lottery" and forced Heidt and his sponsor, Tums, to close up shop. Today the telephonic giveaway dominates the programming picture. The networks accept them without the blink of an eye or threat of repercussions, despite the fact that FCC a year ago showed signs of getting tough.

It's no longer necessary to go shopping in order to buy time for discussion of controversial issues. Practically every broadcaster today thinks alike on the subject.

The answer lies in the fact that there's cream time available on all the networks. And to fill up those gaping holes, the echelon around the networks has decided to make things easy for the sales boys by eliminating the hard and fast rules on standards.

Consensus is that "radio scares easily." A reappraisal of the fall outlook indicates that business won't be as bad as was originally feared; that radio billings will still be up near the record peak. Thus, in the face of the current retreat, a lot of people are asking: "What will radio do when things really do get tough?"

## Baseball Needs

Continued from page 1

Broadcasters and sponsors, unwilling to sacrifice what may be the major parts of their audience, may decide to forego radio-TV coverage of such fights in the future.

Reports have been rampant among the networks during the last week that Chandler and the ball club owners, presumably wary of the Danny Gardella suit pending against them, were prepared to ban both radio and video from all organized baseball. Gardella, a former N. Y. Giant player who scrambled to the Mexican League in 1946, is suing the Giants, the National League, Chandler, and others for \$300,000 on the grounds that baseball falls under Interstate Commerce Commission regulations since advertisers' radio and tele commercials are carried across state lines. He alleges, consequently, that the reserve clause, which binds a player to the same team season after season, constitutes monopoly in restraint of trade under ICC laws.

According to Frederic A. Johnson, Gardella's attorney, Chandler and the club owners "are only trying to bluff me," if they claim they'll ban radio and tele. He noted that the major leagues now receive about \$1,000,000 yearly from sale of radio-TV rights and said it would be easy for him to prove the legal point that such income is "substantial," which might win him the case. He said even if they threw out radio-TV, he would be able to win the suit since he can prove that the big leagues violate ICC laws merely by sending players across a state line.

## Chandler Noncommittal

Chandler, contacted by VARIETY at his Cincinnati office on the reports, would say only "no comment." It has been learned, however, that the ball clubs now recognize fees from radio and tele as necessary to keep the players' fund at its present level. A player is now entitled to a pension at 50 if he has 10 years experience in the major leagues. Gross from the annual All-Star game and part of the receipts from the World Series each year, however, are insufficient to cover the costs. As a result, without the radio-tele money, the age limit on eligible players might have been forcibly upped to 60.

Illustrating how much organized baseball clears from radio-tele rights, Gillette Safety Razor paid \$35,000 to broadcast this year's All-Star game and another \$25,000 to televise it. Chandler is now negotiating to sell radio rights to the Series for \$150,000. Tele price has not been set but it went for \$148,000 in 1948. On that basis, baseball could clear close to \$1,000,000 between now and 1956 on the two events alone but Chandler prefers to work on short-term deals. In

# SCULLY'S SCRAPBOOK

By Frank Scully

Crazy Mts., Mont., July 24.

The week that sees Hollywood free of a compulsion-neurosis to release a picture dealing with some phase of psychiatry is yet to be recorded. It will probably stun the world when it happens, like the man who walked around without a shadow and caused a sensation when the loss was discovered.

This sort of compulsion-neurosis is called an "obsession" and, if you can make money out of it, "The Magnificent Obsession." You'll find it in Scully's Psychiatric Word Book under O.

**OBJECT LIBIDO:** Love-interest bestowed on causes, arts, and inanimate objects as well as persons. Theory of psychoanalysts that the sex-drive is behind everything people want to do, even the desire to excel in pure mathematics. These doctors point out that you can't even get to pure mathematics without going through improper fraction.

**OBNUBILATION:** Partial stupor. In Hollywood old boxers who have slaphappy memories clouding their consciousness and have to be kept away from cameras in fight pictures for fear they'll give away the whole horrible business of the manufacture and glamorization of stumblebums. In the Ad Wolgast syndrome.

**OBSESSION:** An uncontrollable urge to perform some unnecessary action. Kate Smith perpetually sounding off on world problems and thinking she has solved them as Ted Collins says so. Lloyd Douglas working it into a book title and calling the action "Magnificent!" Minx who think minks admire stars in mink coats, especially over slacks and high heels.

**OBSESSIVE NEUROSIS:** Another \$25 word for compulsion neuroses. Common to directors who feel that a dwarf in the picture somewhere will bring them good luck.

**OCHLOPHOBIA:** Morbid fear of groups or crowded places. The explanation of such plays as "Jealousy" pictures as "The Voice of the Turtle" books as "Away From It All" and songs as "Alone Together." There's a tale about a subversive seed of grass that married and multiplied all over a Beverly Hills lawn and, when asked by Greta Garbo why it did such a thing, replied: "I want to be a lawn."

**ODONTOPHOBIA:** Aversion to the sight of teeth, particularly to human teeth. Common to dentists whose job it is to make the mouths of all Hollywood stars look like Man-O-Wars. If, however, the odontophobia takes the form of an aversion to the teeth of teenagers in metal braces, which make their smiles look like neglected pawner, this is a benign form and in no sense a neurosis.

**ODIPUS:** This is the kid who practically built psychanalysis into an all-time roadshow sensation. He was King of Thebes but better known as the hero, if you could call him that, of "Oedipus Tyrannus" by Sophocles. He murdered his father and married his mother. "Oedipus Tyrannus" has been retitled for reissue as "Oh Boy, Do I Remember Mama!"

**ODIPUS COMPLEX:** This is the term the Freudians gave to the normal favoritism a daughter shows for her father and a son for his mother. Analysts built it into quite a sex job by switching from love for the parent of the opposite sex into hostility for the parent of the same sex. Easily resolved by diluting the mixture with more children, but Hollywood would rather spend thousands of dollars delving into the neurotic and psychopathic possibilities of its one brat than resort to such a simple solution as watering the stock.

**OLFACTORY NERVE:** The nerve of smell. People who have lived all their lives breathing pure, mountain air, when blindfolded and driven past stockyards, glue factories and picture studios report that they all smell alike. That's why airwicks were invented.

**OLIGERASIAS:** Meyer's way of describing mental deficiencies which more or less remain static. Oligophrenia is common to producers of westerns, canyon crooners who keep pining for trollops who threw them down, and stars whose I.Q. never seems to rise to the intelligence of their cowpunks.

**OMBROPHOBIA:** Anxiety brought on by threatened thunderstorms. Common to directors of problem pictures who fear their audiences will walk out before the terror of the heroine and the thunder of the storm are merged into one gigantic fright.

**OMNIPOTENCE OF THOUGHT:** Both the cause and the result of fairy tales where the hero has his wish fulfilled by a magic wand. Common in children who get anything they want simply by crying. They thus become convinced that thoughts are able to do anything. This infantile conception is really responsible for the power and income of movies, propaganda bureaus and coppers who practice thought-control. In the Japanese police syndrome.

**NONANIC NEUROSIS:** Term mistakenly used to describe the juvenile vice of self-abuse, but actually derived from Onan of the Bible, who practiced something quite different. Onanic neurosis is a term used to describe executives and directors who are continually interrupting whatever they are doing to do something else. Common to people who have a desk full of phones.

**ONIOMANIA:** A morbid impulse to spend money. Producers who look longingly at what pictures like "Foolish Wives," "Gone With the Wind," "Ben-Hur," "Arch of Triumph" and "Wilson" cost. If their eyes light up when they see red, it's chronic and incurable.

**OPHISTHONOSIS:** Spasm characterized by rigid posture. Neck and body are arched backward, legs stretched to their utmost. Characteristic of hysteria, strychnine poisoning and starlets modeling bathing suits.

**ORIENTATION:** Ability to comprehend oneself in his environment. Producers who pride themselves on knowing the difference between chop suey and chow mein after budgeting "Oil For Lamps of China," "The Good Earth" and "The Flying Tigers."

**OSOMOLAGNIA:** Erotic pleasure derived from odors, particularly body odors. Common to osphresiolagnias, who make a fetish of such things. In the Fidler-Arrid syndrome.

**OBMUTESCENCE:** Loss of voice. When Sinatra claimed it once, his critics said, "How can they tell?"

**OCCUPATION NEUROSIS:** Nervous disorder as a result of patient's work, or lack thereof. Common to layoffs who figure because their options were dropped a year ago when they were making \$750 a week they are now losing \$1,500. Thought of losing \$2,500 a week next year makes them progressive manic depressives. Can be cured by having them listen to the playing of Solly Violinsky, who laid off under four Presidents.

**OLIVIER'S SYMPTOM:** Pulsation of the larynx. Actors who believe they have developed mediastinal tumors from watching Sir Laurence Olivier blasting his way through "Hamlet" and "Henry V" can be cured by grasping the larynx between the thumb and index finger and pressing upward.

**OXYECOIA:** Morbid acuteness of hearing. Directors who insist they heard a Bronx cheer in a mob scene and order the whole day's work done over again.

addition, and considered just as important by the club owners, is denied these cities for tele, they the fact that TV as did radio, has would have very little audience been found to create new fans for left. And as for football, the baseball, instead of hurting the gate.

As far as boxing is concerned, does on top of similar tele bans by broadcasters and sponsors point some of the pro teams, indicates out that most of the championship tele will have a long way to go fights are staged either in N. Y., to get back on the grid bandwagon.

### Broadway

Peter Donald vacationing in Bermuda.

John C. Wilson back from Coast to his Fairfield, Conn., home.

Agent Louis Shurr hospitalized in Hollywood because of a kidney ailment.

Gene Tierney and John Boles left for Europe Thursday (21) on the Caronia.

John Nashit, television producer, planned to Europe Monday (25) for a month's stay.

Jewish Theatrical Guild to hold annual meeting Friday (29) in Guild office at 4 p.m.

Sam Sirtitzky planes to Paris over the weekend for a month's o.o. of new French produce.

Bert Lewis, vet vaude emcee and blackface comedian, back in town after 14 years to tackle video.

Arthur Steinberg, manager of the "Skating Vanities," in from Europe Friday (22) on the Washington.

Harry Marx returned to New York by plane Monday (25) after four-week engagement at the Palladium, London.

The Louis W. Schines announcing engagement of daughter Dorene to Ross Harold Higier of Gloversville, N. Y.

Agnes de Mille due in from her Mariaville (N.Y.) home Monday (25) to begin choreography on "Gentlemen Prefer Blondes."

Metro producer Arthur Freed flew in from the Coast Monday (25) for a two-week o.o. of the current Broadway play crop.

John J. Wingerter, former g.m. for Louis de Rochemont, appointed assistant to William Miesegans, president of Transfilm.

Tess Michael, United Artists magazine contact, sails Saturday (30) for five weeks' vacation in London, Paris and Rome.

Richard La Marr, talent agent with A. S. Lyons for eight years, left firm to join Charles K. Feldman's Famous Artists Corp.

James A. Farley, Morton Downey and Joseph Verner Reed, one-time theatrical producer, sailing today (Wed.) on the America.

Frank P. Sateinstein, legit. TV and film producer, engaged last week to Joyce L. Seigenfeld, with wedding scheduled for Oct. 23.

British film-man Filippo del Giudice, originally booked as a Caronia passenger last week, off today (Wed.) on the Mauretania.

Abbot Weisbord of Metro's art dept. named chairman of the luncheon speakers' committee of the Art Directors club, N. Y.

"Miss Liberty" night at the American Theatre Wing's third benefit being held at the Hotel Plaza's Rendez-Vous tomorrow (28).

John Nesbitt, producer of Metro's "Passing Parade," arrived in Gotham yesterday (Tues.) from the Coast. He returns at the end of the week.

Harry Brandt, Ike Levy and Mike Nidorf arrived yesterday (Tues.) on the Queen Mary. Victor Francen here in today (Wed.) on the Ile de France.

Sidney Franklin, who'll direct Metro's sequel to "Mrs. Miniver," sailed Friday (22) on the Nieuw Amsterdam for Britain, where the picture soon rolls.

Harry Blair, RKO trade-paper rep for N. Y. and AMPA treasurer, will contact ex-members of latter organization while on the Coast next month.

William Saroyan, present at three off-Broadway openings last week, may do piece on non-commercial groups for Sunday theatre section of the N. Y. Herald Tribune.

Larry Beller, formerly assistant to Tom Waller, N. Y. publicity chief for Johnson Office, joined 20th-Fox publicity staff under David Golding, company publicity manager.

Joseph Cotten arrives Friday (29) to sail aboard the Ile de France the following day on his way to Rome where he will work on the Hal Wallis production, "September."

Having made her first trip to France and Israel with her daughter Barbara, early this summer, Mrs. Hal Horne and the film exec now plan returning at greater leisure in September.

Erich Arnold, Viennese musical comedy star who arrived in the U. S. last week, being hosted tomorrow (Thursday) at a reception to be given by his American rep, Donald Neville-Willing.

Ezra Stone guest-speaking tonight (Wed.) at Motion Picture chapter, American Veterans Committee, at Hotel Taft on abuses in employment of actors for entertaining at military establishments and hospitals.

The Charlie Millers (MCA v.p.) station-wagoned from Cherbourg and the battle grounds into Paris. They'll await the J. C. Stein (MCA board chairman) who sails for Europe Saturday (30) on the maiden voyage of the Ile de France. Steins will be away two months.

Attorney James E. Doherty, Jr., of Jamaica, N. Y., seeking whereabouts of Eva Esmond, who some

years ago had been teamed in an act with the late Flora Esmond and more recently in the act of Esmond & Grant. She's wanted in connection with the settlement of her former partner's estate.

David E. Parry, former Goldwyn flack and son of Florence Fisher Parry, Pittsburgh Press columnist, takes over as Coast representative for Carson-Ruff Associates, New York drumbeaters, when outfit opens its new L. A. office Aug. 15.

### Las Vegas

Ted Lewis capacity at Last Frontier's Ramona Room. In for four-week engagement.

"In escrow" for six weeks with son Craig is Mrs. Dean Martin, wife of the comedian.

Jan Murray making them laugh at the Flamingo, with Patti Moore and Ben Lessey doing same at El Rancho Vegas. Burl Ives a hit at the Thunderbird.

On same day Monte Carlo introduced Vegas to European customers, Las Vegas returned the compliment by inaugurating Monte Carlo's traditional chemin de fer at last Frontier.

Upcoming shows: Carl Brisson, Sugar Chile Robinson, Lou Holtz, Jan Bart, pianist Liberace and the "Ice Classics" at Last Frontier.

Lena Horne and Spike Jones forthcoming at Flamingo.

Desert Inn, standing strip finished on Las Vegas resort strip all last year, in throes of completion after owner Wilbur Clark secured backer with \$1,500,000 to complete structure. Will be fifth swank spa in this resort, employing top national floor shows and other entertainment.

### Riviera

By Margaret Gardner

George Raft off to Italy.

Ella Raines at the Hotel in du Cap.

Mr. and Mrs. Lee Shubert at the Carlton.

Anatole Litvak in Juan-Les-Pins for two weeks.

Mr. and Mrs. David Selznick planned to open their famous "Blue Bar" the end of July.

Mr. and Mrs. Jacques Heim in Cannes for the summer.

Georgia Gibbs the star of the Monte Carlo Gala on July 22.

Charles Correll (Andy of Amos 'n' Andy) passing through Cannes on way to Switzerland.

Earl Wilson at the Carlton, researching for two Collier's stories, one on Monte Carlo, the other on French bathing suits.

Tables reserved for the big Sunday Bank Charity Gala at the Palm Beach Casino by the Darryl Zanucks, the Begum, Mr. and Mrs. Bryan Foy.

### New Hampshire

Billy West, Jr., comedian, directed the Bradford Players in their first production, "The Ghost Train."

State and local police are searching for vandals who have destroyed advertising signs in the Lake Sunapee region.

Flora Sleeper of Laconia, "Miss New Hampshire of 1949," made her stage debut at the Little Theatre, Gilford July 19, as June in "Happy Birthday."

Ralph Osterman, manager of the old Colonial in Rochester, and Lawrence Willey, once owner of the theatre, visited Eddie Dowling while he appeared in "The Time of Your Life" at the Ogunquit Playhouse.

An all-cartoon show drew flocks of kids, as well as grownups, to two matinees at the Palace, Manchester, June 19. There were 15 cartoons, instead of regular feature, with admission of 40c for adults and 20c for youngsters.

### Australia

By Eric Gorrick

Edwardes, British comedy troupe, playing Roosevelt night club, Sydney.

Wesley Barrett has just completed an extensive coverage of the south-west Pacific for Columbia.

Stanley Holloway, British comic, will probably return to his London base soon, after short Aussie run.

Al Daff, U-I v.p., here on short looksee, will probably view the New Zealand scene before returning to his N. Y. base.

Looks like Norm Loudon will step into the top advertising seat at Warners vacated by Pete Abbot, now with J. Walter Thompson.

S. C. Williamson Co. planned its Italian grand opera troupe from Brisbane to Adelaide, 1,500 miles, creating a record for talent airlift in the Antips.

Peter Dawson, who controls the Savoy pic theatres in Sydney and Melbourne, is visiting London on big pleasure. Dawson will spot French pix in his two houses.

### London

Wife of Jimmy Jewel (& Warriss) just getting over serious illness in Blackpool.

Eddie Vitch goes into Bernard Delfont's "Folies Bergere" show at London Palladium, poening Sept. 19.

Alfred Esdaille staging return to West End show biz, and on lookout for the purchase of a West End theatre.

Bert Levey planned to Paris Monday (25) after few days in London; to return to California from France.

Harry Kalcheim to Blackpool to take looksee of William Morris-Fosters' American acts there, and taking in the shows.

Stewart MacPherson, BBC commentator, leaving in a few days for New York to look over propositions made to him by an American radio network.

Douglas Montgomery packing 'em in in "Berkeley Square" revival in the provinces and may come to London with the show after provincial tour.

Betty Jewel, one of the stars in Lawrence Wright's North Pier, Blackpool revue, "On With the Show," is being dickered for America by Jean Seyoux.

Wally Boag to tour Moss Empires after he finishes at Blackpool Oct. 21. He then goes into Tom Arnold pantomime "Queen of Hearts," either at Manchester or Leeds.

When Jennifer Jones arrived with David Selznick to make "Gone with the Wind" they realized they had forgotten to get a labor permit. A last-minute application was put in to the government.

With 12-year ban imposed by the Lord Chamberlain on the public production of "Tobacco Road" lifted, show opens at the Embassy, Hampstead, Aug. 9. After a short season it will move into the West End.

Jewel and Warriss want Gil Maison to tour with them in their own vaudeville unit when Maison finishes his Blackpool date with Jack Taylor and Tom Arnold show "Coconut Grove of 1949," at Hippodrome.

Having just returned from America where he went to attend his son's wedding, David Drucker, Charles L. Tucker's director, sails for New York again Aug. 20 for his daughter Estelle's wedding Sept. 11 to an American doctor.

### Chicago

Ann Baxter, pic actress, will do a p.a. at Oriental theatre, Aug. 4.

Billy Eckstine, currently at Chez Paree, robbed of a \$2,000 diamond pin at his hotel.

Lucille Ballantine, director of entertainment and publicity for Bismarck hotel, recuperating from surgery.

Red Skelton, Monty Blue and Harold Lloyd in town last week for Shriner convensh, with Lloyd installed as Imperial Potentate.

Sid Caesar, comic who closed at Empire Room, Palmer House Wed. (20) launched \$25,000 drive of the Hematology Research Foundation.

Terry Turner, RKO director of exploitation, in town drumming up stunts for preem of "Mighty Joe Young" at Grand theatre, Aug. 3.

Kling Studios here are filming "Abe Lincoln in Illinois" under a \$30,000 contract with the state of Illinois. Film will be used in colleges, organizations and schools at no cost.

Bob Hope stopped off in Chi Friday (22) to check on "Sorrowful Jones" receipts at the Chicago theatre, before heading for Minneapolis and his guest appearance at its Aquacade.

### Minneapolis

By Les Rees

Marie Shaw at Hotel Minnesotan Panther Room.

Jack Cole's orchestra underlined for Prom Ballroom.

Mae West in "Diamond Lil" set for Lyceum Aug. 29.

Prom Ballroom has Jack Cole's orchestra for one-nighter.

Gene Kelly will have played one-nighter at Prom Ballroom.

Univ. of Minnesota Theatre offering "The Play's the Thing."

Sally Rand returning to Minnesota State Fair midway for second successive season.

Hotel Radisson Flame Room has Monica Lewis, Frakson and Danny Ferguson orchestra.

Much publicity being garnered for vaudeville return at RKO-Orpheum here July 29.

Joan Edwards, Buddy Lester and Betty Hill into Club Carnival with Perry Martin orchestra.

Annual Harry Hirsch - Tony Stecher roller derby set for Auditorium here for month of August.

St. Paul Auditorium "pop concert" series featuring Rodgers-Hammerstein program with ice show.

Old Log strawhatter had season's biggest week with Diana Kemble,

in "The Heiress." Current bill is "Anna Christie."

Annual "Aqua Follies" has Paul Remos & Toy Boys and Johnny O'Brien on stage, with Joe McKenna emcee and Vicki & Lyle Draves as tank stars.

Dorothy Lewis Ice Show and Danny and Doc's "Jewel Box Revue" continuing long runs at Hotel Radisson Flame Room and Curly's nitery, respectively.

### Mexico City

By D. L. Grahame

Jack Lacy, WINS, N. Y., disk jockey, and bride honeymooning at the Hotel Del Prado.

Tona la Negra, vet songstress, inked by Frank Fouce for his Latin theatres in California.

Phillips Mexicana, has obtained a Ministry of Finance franchise to manufacture radio apparatus parts here.

Pic production combo of Carlos Orellana, Joselito Rodriguez and Alfonso Sanchez Tello inked Della Magana for three pix.

Nini Marshall, Argentinian comedienne, headlining in vaude at the Folies Bergere while she readies for Mexican pix.

Roberto Vicente, Spanish musician-composer inked by pic producer Ramon Pereda to write music for his productions.

Michael Sokol, who resigned recently as WB manager here, is organizing a company to distribute for Mexican indie pic producers.

Maria Conesa, Spanish comedienne who has played for 50 years, is on a stage tour of northern Mexico and southwestern U. S.

Manuel and Ernesto Espinosa Iglesias, cinema circuit operators, sold their sugar plant in Puebla State, as they want to concentrate on pix.

### Rome

By Helen McGill Tubbs

George Denny guest of honor at The Louis Jourdans are in Portofino.

Nancy Carroll is in Capri for a few weeks.

Countess Dorothy Di Frasso back from Paris.

Film producer John Sutro and wife here from England.

The Mordecai Goreliks off to Switzerland for a vacation.

The Oscar Homolaks have left Rome for the French Alps.

A reception given by Ambassador and Mrs. James C. Dunn, at their home.

Louis Lober of Warner Bros. and his daughter are at the Excelsior.

Foreign films distributor Max Mark and wife returned from a fortnight in Venice.

Doris Dowling has returned from North Africa where she played a role in "Othello" with Orson Welles' company.

Betsy Furstenberg, from New York, being tested for several pix being made in Rome. She's here with her mother, Countess Furstenberg.

### Scotland

By Gordon Irving

Sir Harry Lauder celebrates his 79th birthday quietly Aug. 4.

Carl Brisson returned to Glasgow Monday (25), in variety show, "Brigadoon" touring version, to be Christmas draw in Glasgow and Edinburgh.

Noel Coward's 20-year-old musical, "Bitter Sweet," revived here on six-weeks' stay.

New farce "For Husbands Only," with Tamara Desni, flopped badly at Theatre Royal, Glasgow.

Jack Anthony, Spot comic, clicked with big support company in summer run at Edinburgh Empire.

Anne Crawford and John McCallum have leads in "Western Wind," by Charlotte Frances, which preemed in Glasgow, Monday (25).

Alec Frutin busy planning "Roamin' in the Gloamin'," based on cavalcade of Sir Harry Lauder songs, as Christmas revue for Glasgow Metropole.

Elliot Parkyn, nephew of actor-manager Sir Nigel Playfair, taking title role in first stage adaptation of George Eliot's "Silas Marner," at Byre theatre, St. Andrews.

### Kansas City

By John Quinn

Bobby Peters and Musical Maniacs into Eddy's restaurant.

Harmonics set for El Casbah of the Bellvue hotel July 29.

George Arnold's "Rhythm On Ice" into the Terrace Grill of the Muehlbach hotel.

Cole Bros. Circus the first to hit town this season with four performances July 19-20.

Carl Cooper of the city desk, handling film reviewing for the Kansas City Star during illness of Doc Hartley.

### Hollywood

Alan Young vacationing at Coronado.

Earl Baldwin recovering from surgery.

Wayne Ball recovering from major surgery.

Adolph Zukor in town for Paramount huddles.

Christopher Kent in town after a trip to Sweden.

Leonora Amer recovering from emergency appendectomy.

Walter Wanger moved into new quarters in Beverly Hills.

Shirley Temple confined to her home with appendix trouble.

Charles Starrett to Cheyenne for the Frontier Day Celebration.

Jan Fortune hospitalized for treatment of an old back injury.

George Glass returned to work after three weeks out for surgery.

Audie Murphy and Wanda Hendrix to Oregon on a fishing expedition.

Maj. Barney Oldfield in town on his way to a new tour of duty in Hawaii.

Neil Walton out of the hospital after recovering from an eye infection.

Ted Wick shifted from the Lou Irwin office to the Al Kingston agency.

Joe Hazen in from N. Y. to handle Hal Wallis properties while Hal is in Europe.

Ed Cunningham celebrated his 25th year as top juicer at Universal-International.

Veterans of Foreign Wars will present Herbert J. Yates with the gold Cross of Malta medal today "for courage and loyalty to America."

### Paris

By Maxime de Beix  
(33 bled, Montparnasse)

Cynda Glenn due any day.

Eddie Cantor visiting hospital sick here.

Harry Potter trip to Paris a short one.

Babette Deval from Vichy to the Savoie Alps.

Borrah Minevitch entertaining the Harry Fosters.

Dave Lewis to the Riviera on return from Holland.

Priscilla Kastner entertaining the Serge Semenenkos.

John B. Nathan throwing cocktail party for Mrs. B. Balaban.

Harry Novak to London for huddle with Joe H. Seidelman.

Mrs. Jules Levy in town and expecting her husband from London.

Cliff Fischer, after a hot week in Paris, to cooler English Blackpool.

Vladimir Lissim entertaining one visiting Korda exec after another.

David O. Selznick and bride Jennifer Jones from Riviera to London.

Charles Miller in town for a week, then to Italy; due back end of August.

Marlon Brando wandering on Champs Elysees, unrecognized by passersby.

Al Szekler spending a few days in town before opening U-I office in Germany.

Maurice Carrere taking a few days off on his Monfort l'Amaury fact after exiting hospital.

Warner Bros. taking space in travel mags to advise eventual local infringements that they will take legal steps to protect their film rights of "White Horse Inn."

### Washington

By Florence S. Lowe

Mrs. Robert J. Rubin in town with hubby, the SIMPP lawyer, who came in on company biz.

Paramount counsel Louis Phillips an interested observer to testimony of SIMPP prexy Ellis Arnall before House Judiciary Committee.

Howard U. Players, representing town's Negro university, will tour Norway at invitation of the Norwegian government, in Ipsen's "The Wild Duck."

Carter T. Barron, Loew topper in this area, and George Crouch, Warner zone manager, have been named to handle Community Chest Federation drive next Fall.

Jake Flax, chief barker of local Variety tent, has appointed executive Fred Kogod, ten's Welfare chairman, to represent D.C. on an advisory board of the Will Rogers Memorial Hospital.

Loew's Capitol auditioning for "Gone Native," its annual local talent revue, with Kay Ford, widow of Gene Ford, show's originator, co-producing with Carter Barron and Joel Margolis.

Walter and Jean Kerr, currently dividing time between teaching at Catholic U. and working on the George Abbott musical, "Thank You, Just Looking," will take a year's sabbatical from teaching next fall.



## Theatre TV's Test

Continued from page 1

bouts, etc. In addition, he said, "Steps will be taken toward experimenting with a form of television entertainment shows suitable for the theatre. The selection of programs will be determined by the needs and desires of the public audience in the theatre, with due regard for the differences in entertainment standards between the theatre and the home."

It is believed Halpern was referring to the possibility of picking up programs broadcast for home TV reception. NBC exec veepee Charles R. Denny has alluded to such possibilities and, while nothing definite is known to be set, there has been considerable talk about theatres picking up on a regular basis such shows as Milton Berle's "Texaco Star Theatre." In addition, Fabian may originate his own theatre TV programming once equipment is installed in more than one theatre, in a manner similar to that now being mapped for a string of Fox-West Coast houses by 20th-Fox.

### Fight Sold Fabian On Idea

Fabian, in announcing the purchase of the equipment, said he became sold on theatre TV as a result of the SRO bid racked up at the Brooklyn Fox when the theatre carried the recent Ezzard Charles-Joe Walcott heavyweight fight on an experimental basis. Carried by NBC-TV, using the same type of equipment he has now bought, "We are taking this historic step," Fabian said, "with full recognition of the difficulties and responsibilities involved. But we also know from recent experience that TV in the theatre can produce a tremendous effect on the audience and boost the boxoffice at a time when a shot in the arm is helpful."

"Theatre television adds a new dimension to the motion picture industry. It is to be hoped that more and more theatres will embrace it and thus make possible a greater variety of top-quality programs and eventually a nationwide system of television services for theatre patrons."

Baseball magnates have already ruled out the possibility of theatre TV coverage for the World Series this year. But since Fabian won't have his equipment installed by Series time, he's expected to make a pitch for the 1950 baseball classic. It is believed that he would be willing to carry sponsors' commercials for such events, since Gillette's plugs were carried with no adverse effects when the Charles-Walcott fight was piped into the theatre. For that event, Fabian paid for the rights to NBC and Gillette, which controlled them, and it is believed he will work out other such deals as long as commercial sponsors can bid more for TV rights than can theatres.

Equipment purchased was developed by RCA in conjunction with the 20th-Fox research department. It will have a larger spherical mirror than the original unit turned out (28 inches, instead of 20) to provide a 60-foot projection throw. This will permit mounting of the barrel directly in front of the balcony, without the extension platform used for the light presentation. Control console and all other equipment are to be located outside the theatre auditorium.

### Predict Development Of Theatre Television

Si H. Fabian's announced purchase of the first RCA-produced theatre television equipment brought predictions from film industry leaders that the move marked the first step towards establishment of a nationwide string of houses interconnected for large-screen video.

Theatre Owners of America exec director Gael Sullivan, who has consistently plugged for theatres to hop on the large-screen telebandwagon, predicted the adoption of theatre TV now "is surely going to spread." Sullivan declared: "In view of the highly competitive factor in television today it is of the utmost importance to theatre interests to ally themselves with the new entertainment form."

"In our approach to such an alliance, three aspects of the medium command our attention and consideration. These are economic, engineering and programming. Because of the vision and courage of Si Fabian and his associates, we will have in Fabian's Brooklyn Fox

theatre the opportunity for a pilot study—the first practical laboratory where the eyes, ears and tastes of the public can be brought to bear on the remaining questions to which the theatre and television industries must supply the answers."

Donald E. Hyndman of Eastman Kodak, chairman of the Society of Motion Picture Engineers' theatre TV committee, termed the Fabian buy "a step towards an eventual theatre TV circuit providing opportunities to study and solve technical and programming problems to the satisfaction of theatre patrons."

## Pic Biggies In Theatre TV Talks

Top execs of all film companies, together with their attorneys and heads of the Motion Picture Assn. of America, went into intensive huddles yesterday (Tues.) in New York on theatre television problems. While the meet was held primarily to discuss answers to be formulated to the six questions put to the industry by the Federal Communications Commission recently, fact that those attending included the prexies and/or veepees of most of the majors indicated the extreme importance being attached to the entire subject of theatre TV.

FCC's questions, submitted to the MPPA, Society of Motion Picture Engineers, Paramount and 20th-Fox, are to be answered by Aug. 1, after which the Commission will decide on the allocation of separate video channels for large-screen tele. Delegates to yesterday's conclave reached no decision but they agreed to meet again next Tuesday (2) to continue their discussions and arrive at some positive answers.

Attending were Columbia veepee Jack Cohn, head of the MPPA video committee; Col veepee Abe Schneider; Metro prez Nicholas M. Schenck; Metro veepees J. Robert Rubin and Joseph R. Vogel; Par prez Barney Balaban and Par veepee Austin Keough; RKO prez Ned E. Depinet and veepee John Whitaker. Also on hand were 20th veepee W. C. Michel and attorneys Kenneth C. Royall and Otto Koegel; United World Films prez Lewis Blumberg and veepee J. M. Franey; Warners veepee Harry Kalmine; Ted Black of Republic, and Ed Morey of Monogram; Lloyd Lind of Allied Artists, and Earl Hammons of Educational.

Donald E. Hyndman and Boyce Nemeck represented the SMPE at the meet. MPPA toppers attending were prez Eric Johnston; veepee Francis Harman; Joyce O'Hara, aide to Johnston; Edward Cheyfitz, secretary of the MPPA video committee; treasurer Fred DuVall; research chief Robert Chambers; general counsel Sidney Schreiber; public relations chief Ken Clark, and Alfred Cowin, head of MPPA's pub relations in N. Y.

## Monte Carlo

Continued from page 1

to the proceedings were the eight American showgirls which Sporting Club director Ricky Astric had brought over from New York to dance at his galas. Blonde Lillian Moore was given the honor of officially inaugurating the play. Taking the two shining dice in her hand, she blew on them and with a deft professional touch rolled them onto the table. Her first number was 10, then an 8 and then the inevitable 7.

This "historic" episode was preceded by a series of speeches by various Casino officials, in which they explained the reasons the Casino had decided to introduce this typically American game into its sacred halls, for so many years devoted entirely to roulette, trente-et-quarante, baccarat and chemin de fer. Among these reasons advanced by General Director Henri Pontie and Director Pierre Limon, the most obvious one, the need to attract the dollars of American

players, was carefully sugared over with such platitudes as "wanting to please our American clients," "progress in gambling," etc.

### French Resent Craps

Whether the two crap tables, which function only in the elaborate private salon, will be successful after the departure of the American tourists is doubtful. French gamblers seem to regard the game with the same resentful tolerance that they look upon all things American in France, like blue jeans, crew haircuts and bowties. It was another indication to them of the deterioration of their country into a dollar-grasping touristic giant, and in their eyes, still worse, an American colony.

One such Frenchman indicated his displeasure as he was slowly elbowed out of his place near the table by an over-enthusiastic American. "France is finished for us Frenchmen," he confided to me later. "We are no longer wanted. This morning I learned that at my hotel, the employees refer to me not by name, but as 'The Frenchman,' to distinguish me from the overwhelming number of Americans."

Even hardened American crapsshooters eyed the table with a wary eye before taking the plunge, and the croupiers lapse into French terms such as "Faites Vos Jeux, Messieurs" did little to relieve their uneasiness.

"It just isn't Las Vegas," complained an Army officer from Germany.

### British Neutral

The usual Monte Carlo contingent of elderly American widows eyed the spectacle with mixed feelings of pride and confusion. "Isn't this the most thrilling thing in the world," one exclaimed to a French friend with her. "Didn't I tell you that we did things differently in America." On the other hand, the aristocratic British, who for years have looked upon Monte Carlo as their own private balliwick, viewed all the fuss with an air of detached superiority.

There was no actual betting as such during the morning proceedings, which were enacted solely for press purposes. Playing began in the afternoon, with the first dice-thrower, an American business man from California, 20,000 francs (\$650) is the betting limit, and the minimum chip is 100 francs (about 30c).

Albert Jauffret, the chief croupier whom the Casino had sent to America to study the game, was kept busy explaining the rules to various curious prospective players. He is firm in the belief that "les craps" will catch on with the public. He is backed in this view by his chief assistant, Albert Zunyno, and the two croupiers Remy Chabaut and J. Giaccardi, on duty the opening day.

"It's a more amusing game," they insist. "The clients have the feeling that they are ruling their destiny as they throw the dice. Also one can play much longer for his money." On the other hand the roulette, chemin-de-fer, and baccarat croupiers look upon the game as a mere fluke, not likely to last more than a season. "It can never match roulette for emotional reactions," said a roulette croupier, veteran of 20 years at the wheel.

The other croupiers also regard their "craps" colleagues with an air of disdain, since the Casino has abolished the regular black jacket for them in favor of white coats. But the proof that Monte Carlo has not gone entirely out in its efforts to be informal and modern is the fact that the black ties still remain.

Yes, Monte Carlo has entered a new phase in its existence.

### Noblesse Oblige

Las Vegas, July 26.

In honor of the Monte Carlo Casino inducing dice games, this resort's casinos incepted baccarat last Wednesday (20), day-and-date with the Principality of Monaco's deference to the Yankee gambling pastime.

### Gayety, Montreal, Closed For New Decor, Reopens

Montreal, July 26.

Gayety theatre, only straight vaudeur here, closed last Saturday night (23) for refurbishing and will reopen Aug. 22. Manager Tommy Conway is in New York lining up talent for the August opening. Layout will have 10 acts with a \$2 top scale. Bills are booked by Al & Belle Dow, N. Y. agency.

## OBITUARIES

### JOE PLOTTEL

Joe Plottel, 52, veteran of Canadian motion picture industry, who retired from it several years ago because of poor health, died in Vancouver last week.

He entered industry in 1916 as a clerk with Universal, and joined the British Army during the First World War. On his return he worked on Select Pictures, then First National in Winnipeg. In 1927, he was made WB's branch manager in Vancouver where he stayed until becoming Toronto branch manager in 1937. He resigned in 1945 and following a short rest became assistant general sales manager for Monogram in Canada. He later, joined Alliance for a short while until he moved back to Vancouver where he joined his brothers in the women's clothing business.

Surviving are wife, two daughters, father, three sisters and five brothers.

### MAY DURYEA

May Duryea, 80, retired actress, died at the Rest Haven Nursing Home, Oradell, N. J., July 20. She had been for several years a guest of the Actors' Fund home in Englewood, N. J.

She first appeared on the stage at an early age in Gilbert & Sullivan operettas in Boston in the 1880's and as prima donna of the Starr Opera Co. prior to appearing with George Munroe in "My Aunt Bridget." She also was a member of the Lillian Russell Opera Co. in "La Cigale" at the old Garden theatre, N. Y. C., and later in the Klaw & Erlanger production of "The Lady Slavey."

Under the management of John Golden, she appeared in "Lightnin'" "Two Girls Wanted" and "As Husbands Go."

### CARL RAY

Carl Ray, 72, pioneer film producer and exhibitor, died July 22 in Los Angeles. Starting his career as a theatre owner in Muskegon, Mich., Ray moved to Hollywood 40 years ago and opened several film houses.

As a producer, he organized a firm known as the Carl Ray Motion Picture Co., and made one of William S. Hart's early pictures. In later years he turned his attention to western real estate, with extensive properties in Las Vegas and Cheyenne.

### CLAUDE J. HOLDING

Claude J. Holding, 74, founder-owner of the Wellington hotel, Albany, and symphony orchestra violinist before entering the hotel field, died July 23 in that city. Son of the late William J. Holding, also an orchestra leader, younger Holding began playing in orchestras at the age of 12. Leaving the music profession, Holding bought the Wellington hotel, which he developed from a 17 to a 400-room establishment. Wife, three sons and a brother survive.

### LAURA COMBS

Laura Combs, 71, who had been soprano soloist with several symphony orchestras, died in St. Petersburg, Fla., July 18. She had made her home there since her retirement from concert work a decade ago.

During her career she had sung with the New York, Boston and Russian symphony orchestras and had also given a number of concerts.

Survived by a brother.

### J. DONALD RIDGE, JR.

J. Donald Ridge, Jr., 23, manager of the Pantheon theatre, Toledo, was killed in an automobile-truck collision near Toledo, July 18. He was en route from the Stark County Drive-In theatre, near Massillon, O., which he managed during the summer. Both are operated by Skirball Bros. Circuit, Cleveland.

Ridge formerly manager of the Clinton theatre, Port Clinton, O. His mother and two sisters survive.

### MAURICE D'OISLY

Maurice D'Oisly, 66, operatic and concert singer, died in London, July 18.

D'Oisly, who was a professor of singing at the Royal Academy of Music, made his debut in grand opera at Covent Garden, London, in 1909, in "Die Meistersinger." He was principal tenor with the Beecham Opera Co. for 20 years.

### STANLEY SCHWAHN

Stanley Schwahn, 53, president and general manager of theatres in Lawrence, Kans., died there July 17. He came to Lawrence in 1930 and became operator of the

Patee and Granada. These later became affiliated with the Commonwealth circuit. Recently a drive-in theatre was built in Lawrence, operated by Schwahn and the circuit.

He leaves wife, mother, and a brother.

Arthur A. Schumacher, 62, projectionist at the Majestic theatre, East St. Louis, died there July 16. He was a stagehand at the Ambassador theatre, St. Louis, for 10 years before joining the projectionists' union.

Mother of William Nassour, film producer, died July 17 in Orange, Cal.

Edward C. Northridge, 47, advertising artist, died July 22 in Hollywood, following a heart attack.

Father, 75, of actress Bernadine Flynn, died in Madison, Wis., July 20.

## MARRIAGES

Ruth Herscher to Alan Graham, Los Angeles, July 19. Bride is a songwriter.

Marion Hutton to Douglas Linley Crickard, El Paso, July 16. Bride is an actress; groom is a screen writer.

Evelyn Kraft Levin to Louis C. Blau, Las Vegas, July 15. Bride is a dancer; groom is attorney for MCA in Los Angeles.

Betty Irene Dean to Mickey Houston, Chicago, July 21. Bride is an actress.

Ruth Schuen to Alan Stern, Cincinnati, July 25. He's a script writer at WLW, Cincy.

## BIRTHS

Mr. and Mrs. Tony Owen, son, Santa Monica, July 17. Mother is Donna Reed, screen actress; father is a producer at Columbia.

Mr. and Mrs. Larry Kurtze, daughter, July 16. Chicago; father is an indie tele producer.

Mr. and Mrs. Harry Novick, son, New York, July 18; father is Eagle Lion's mailroom supervisor.

Mr. and Mrs. Roger Harrison, daughter, Newton, Mass., July 18; father is farm director for WBZ, Boston.

Mr. and Mrs. Ben A. Hudelson, son, Quincy, Mass., July 20; father is educational director of WBZ, Boston.

Mr. and Mrs. Dirk Courtenay, son, Chicago, July 19. Father is a disk jockey.

Mr. and Mrs. Edwin Hubbell, daughter, Santa Monica, July 16. Father is a photographer at Metro.

Mr. and Mrs. Kenneth Romney, son, Washington, June 23. Father is news editor of WMAL-ABC in that city.

Mr. and Mrs. Joey Parks, daughter, Worcester, Mass., July 12. Father is an orchestra leader; mother is Wini Stone, vocalist.

Mr. and Mrs. Alan Hale, Jr., son, Burbank, July 21. Father is a screen actor.

Mr. and Mrs. Dan Mainwaring, daughter, Hollywood, July 19. Father is a screen writer.

Mr. and Mrs. Ken Wilson, son, Kansas City, July 21. Father is announcer at KMBC.

Mr. and Mrs. Richard S. Wechsler, son, New York, July 22. Mother is Esther Snowden, actress and recording secretary of Stage Managers Club.

Mr. and Mrs. Alan Hale, Jr., son, Hollywood, July 21. Father a film actor.

## Legit Biz

Continued from page 1

grosses for the entire summer may about equal those of a year ago, with the number of people employed reflecting the income. Reason for the improved totals for the balance of the summer, compared to 1948, is the greater number of smash musicals current. Such shows as "South Pacific," "Kiss Me, Kate," "Where's Charley?" and, at the moment, "Miss Liberty," boost both the gross and employment totals.

On the road, too, the number of shows current and the total grosses have been running behind last summer. As on Broadway, however, the first half has apparently reached the minimum, while the new touring smash, "Kiss Me, Kate," is likely to raise the total box figure substantially. Although Chicago, in particular, is having an abnormally lean summer, Los Angeles and San Francisco are booming.

# PORTRAIT of a STAR!



# Kitty Kallen

JUST ESTABLISHED — ALLTIME SUMMER RECORD AT

## VERSAILLES, New York

•  
CURRENTLY  
LOEW'S BUFFALO  
BUFFALO, NEW YORK

•  
OPENING AUGUST 21ST  
STEEL PIER  
ATLANTIC CITY

•  
OPENING SEPTEMBER 1ST  
CAPITOL THEATRE  
NEW YORK

•  
FALL OPENING  
MAISONETTE ROOM  
St. Regis Hotel, New York  
SEPTEMBER 20

•  
MERCURY RECORDS

"Versailles has smash show in pretty Kitty Kallen . . . cheering crowds . . . breaking all summer attendance marks."

—EARL WILSON, New York Post.

"Pretty Kitty Kallen's skylarking at the Versailles is filling all its tables . . . her warbling of 'Daddy in the Whitehouse' rates a Command Performance."

—FRANK FARRELL, World-Telegram.

"Best of the Week"—The impressions by Kitty Kallen at the Versailles, especially those of Ethel Merman and Lena Horne."

—DANTON WALKER, Daily News.

"Radiant Kitty Kallen, natural, sincere and beautifully poised has the feminine contingent cheering as well as the men."

—BOB DANA, World-Telegram.

"Recommended — Kitty Kallen's 'Only for Americans' from the Berlin show at the Versailles."

—ED SULLIVAN, Daily News.

"As easy to look at as to listen to, lovely Kitty Kallen had velvet rope bulging at her Versailles debut last night."

—CHOLLY KNICKERBOCKER,  
Journal-American.

"Kitty Kallen a refreshing dish at the Versailles . . . outstanding material . . . doing amazing business."

—LEE MORTIMER, Daily Mirror.

"The cutest and most appealing figure on any nightclub floor today is Kitty Kallen at the Versailles."

—DOUG WATT, Daily News.

"Excellent impact . . . well on her way . . . bespeaks wider horizons as a safe as well as musical comedy personality."

—ABEL GREEN, Variety.

"Lovely as ever . . . hefty mitts . . . deserved and got solid responses."

—BILL SMITH, Billboard.



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